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A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

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October, 1900, to March, 1901.

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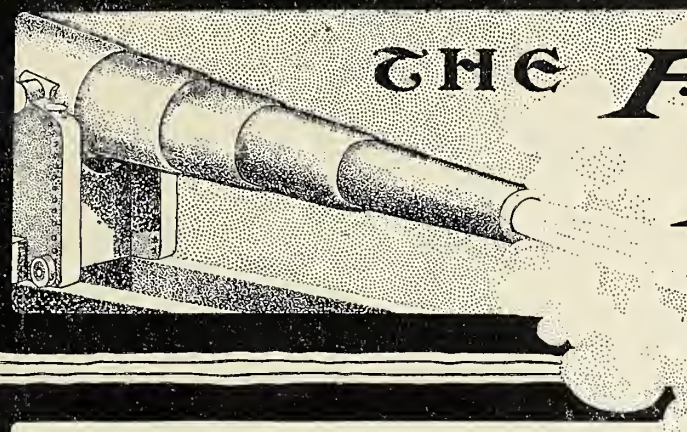
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The efficiency of every two-revolution press, which is dependent solely upon friction between the bearer on the bed and the rim of the cylinder to maintain a perfect register between bed and cylinder, is badly crippled.

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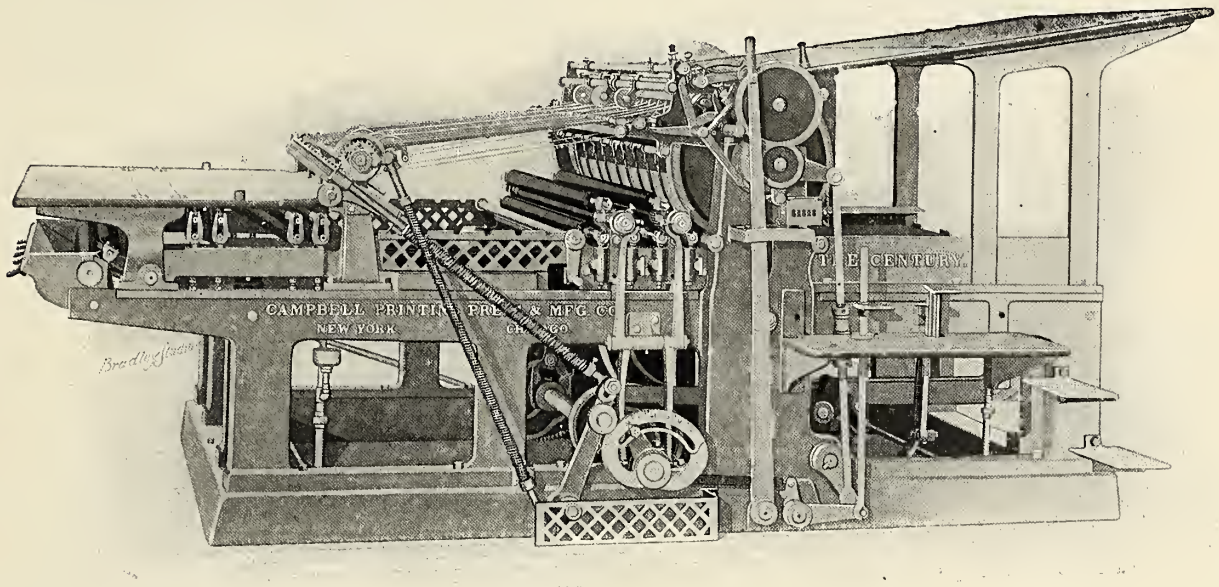
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46 Gresham Street, E. C., LONDON
5 Madison Avenue, NEW YORK
704 Craig Street, MONTREAL

The "Century" is the Standard!

"Our press will do everything a 'Century' can do."

Printer after printer declares that this is the statement made by almost every salesman when asked how his machine compares with the "Century."



It is a pleasure indeed to have our oft-repeated statement so officially endorsed by the "other party," for even if he claims his press can do *more* than the "Century" he still makes the "Century" *the standard* by which the efficiency of every other two-revolution press must be measured.

Whatever press you buy, operate it in accordance with the instructions given, but then demand that it fulfil every claim or guarantee made for the "Century" in any of our circular or advertising matter as to speed, impression, register or wearing qualities.

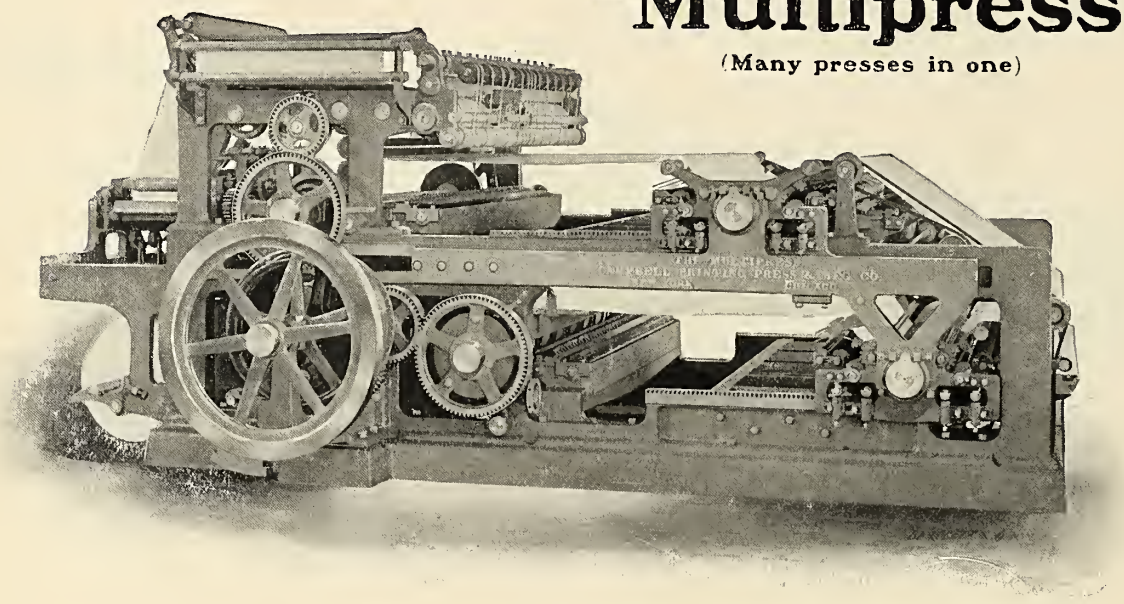
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Simplicity and Convenience **save** **Time and Labor.**

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(Many presses in one)



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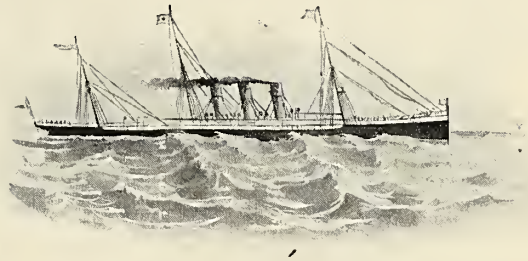
It prints a four, six, eight page paper and a six-column ten-page paper on a web from flat forms of type.

A man and a boy can operate it.

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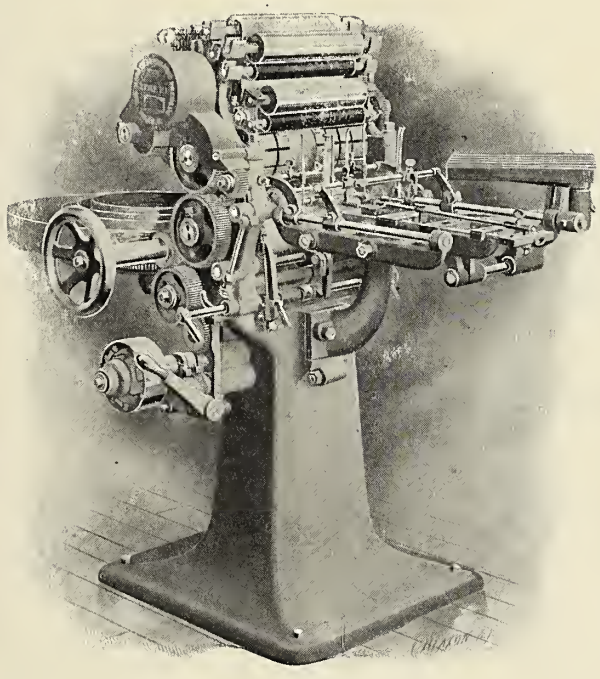
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For our Standard E-1 and S-1 Presses have consumed all the stock we had sought to accumulate for the fall trade.

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These presses are thoroughly automatic, and are labor-saving to the highest degree yet attained.

Made in Two Sizes:

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The DUPLEX

IS FAMOUS IN BOTH HEMISPHERES

For *And*

Design **P**erfect Workmanship

Utility **R**apid Production

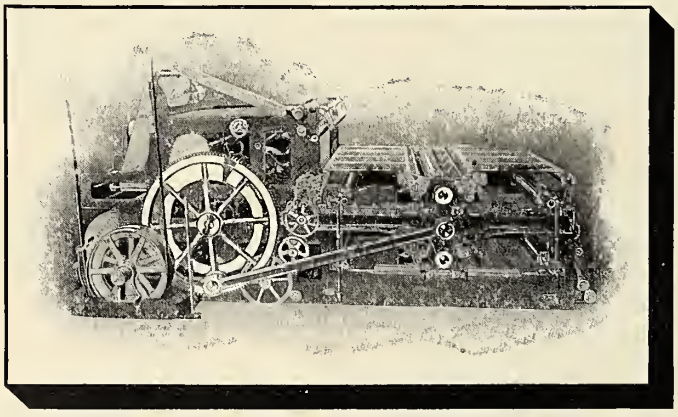
Practicability **E**ase of Operation

Longevity **S**implicity of Construction

Economy **S**trength in All Parts

Xcellency

We Make No Idle Boasts.



Our Customers Furnish Our Ads.

Prints, Pastes and Folds 6,000 4-6-7 or 8 Page Papers per Hour from Flat Forms, without Stereotyping.

IF you want the EVIDENCE of its GREAT POPULARITY and RECOMMENDATIONS from the many publishers now using the press, write to

IT is the only successful Web Perfecting Newspaper Press in the world.

Duplex Printing Press Co.

BATTLE CREEK, MICH.

Paper Cutters
FOR ALL CLASSES OF WORK

The Capital

The Capital is designed to meet the most exacting requirements of those who wish a capable cutter with HAND CLAMP ONLY. It possesses the Seybold rotary mechanism for pulling down the knife with speed and power, and cuts a full load of any paper material from tissue to quarter-inch tar board.

The Holyoke

The Holyoke is a reliable, automatic clamp cutter; it is no respecter of paper—tissue or tar board fare alike. Once under, THERE IS NO SLIP. Add to this a speed of thirty cuts a minute, with no noise, and the result is a CUTTER of enormous power and capacity.

The Monarch

The Monarch is a combined automatic and hand clamp cutter, the shifting of a lever effects the change. They have set a new pace in cutting records, and stand for less machinery and more output. They are massively built, and the working parts are of steel, few and simple, and cut accurately all kinds of stock at all times.

The Duplex

The Duplex Trimmer will enable your operator to double his output in trimming. Do you realize what trimming two edges at once means? It means TWO CUTS to trim FOUR SIDES with only one turn of the table.

The Seybold Machine Co.

Main Office and Factory, DAYTON, OHIO, U. S. A.

8 & 10 Reade Street, NEW YORK — 312 Dearborn St., CHICAGO

PATENTEES AND BUILDERS OF

High-grade Machinery for Bookbinders, Printers, Lithographers and Paper Mills

FOR BOOKBINDERS ONLY

The Smyth Automatic Signature Gathering Machine

Automatically gathers and delivers, with two operators, an equivalent of from 12 to 15 girls' work, and occupies a floor space of only 4 x 14 feet.

IT IS A GREAT MONEY and SPACE SAVER FOR SMALL AND LARGE BINDERIES

And equally desirable for book, magazine, catalogue or pamphlet work.

One of these machines has been in continuous use for many months in the bindery of Rand, McNally & Co., Chicago. Read what they say about it:

RAND, McNALLY & CO.
PRINTERS AND PUBLISHERS.

AUTOMATIC MACHINERY CO , CHICAGO, June 28, 1900.
277 Dearborn Street, Chicago, Ill.

Gentlemen,—Replying to your favor regarding my opinion of the practical working of the Smyth Gathering Machine, which you placed in our bindery six or eight months ago, I wish to say that it does the work in a most perfect manner. It never makes a slip, nor a hitch, nor a stop, except when there is an imperfectly folded signature running through, when the machine will automatically stop instantly and at the same time indicate on a dial, plainly in view, the location of the trouble, which can be remedied easily and with little or no delay. We find the machine gathers and delivers correctly 1,500 to 1,700 books of 20 signatures (the standard size gathers 24 signatures) per hour. One girl feeds it and a boy operates it, and so accurately does it perform its work that were it not for imperfect sheets it would not be necessary to collate the signatures after gathering. It is a machine that we have long needed in our bindery.

Yours very truly,
T. C. HAYNES, Secretary, RAND, McNALLY & Co.

For further Information, address the Manufacturers

AUTOMATIC MACHINERY CO.

277 Dearborn Street, CHICAGO.



80,000,000

people in the United States use Calendars 365 days in the year. Twenty thousand **Printers** print the most of them. What portion of the immense amount of money spent for these goods goes into your pocket? Is there anything else that a **JOB PRINTER** can make half as much money on, in twice the length of time, with twice the effort, and have his customers half as well satisfied? If you think so you have not seen ***our samples*** and our ***book of cost and selling prices.***

Write us! A few samples and book of information **Free.** Full line, 106 samples, $1.00.

EASTERN OFFICE
382-384 SECOND AVENUE
NEW YORK

CANADIAN REPRESENTATIVES
J. L. NICHOLS & CO., TORONTO

AUSTRALIAN REPRESENTATIVES
MIDDOWS BROS.
SIDNEY, N. S. W.

AMERICAN 3 COLOR CO.

161-169 South Canal Street, Chicago, Ill.

1900		OCTOBER				1900
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
F. QUAR. 1-31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	F. MOON 8	L. QUAR. 15	N. MOON 23

Big
Discount on

Pads



"EVENING"

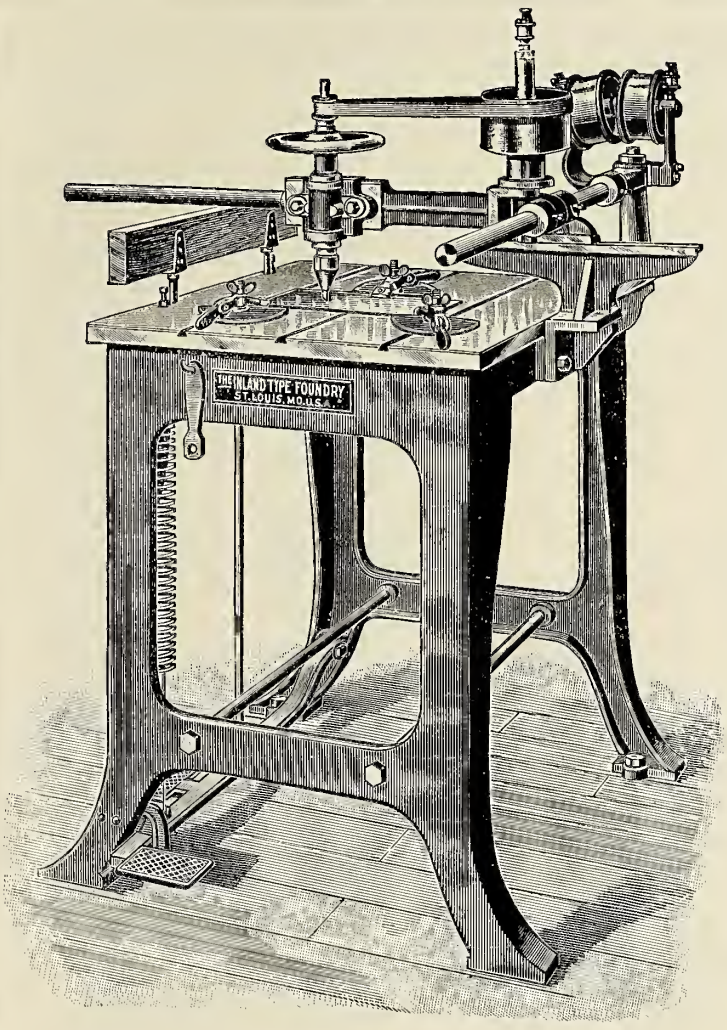
ONE OF MANY Calendar subjects which we have gotten up for the printing trade. Do you know what money can be made on Calendars if you supply your trade? If not, drop us a postal. A few samples with cost, selling prices, and profits FREE. Full line of 106 samples, $1.00. Write us for our book.

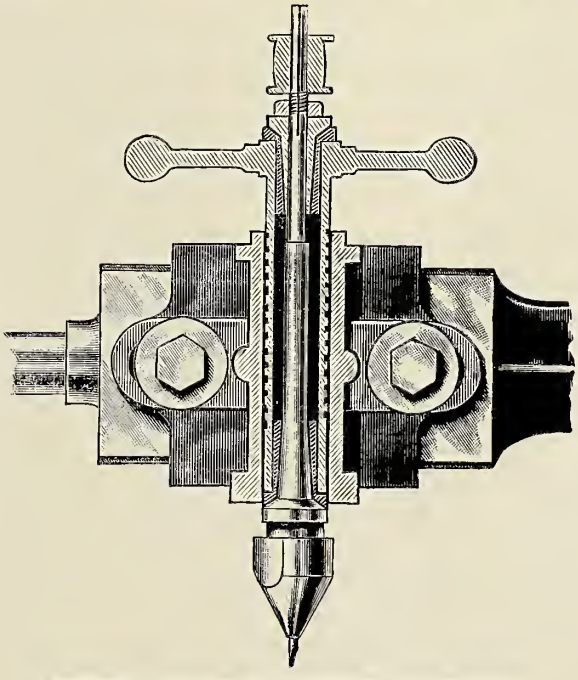
EASTERN OFFICE
382-384 SECOND AVENUE
NEW YORK CITY

AMERICAN 3 COLOR CO.

161-169 South Canal Street, Chicago, Ill.

Our Van Dyck Picture of all the Presidents of the United States is the most popular Calendar in the market. Have you seen it?





SECTIONAL VIEW OF OUR IMPROVED CUTTER HEAD.

Our New Improved

ROUTER

Style C

THERE are probably more routers built of this general style than of all others combined. In building our **Style C** Router we have adopted all the good points of similar machines and have added a number of improvements of our own. As will be seen by the illustration, the main handle rests on a bar which can be lowered by pressure of the foot and is instantly raised by releasing the treadle. This **treadle** is arranged in such manner that the operator can work in **any desired position,** whether standing or sitting. **The second or auxiliary handle** is at the back of the machine so that the workman can move the head backward or forward to any position. All rapidly revolving parts have **anti-friction bearings,** and are provided with oiling devices and means to prevent the throwing of oil. The table is level and contains grooves into which are fitted our **improved patent clamps.** These are operated by means of a lever so that the work can be instantly clamped or released, and it is not necessary to tack the work on a wooden block to prevent its springing. The **clamps** are bound with **rawhide** so that there is no danger of spoiling the plates. The most important improvement is the **bearing of the head.** In all other makes the spindle runs in soft babbitt metal or split bronze bearings. It is almost impossible to adjust these properly, and in consequence the head pounds or the bearing becomes hot. The source of greatest expense and annoyance in routers is the repair and replacement of these bearings. As will be seen by the smaller engraving, the spindle of our machine, which is of steel, runs in **double-cone phosphor-bronze** bearings. This permits of the most delicate adjustment, so that the head is neither too tight nor too loose, and all wear can be taken up in a few seconds. In consequence the head will not only run smoothly, but will practically wear forever, a point which will be appreciated by those who have had similar routers. Like all our other machines, this router is sold under the strongest possible guarantee.

The countershaft is provided with tight and loose pulleys, and a large pulley for driving the main belt. If run at the speed given below, the spindle will make 15,000 revolutions per minute. It can be run faster or slower by changing the speed of the countershaft.

Revolutions of countershaft per minute, 500. Tight and loose pulleys, 7 x 3 inches. Floor space, 3 ft. x 3 ft. 3 in. Weight, about 500 lbs.

PRICE
including countershaft, set of clamps, wrenches and cutters, . . $200.00

INLAND TYPE FOUNDRY

217-219 PINE STREET, ST. LOUIS, MO., U. S. A.

ALWAYS IN STOCK
AT ALL OUR BRANCHES

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

Chandler & Price Presses and Paper Cutters

AMERICAN TYPE FOUNDERS COMPANY

SET IN ARLINGTON SERIES

NIAGARA PAPER MILLS

N. P.
Does not stand for "Necessarily Perfect," but Niagara Paper Mills, which is really just about the same thing.

NP MILLS

For Photo Mounts our Cover Papers are particularly appropriate. We have added three new colors to our Meltons just for this class of work. Better send for samples. Our new Homespun line contains five soft, fast shades. We have a calendar of this mounted with appropriate halftones. Glad to send you one if you haven't it already.

NP MILLS

LOCKPORT, NEW YORK

Witness our REWARD for care in construction, for superior material used, for

STRENGTH *and* DURABILITY

and for making the best platen press yet known. A sure money-saver and money-maker. None other equal to the *Chandler & Price Press*, made by the

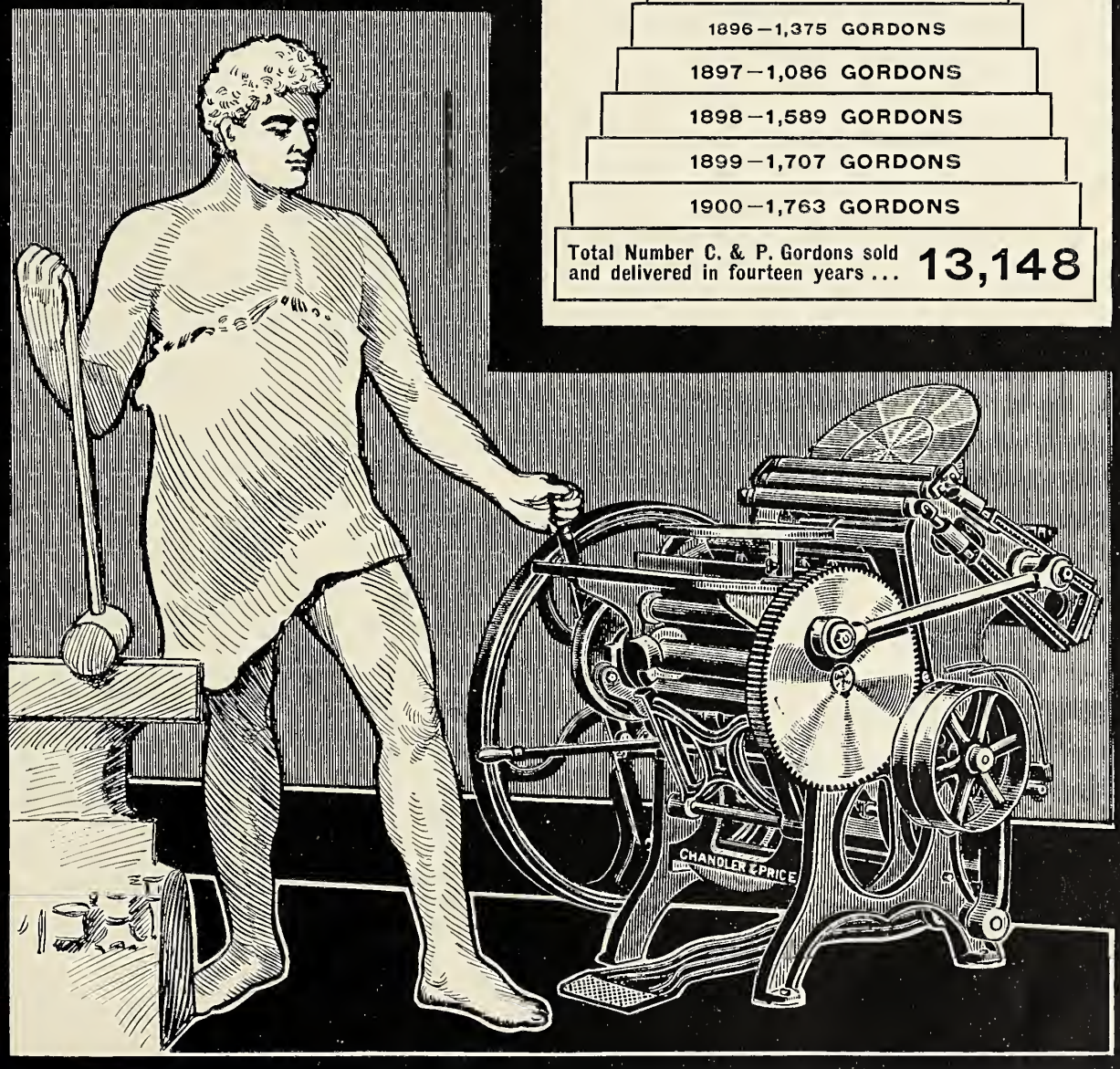
CHANDLER & PRICE CO.

CLEVELAND, OHIO, U. S. A.

FOR YEAR ENDING JULY 30

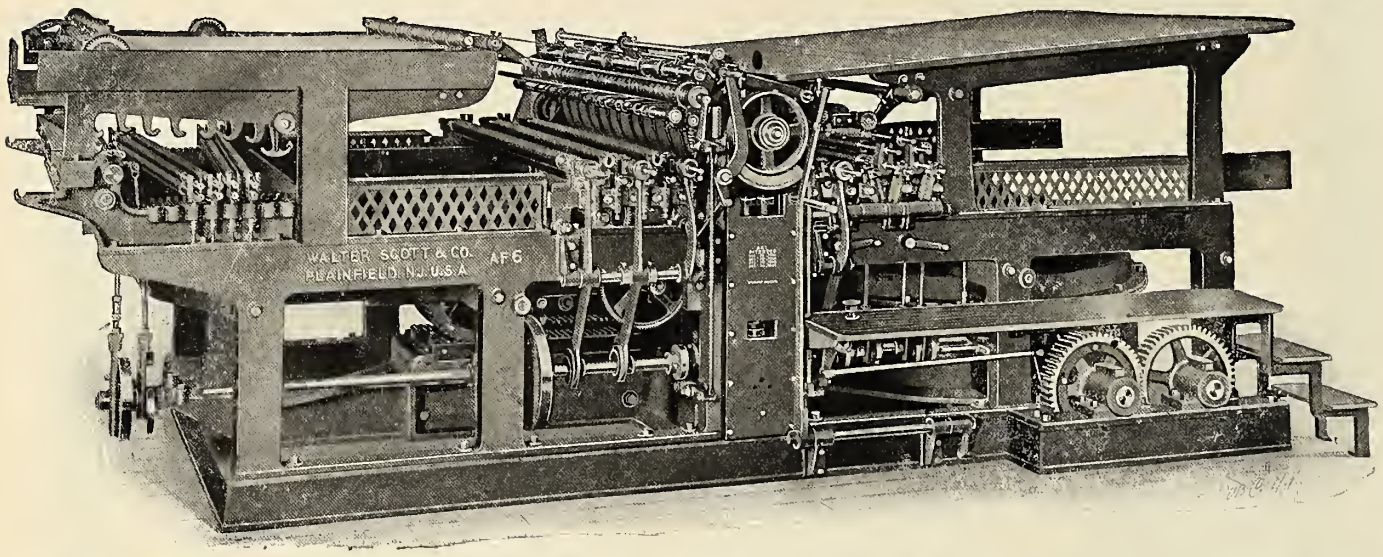
1887 — 311 GORDONS
1888 — 367 GORDONS
1889 — 413 GORDONS
1890 — 610 GORDONS
1891 — 652 GORDONS
1892 — 657 GORDONS
1893 — 732 GORDONS
1894 — 743 GORDONS
1895 — 1,143 GORDONS
1896 — 1,375 GORDONS
1897 — 1,086 GORDONS
1898 — 1,589 GORDONS
1899 — 1,707 GORDONS
1900 — 1,763 GORDONS

Total Number C. & P. Gordons sold and delivered in fourteen years ... **13,148**



The New SCOTT Stop-Cylinder Press

IS THE FASTEST IN THE WORLD.



IN DESIGNING THIS MACHINE WE HAD IN MIND THE NEED OF PRINTERS FOR A PRESS THAT WOULD RUN AS FAST AS A TWO-REVOLUTION AND REGISTER AS ONLY A STOP-CYLINDER CAN.

PERFECT REGISTER IS ASSURED

The feedboard being stationary and the sheets fed to the guides while the cylinder is at rest.

THE FORM AND DISTRIBUTING ROLLERS

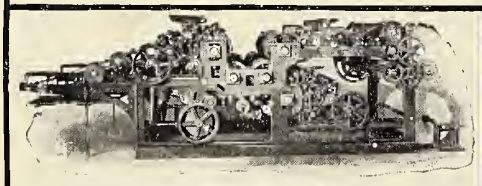
are driven at the same speed as the bed and in the same direction, thus preventing clipping of the rollers. The rollers are interchangeable.

PRINTED-SIDE-UP DELIVERY

The sheets are delivered in front, with the printed side up, on a sheet of canvas, which rolls up and allows the sheet to fall gently on the board. There are

MANY OTHER IMPROVEMENTS

on this machine that make it the peer of all stop-cylinder presses on the market.



ALL SIZE ROTARY.

WE MANUFACTURE TWO-REVOLUTION, FLAT-BED PERFECTING, VARIABLE SIZE ROTARY, AND ONE, TWO, THREE AND FOUR TIERED STRAIGHT RUN MAGAZINE AND COLOR PRESSES.

Send to our nearest office for catalogue of any kind of presses in which you are interested.

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building
CINCINNATI OFFICE, Neave Building

WALTER SCOTT & CO.

PLAINFIELD : : : : : NEW JERSEY, U. S. A.



TRY
ECLIPSE PLATES
FOR PROOF OF THEIR
PERFECT PRINTING QUALITIES

Eclipse ELECTROTYPE & ENGRAVING Co.

CLEVELAND.

DESIGNERS AND ILLUSTRATORS

PERFECT PRINTING PLATES BY ALL PROCESSES

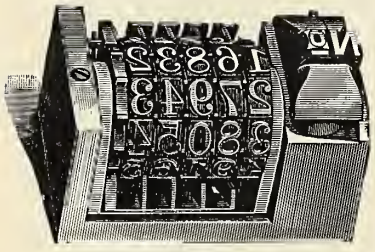
HIGHEST AWARD, PARIS EXPOSITION, 1900.

THE IMPROVED

WETTER

NUMBERING MACHINE

FOR USE ON JOB AND CYLINDER PRESSES



Size, 7/8x1 7/8 inches.
Pat. May 26, 1885. Pat. Oct. 16, 1888.
Other patents pending.

The only

TYPE-HIGH AUTOMATIC Numbering Machine designed for the use of Job Printers. . . .

PRICE $13.50 NET

Worth double the price.

Locks up in the form like a slug or electrotype.
Simple as a monkey-wrench.
A small boy can handle it.
Strong and solid as a steel cube.
Absolutely accurate in every possible detail.
Numbers from 1 up to 100,000 without a halt.
Built of steel throughout. Finest workmanship.
Prints figures clean and clear as copperplate.
Non-breaking springs.
Entirely interchangeable parts.
Will last a lifetime if rightly used.
Small enough to hide in the palm of your hand.

Write for circulars and any information to

WETTER NUMBERING MACHINE CO.

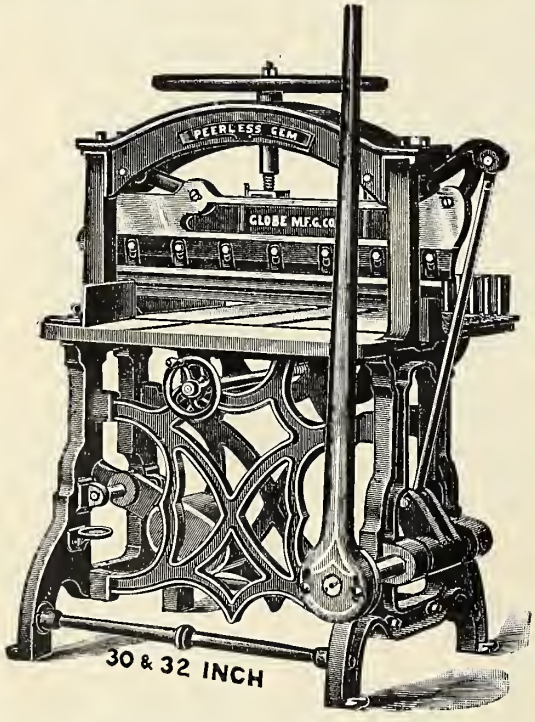
515 to 521 Kent Avenue, BROOKLYN, N. Y.

All typefounders and printers' supply houses sell the "WETTER."

Won't tear ink rollers, and colored inks won't clog it.
You can number and print at the same time.
The ideal machine for practical and pushing printers.
Guaranteed in every particular. Printers run no risk in buying this machine. Money back if it fails to do what we claim it will.
Every machine in use is giving great satisfaction.
See that the machines you buy bear the name "Wetter."

The "Peerless-Gem" Paper Cutter

Four Sizes



ALWAYS IN STOCK AT ALL OUR BRANCHES

THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table-supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, wide front table, and are carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

PEERLESS PRINTING PRESS CO.

FOR SALE BY

AMERICAN TYPE FOUNDERS CO.

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

ELECTRIC CITY ENGRAVING CO.



HIGHEST GRADE HALF TONES

AT LOWEST PRICES

507, 509, 515 WASHINGTON ST. BUFFALO, N.Y.

WE CATER TO THE TRADE
THAT DEMANDS THE
HIGHEST GRADE WORK

GATCHEL & MANNING

ILLUSTRATORS
AND
ENGRAVERS
IN
HALF-TONE PHOTO-LINE & WOOD
PHILADELPHIA, PA.

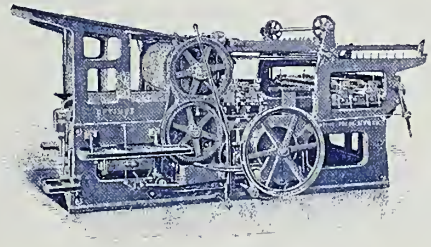
OUR SPECIALTIES
ENGRAVINGS FOR CATALOGUES
DESIGNS FOR ADVERTISING
GENERAL COMMERCIAL WORK
NO ORDER IS TOO LARGE OR TOO SMALL FOR US TO HANDLE

THE MAN FROM TEXAS

Who sells Optimus Presses in that state says "We're not so slow as some people seem to think we are." In proof of this assertion he cites the following instances of what the Optimus Press is doing in the Lone Star State, the conditions being the same as in the big run made in Donohue & Henneberry's office in Chicago—that is, the runs were made in the ordinary course of work, no extra inducement being offered for a "record" and no especial effort being put forth—just the ordinary every-day six-days-in-the-week speed of the press being shown. The two instances given below again demonstrate what we have all along claimed, viz., that

THE OPTIMUS PRESS

THE MAVERICK-CLARKE LITHO. CO.,
San Antonio, Texas,
recently put in a No. 3 Optimus. The press had been set and running in the office two weeks when a run of 250,000 tax-reports for the state of Texas was received. These were put on the Optimus and the job was delivered in 163 hours—this without running a journal hot, running down a roller, or exerting the press in any way. The pressman who had charge of the machine had never seen an Optimus press before this one was put in; he ran it at an easy speed because it was new. He had no instructions to push the machine, but just to keep exact "tab" on the time consumed on the job. Of course this time included the handling of the paper, washing up the press and rollers each morning, etc.



IS THE
FASTEST TWO-REVOLUTION PRESS
ON THE MARKET.

BEN. C. JONES & CO.,
San Antonio, Texas,
report that their pressman took a 16-page form of the Court Reports of the state of Texas, set on Linotype machines, made the job ready, run 9,000 impressions, took the form off, washed up, and started home in just five hours—this on a No. 6 (32 x 47) four-roller Optimus; actual speed of the press, 2400 per hour. A job like this takes time to make ready. The press never "raised" a line, and the color was perfection. Time was taken from the minute the form left the composing-room to the time it was delivered back again and the boys washed up ready to go home, as they were keeping time for the pay-roll.

In connection with the above something might be said about "Specimen Work," of which some fine examples have been distributed the past few years. Specimen work is done without regard to time or cost, hence does not prove anything regarding the speed, wearing qualities, or convenience of handling the press. In fact, a simple specimen sheet often proves more concerning the plate-maker and the pressman than the press. Fine engravers' proofs can be turned off on a Washington hand-press. What printers want to know is what a press will do under ordinary conditions.

BABCOCK PRINTING PRESS MFG. CO.,

NEW LONDON, CONN.

New York Office, 38 Park Row.

Generalagenter for Skandinavien-Finland och Ryssland, Aktiebolaget Mekanikus, Stockholm.

John Haddon & Co., Agents for Great Britain, Bouverie House, Salisbury Square, Fleet Street, E. C., London, England.

BARNHART BROS. & SPINDLER,

General Western Agents,
183 to 187 Monroe Street,
Chicago, Ill.

For sale by
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Kansas City, Mo.
Great Western Type Foundry, Omaha, Neb.
Minnesota Type Foundry Co., St. Paul, Minn.

Prices of Plymouth

6-point—25 A 40 a.....$2 35
8-point—20 A 30 a..... 2 35
10-point—15 A 20 a..... 2 35
12-point—12 A 18 a..... 2 50
14-point—12 A 18 a..... 3 00
18-point—10 A 15 a..... 3 75
24-point— 6 A 10 a..... 4 30
30-point— 5 A 8 a..... 4 85
36-point— 4 A 6 a..... 6 10
48-point— 4 A 5 a..... 8 60
60-point— 3 A 4 a.....13 00
72-point— 3 A 3 a.....15 20

Prices of Plymouth Condensed

12-point—20 A 30 a.....$2 60
14-point—15 A 25 a..... 3 00
18-point—12 A 18 a..... 3 40
24-point— 8 A 12 a..... 3 75
30-point— 6 A 10 a..... 4 35
36-point— 5 A 8 a..... 5 35
48-point— 4 A 6 a..... 7 40
60-point— 4 A 5 a..... 8 55
6-, 8-, 10-, 14-, and 72-point in preparation.

Prices of Plymouth Italic

6-point—25 A 40 a.$2 60
8-point—20 A 30 a..... 2 60
10-point—15 A 25 a..... 2 60
12-point—12 A 18 a..... 2 60
18-point—10 A 15 a..... 3 90
24-point— 6 A 10 a. 4 50
30-point— 5 A 8 a..... 5 10
36-point— 4 A 6 a..... 6 20
48-point— 4 A 5 a..... 8 90

PORTAGE, WIS., Aug. 13, 1900.

BARNHART BROS. & SPINDLER:

GENTLEMEN:—After continuous service of a dress of "Superior Copper-Mixed" on the daily and weekly *Register*, Portage, Wis., for a period of fourteen years, Maurice Goodman, the present proprietor, told me to-day that he would give me an order early in the fall for another complete new dress, including display type for advertising.

I bought the dress in question from you myself, in November, 1886, and it is doing fairly good work yet. A wonderful record.

B. F. GOODELL.

For sale by

Minnesota Type Foundry Co., St. Paul, Minn.

Great Western Type Foundry, Kansas City, Mo.

Great Western Type Foundry, Omaha, Neb.

St. Louis Printers Supply Co., St. Louis, Mo.

Southern Printers Supply Co., Washington, D. C.

Nicklin's Southwest Printers Supply, Los Angeles, Cal.

Pacific Printers Supply House, Seattle, Wash.

E. C. Palmer & Co., New Orleans, La.

F. Wesel Manufacturing Co., New York City, N. Y.

R. W. Hartnett & Bros., Philadelphia, Pa.

... THE ...
PLYMOUTHS

PATENT PENDING.

PLYMOUTH
PLYMOUTH CONDENSED
PLYMOUTH ITALIC

"The Three Graces of Typography"—that's what printers have named our Plymouths; and a more appropriate appellation could hardly be given them.

Beauty, legibility, strength, adaptability to almost every variety of printing—these are characteristics peculiar alone to the Plymouths.

By using the Plymouths the advertiser secures that individuality and strength which cause his ads to stand out prominently before the reader.

By using the Plymouths the job-printer is enabled to give his work those touches of real art which appeal to his patron's sense of the beautiful and give to his printing the impress of superiority.

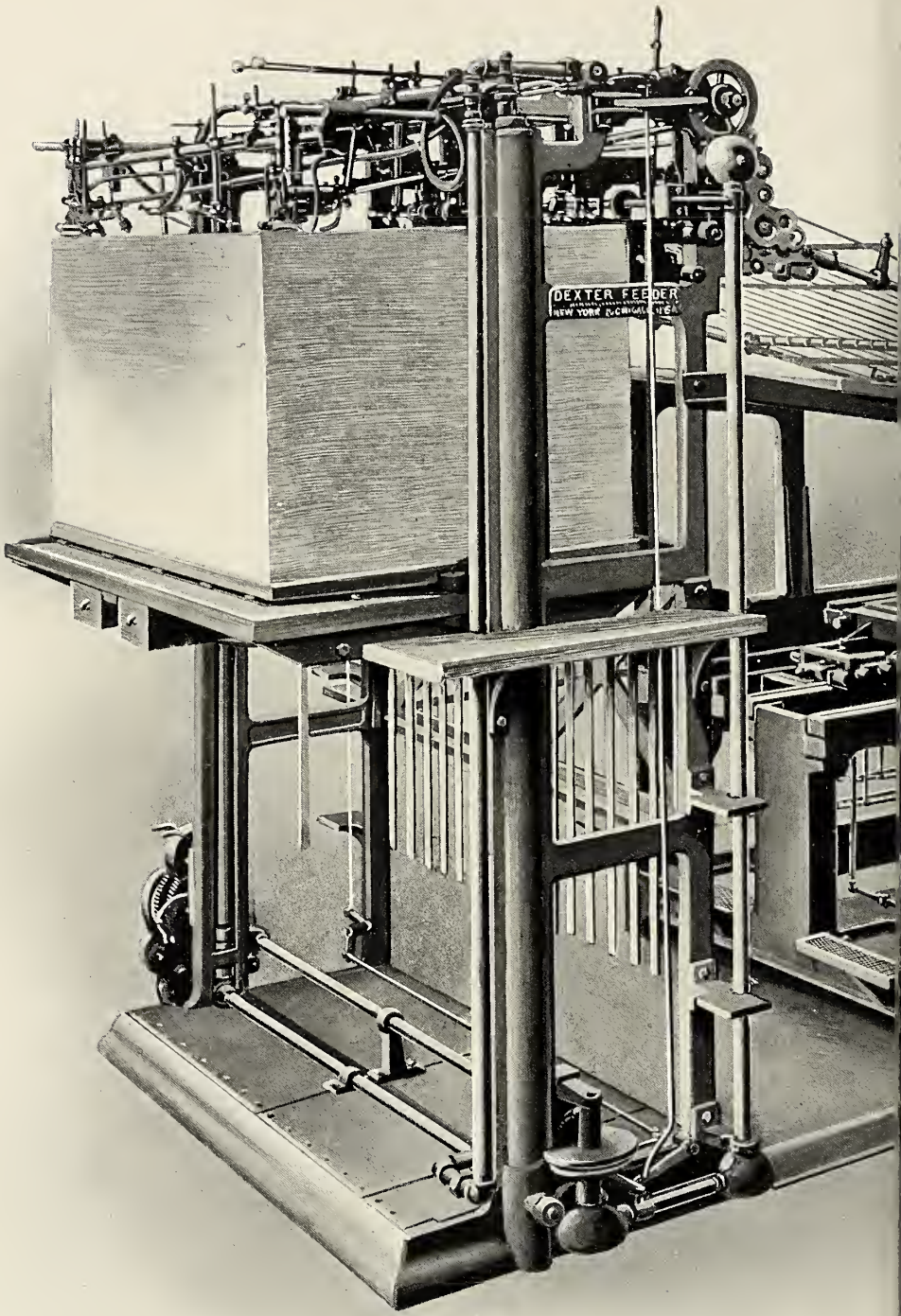
All the Plymouths are cast from Superior Copper-Mixed Metal on our Uniform-Line system. Each face lines with every other on the same body cast on this system, and all sizes line together without other justification than leads and slugs. Descending letters are seldom kerned, and where kerning is necessary it is so slight that all inconvenience is avoided.

Superior Copper-Mixed Metal is the hardest, lightest, toughest, best finished, and most durable type made—points of excellence which won for it the highest award at the Chicago World's Fair in 1893 and at the Paris Exposition of 1900.

Barnhart Bros. & Spindler,

Type-Founders,

CHICAGO, ILLINOIS, U. S. A.



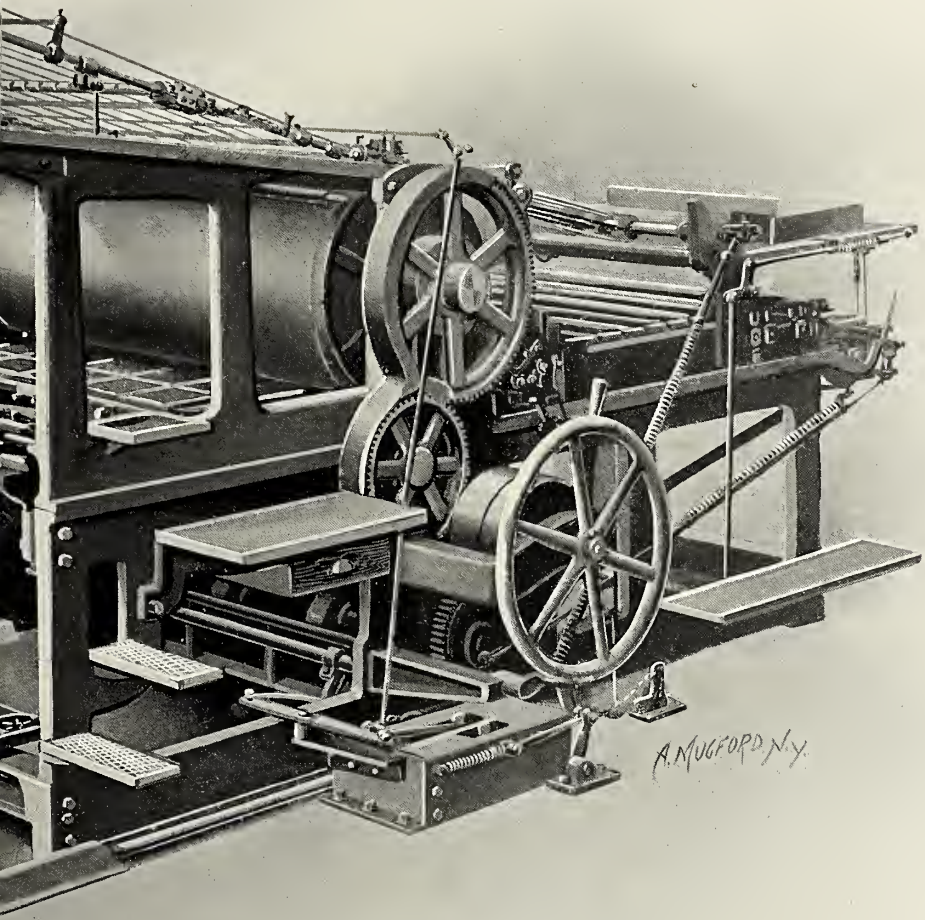
DEXTER AUTOMATIC PRINTI

NO SUCTION ø NO ELECTRICITY

Main Office and Factory,
PEARL RIVER, N. Y.

TORONTO, 28 Front St., West
LONDON, 46 Farringdon St.

(See Descr



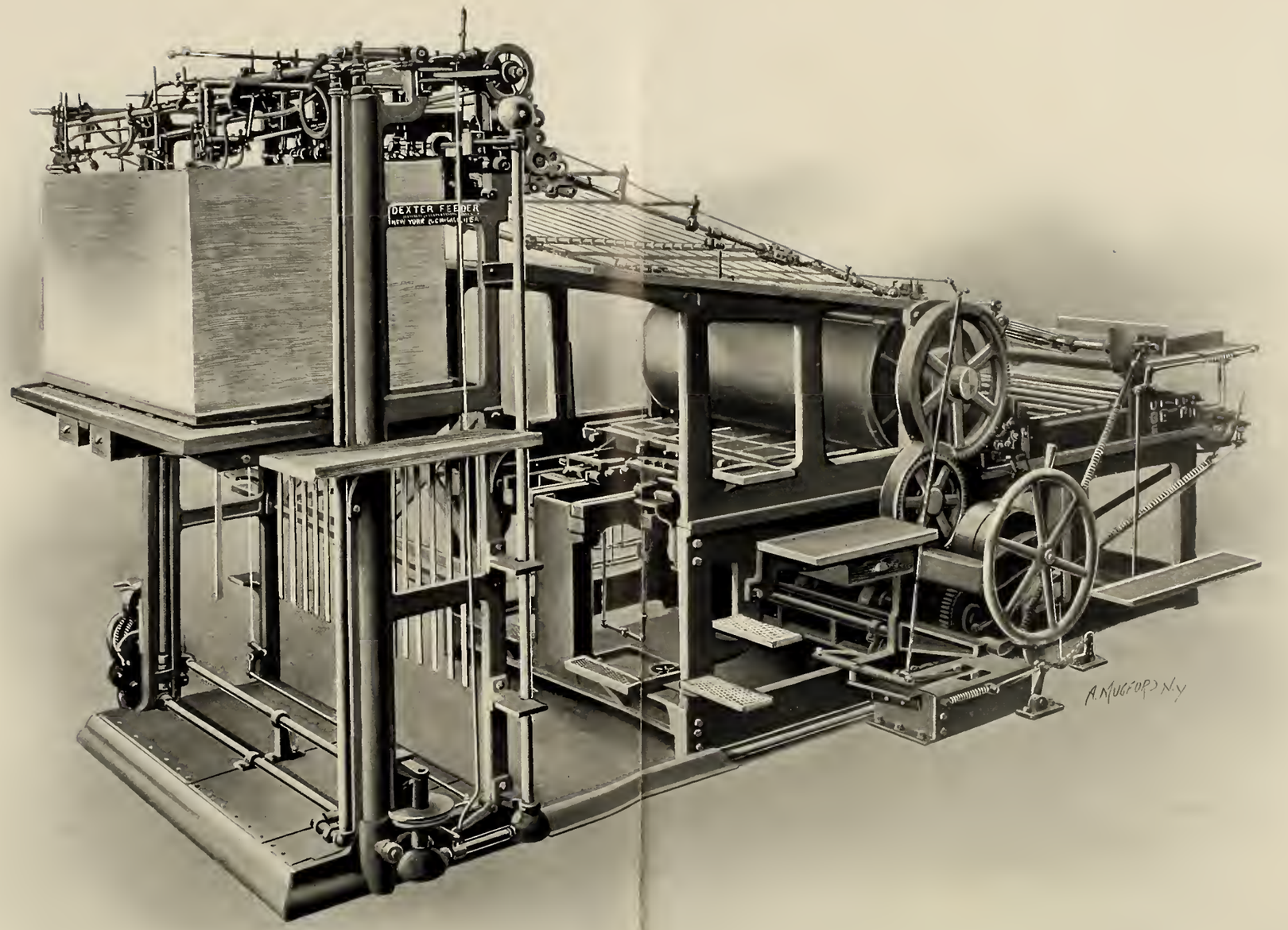
G PRESS FEEDING MACHINE

Automatic Devices all Mechanically Controlled

DEXTER FOLDER COMPANY

NEW YORK,	CHICAGO,	BOSTON,
127 Duane St.	315 Dearborn St.	12 Pearl St.

e Article)



DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE

NO SUCTION ø NO ELECTRICITY

Automatic Devices all Mechanically Controlled

Main Office and Factory,
PEARL RIVER, N. Y.

TORONTO, 28 Front St., West
LONDON, 46 Farringdon St.

(See Descriptive Article)

DEXTER FOLDER COMPANY

NEW YORK, 127 Duane St.
CHICAGO, 315 Dearborn St.
BOSTON, 12 Pearl St.

THE JAENECKE PRINTING INK COMPANY

INCORPORATED

Formerly Jaenecke Bros. & Fr. Schneeman

NEWARK, N. J.
and NEW YORK

Manufacturers of
PRINTING and LITHOGRAPHIC INKS
DRY COLORS and VARNISHES

ALL CORRESPONDENCE SHOULD BE ADDRESSED TO THE MAIN OFFICE IN NEWARK, N. J.

Awarded Prize Medal at the Paris Exposition 1900

OUR NEW SPECIMEN BOOK IS NOW READY AND WILL BE SENT ON APPLICATION

Factories:

Newark, N. J.; Hanover, Germany; Moscow, Russia.



THE GILL ENGRAVING COMPANY NEW YORK

Early in 1901

For a dozen years our principal advertisement has been the quality of our work.

Early next year we shall have the finest engraving plant in America, at Fifth Avenue and Nineteenth Street. It is being "built to order."

No user of Half-Tone Plates can afford not to deal with us.

UNTIL NEXT YEAR OUR ADDRESS WILL BE
104 CHAMBERS STREET.

FINE PRINTING PAPERS IN STOCK IN CHICAGO
THE PAPER MILLS COMPANY
WHOLESALE DEALERS SELLING AGENTS PAPER SPECIALISTS

FINE PRINTING PAPERS IN STOCK IN CHICAGO
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FINE PRINTING PAPERS IN STOCK IN CHICAGO
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ENGRAVERS AND PRINTERS INTERESTED IN

PROOFING PAPERS

SHOULD HAVE OUR SAMPLES

D ULTRAFINE PROOFING
20 x 25—Extra thick.
Finished one side.

ARISTO PROOFING
21 x 26½—Medium thick.
Finished one side.

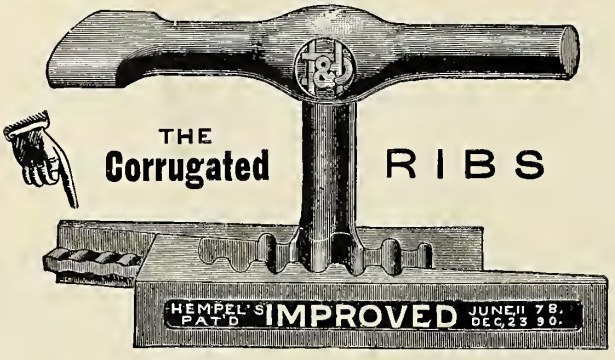
D SUPERFINE COATED
25 x 38—120 lbs. to the ream.
Finished both sides.

D TRICHROMATIC COATED
Many sizes and weights.
Finished one side.

Write for samples and sheets for trial.

THE PAPER MILLS' COMPANY
215 WABASH AVE., CHICAGO

If You Want the GENUINE
HEMPEL QUOINS
Note these points



that prevent Slipping, and which are found only on the GENUINE HEMPEL'S *IMPROVED* QUOINS, and which are marked "IMPROVED," as in above cut, and *not otherwise.* BEWARE of Quoins marked Hempel which are *not made* by Hempel and are intended to *deceive!* The Genuine are *made only in Buffalo, N.Y.*, and *nowhere else*, and ARE SOLD BY ALL DEALERS IN PRINTERS' MATERIALS.

"RECOLLECT THAT TRIFLES MAKE PERFECTION AND THAT— PERFECTION IS NO TRIFLE" MICHAEL ANGELO.

THROVGH GREAT CARE GIVEN THE— SMALLEST DETAIL IN PRODVCING OVR PLATES THEY STAND SECOND TO NONE



ENGRAVERS- OVR ATTENTION TO TRIFLES MAKE OVR PLATES PERFECTION -DESIGNERS

H·J·ORMSBEE ENGRAVING COMPANY

322 SOVTH SALINA STREET

SYRACVSE, NEW YORK

IN POLITICS



THE
PLATFORM
DIVIDES



THOSE WHO AGREE

THAT

The Queen City Printing Ink Co.

DESERVES SUCCESS

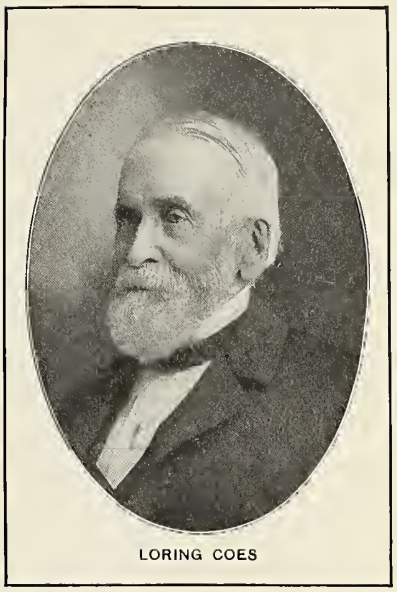
BECAUSE OF THEIR

PLATFORM

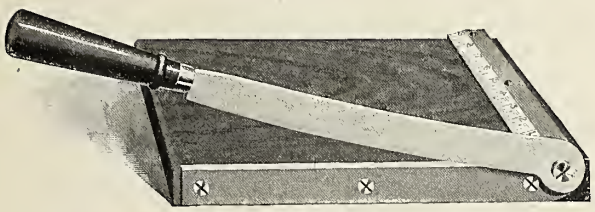
QUALITY, ... *First.*
PROMPTNESS, ... *Second.*
PRICE, ... *Third.*
COURTEOUS TREATMENT, *ALWAYS.*

1925 SOUTH STREET, CINCINNATI.
345 DEARBORN STREET, CHICAGO.
147 PEARL STREET, ... BOSTON.

TRIM with a TRIMMER made for work.



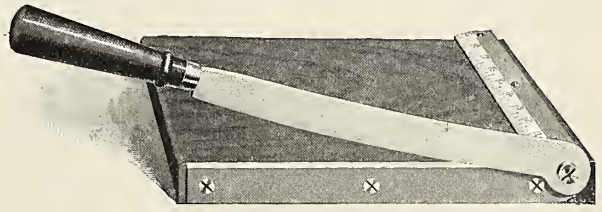
LORING COES



Made for

Photo Prints, Press Proofs, Stereo Matrices, Cards, etc.

Eleven Sizes.
Coes' Knives.
Coes' Warrant.



A postal mentioning this, brings prices and printed matter, and souvenir card-holder. No mention — no souvenir. See?

No.				
00	Trims	4	in.	square
0	"	5	"	"
1	"	7½	"	"
2	"	8½	"	"
3	"	9½	"	"
4	"	10½	"	"
5	"	12	"	"
6	"	14½	"	"
7	"	19	"	"
8	"	24	"	"
9	"	29	"	"

SIZES

AMERICAN DRY PLATE CO.

Sole Agents

WORCESTER, MASS.

M. WOLFE'S

Perfect Line Screen Plates

for Half-Tone Photo-Engraving.

ORIGINAL DIAMOND ENGRAVED.

M. WOLFE'S

Three-Color Printing Process

A practical process, taught in a practical manner.

The *foundation* of the Three-Color Process is orthochromatic photography. HUNDREDS of dollars in engraver's work can be SAVED by understanding this. M. WOLFE'S PROCESS *teaches* it thoroughly. For particulars, address

M. WOLFE,
18 East Fourth Street,
DAYTON, OHIO.

CRAMER Isochromatic Plates

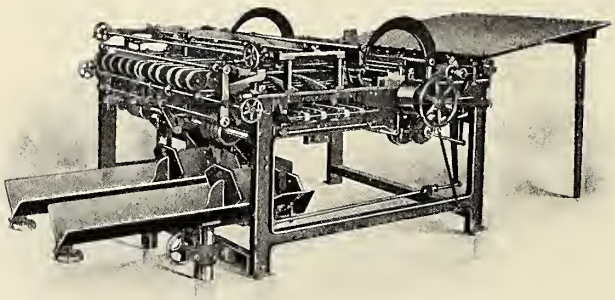
Show a decided advantage in the perfect rendering of clouds, distant mountains and colored foliage in landscape work. See page 60 of this number for illustration, the original negative of which was made on Cramer Iso Instantaneous Plate. Made only by

G. Cramer Dry Plate Co.
St. Louis, Mo.

NEW YORK OFFICE, 32 East Tenth Street.

DOUBLE-SIXTEEN BOOK FOLDER

MECHANICAL AUTOMATIC POINTS



AGENTS

NEW YORK—WELD & STURTEVANT, 12 Reade Street.
CHICAGO—CHAMPLIN & SMITH, 324 Dearborn Street.
LONDON—M. P. McCOY, Phoenix Works, Phoenix Place, Mt. Pleasant, W. C.

MADE BY

BROWN FOLDING MACHINE CO.
ERIE, PA.



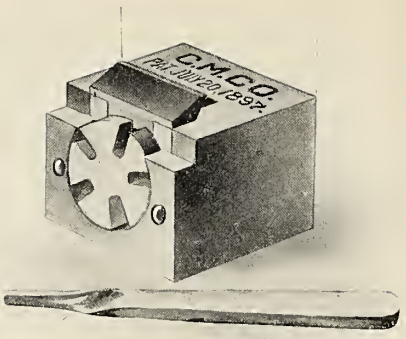
We have the largest and most complete plant in America for manufacturing all kinds of Printing and Embossing Plates by all known methods and processes.

F. A. RINGLER COMPANY

21-23 BARCLAY STREET TO
26-28 PARK PLACE, NEW YORK

SPECIMEN OF HALF-TONE ENGRAVING, WOODCUT FINISH.

Color Printers



The wonderful growth of three-color and other styles of color printing has made it necessary to devise some new and convenient method of printing plates in perfect register. We have met this demand, as will be seen in the illustration, by the invention of the

CHALLENGE PATENTED NARROW-MARGIN REGISTER HOOK

to be used in connection with our **Metal Sectional Blocks.** These **Hooks** are placed on all sides of the plate, and by use of a small key, as shown, the **Hook** on one side is released and the one opposite is tightened; by this means a plate may be moved the smallest fraction of an inch. Circulars and all other information for the asking.

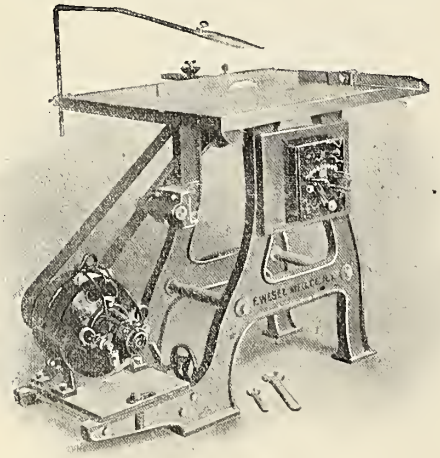
We have the most extensive facilities for manufacturing all kinds of **Special Combination Blocks** for Railroad Time Tables, Book and Color Printing.

SOLD BY DEALERS EVERYWHERE.

Manufactured by THE CHALLENGE MACHINERY CO., 2553 Leo Street, CHICAGO.

Sprague Electric Company

MANUFACTURERS OF



HIGH-GRADE MOTOR
EQUIPMENTS FOR
PHOTO-ENGRAVERS
ELECTROTYPERS
PRINTERS
AND BOOKBINDERS

The Lundell apparatus which we manufacture is celebrated the world over for its efficiency, durability, compactness and careful workmanship. It is non-sparking, safe and reliable. It reduces the cost of power and increases the production, and is by far the most satisfactory method of operating machines. Send for Bulletin No. 3200.

General Offices, 527-531 West 34th Street, NEW YORK.

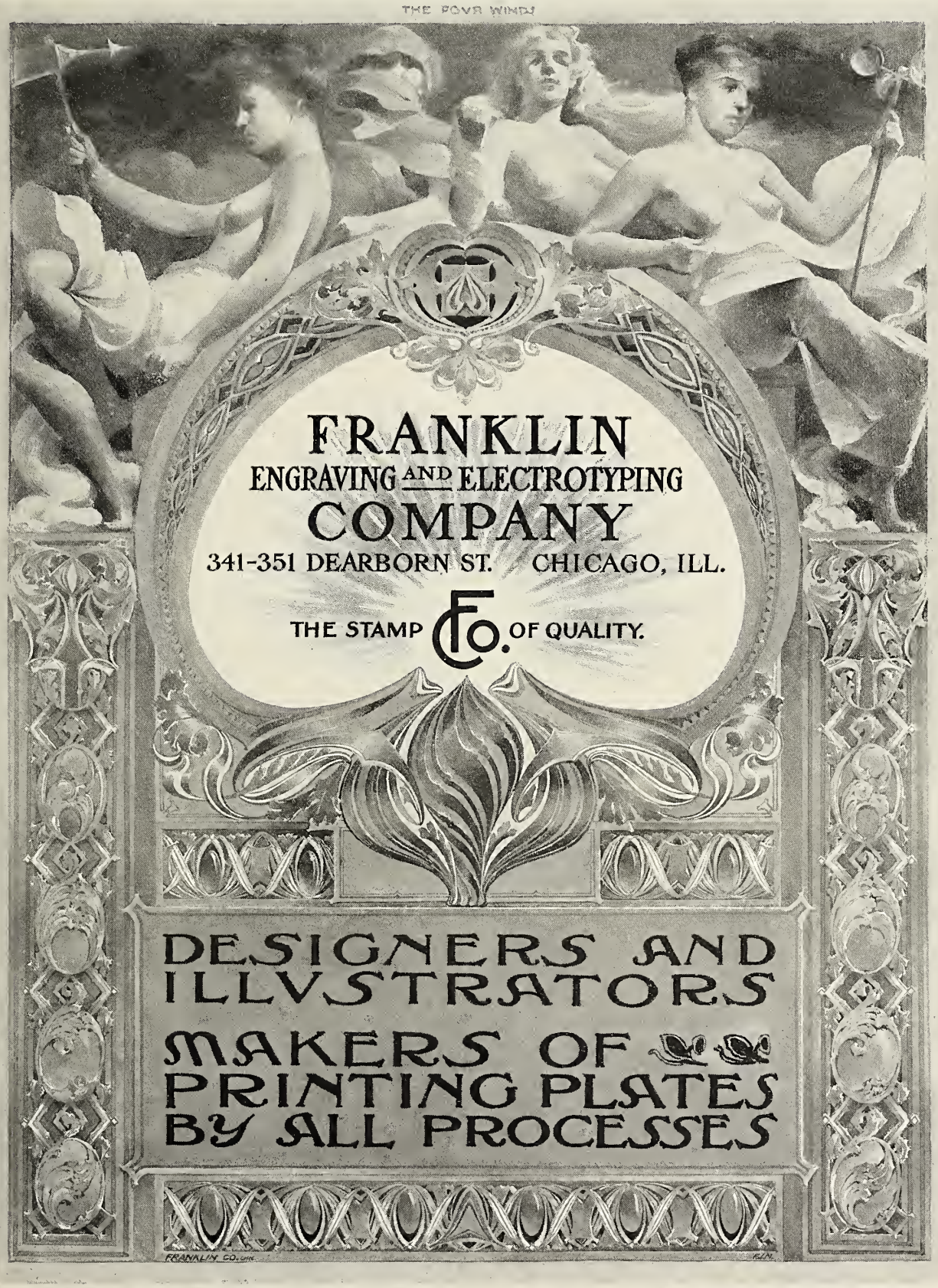
CHICAGO: Fisher Building. **BOSTON: 275 Devonshire Street.**

..Our 1900..

Electrotype Journal is just off the Press

It contains new stock designs in Headings, Initials, Ornaments and Tail Pieces. Also our 1901 assortment of Calendar Plates.

A COPY OF IT FREE ON APPLICATION.



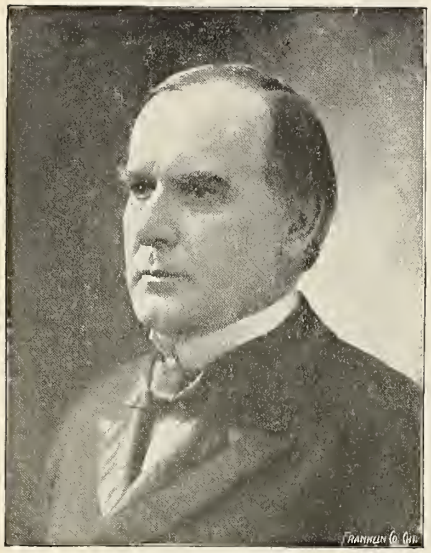
The above design represents our Calendar Plate No. 163. The upper panel is mortised to allow of setting in business card. The lower panel is blank and for it we furnish a set of 12 monthly calendar plates which, when printed and tabbed, will fit the space perfectly and harmonize with balance of design in style.

Price of Electrotype of No. 163 . . $6.00 Price of 12 Monthly Plates, No. 165 . $8.00

(OVER)

FRANKLIN CAMPAIGN CUTS

PRICES NAMED ARE FOR ELECTROS FROM THE ORIGINALS.



X5. PRICE, $1.00

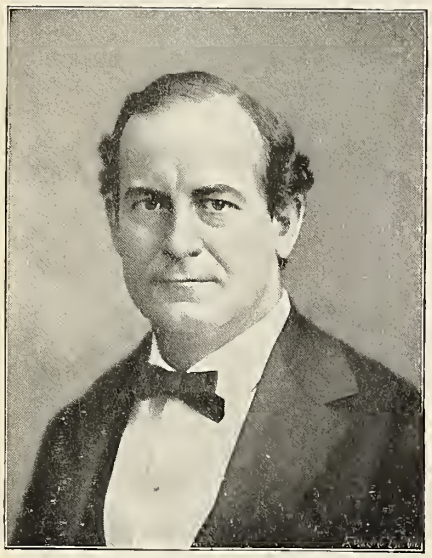


X7. PRICE, $1.00

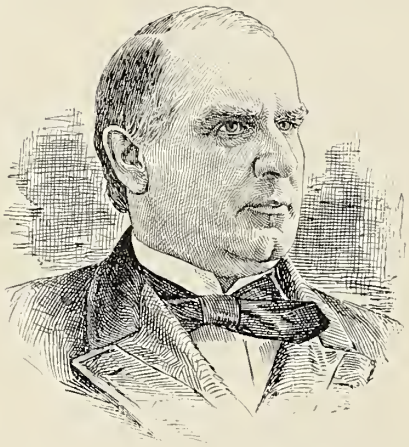
IN ADDITION TO THE SINGLE COLUMN HALF TONES SHOWN ON THIS SHEET

We have a larger size, measuring 3⅞ x 5½ inches. Electrotypes of all four subjects, X5, 6, 7 and 8 for sale at $2.00 each.

Double column size of X13, 14 15 and 16 for sale at $1.50 each. And half column size of X13 and 15 at 50 cents each.



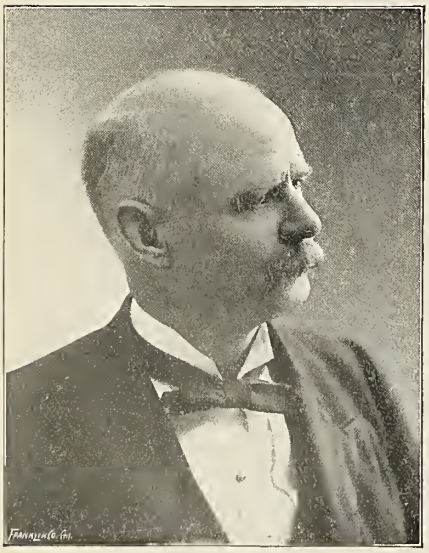
X6. PRICE, $1.00



X13. PRICE, 75 CENTS



X14. PRICE, 75 CENTS



X8. PRICE, $1.00

If you want cuts of candidates other than here shown, send for Complete Specimen Sheet.



X15. PRICE, 75 CENTS.



X16. PRICE, 75 CENTS.

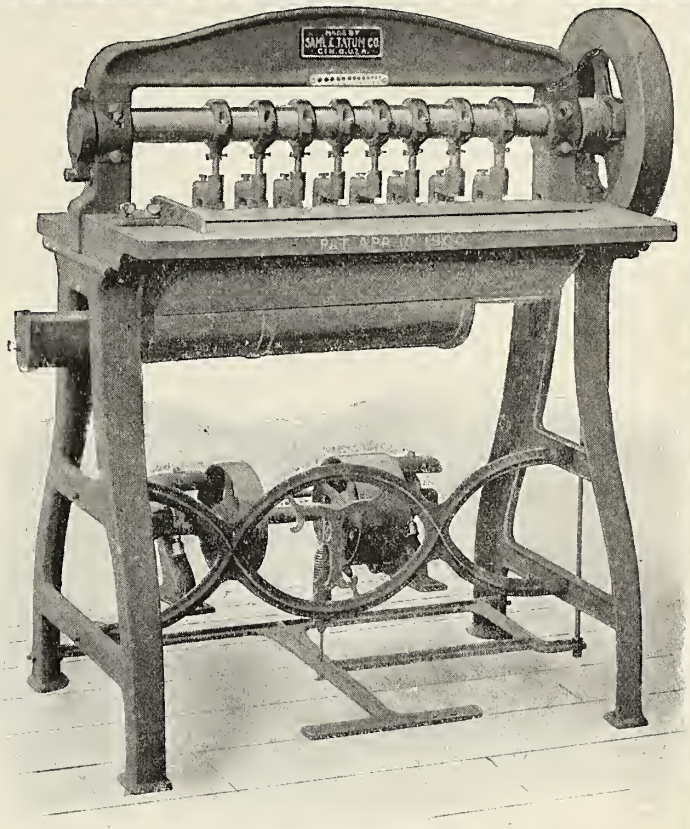
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY

341-351 Dearborn Street

CHICAGO

TATUM PUNCHES

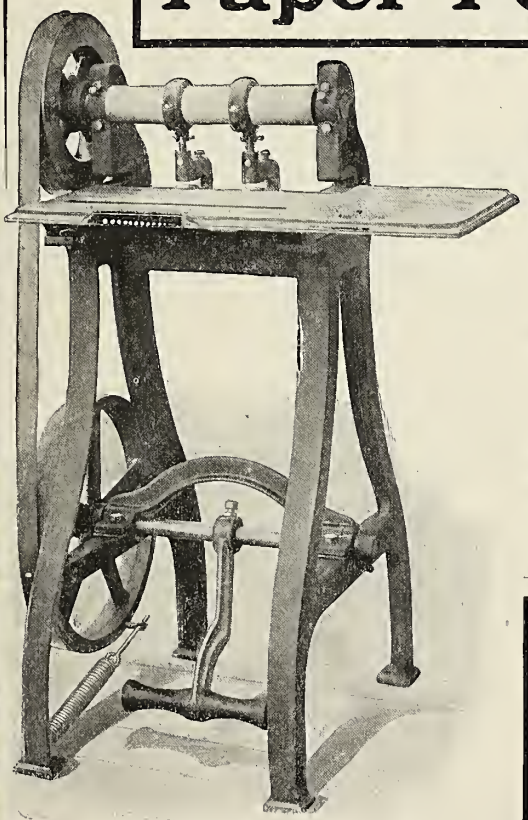
Perfectly adjustable at every point.
Noiseless in operation.
Punch from 1 to 20 holes at a time, 1½ to 27 inches between centers.
Standard sizes, $\frac{1}{32}$ to $\frac{3}{8}$ inch in diameter, or approximate irregular shape.
Special sizes to order.
Most accurate—will punch single sheets of tissue paper.
Most efficient—will punch upward of 100 sheets at a time.
In constant use in many of the best printing houses in the country.
Invaluable for fine work for booklets, loose-leaf ledgers, record forms, order blanks, cataloguing cards, calendars, labels, tags, etc.
Ask for further information—we have some convincing testimonials.



STEAM POWER.

Tatum's Adjustable Paper Punches

Practical machines to fill a growing need.



FOOT POWER.

IN addition to regular solid punches supplied with the machines, we are prepared to furnish special attachments for punching any regular or irregular shapes in any desired number, at any point in a sheet of any length, and up to 30-inch width.

Such an attachment in no way impairs the efficiency of the regular machine, but greatly widens its usefulness, as the change from the ordinary punch with solid dies to the attachment can be made in a few minutes.

Labels for spools and a great variety of irregular punched work can thus be done with great rapidity and accuracy. We would like to explain more fully; perhaps you will be good enough to write.

THE SAM'L C. TATUM CO.
424 W. Water Street, Cincinnati, Ohio.

Agencies:

AMERICAN TYPE FOUNDERS CO.
TORONTO TYPE FOUNDRY CO., Ltd. } . . . and Branches.
WELD & STURTEVANT, ... New York and Chicago.

MAX LEVY'S

ENGRAVED GRATINGS

FOR THE

HALF-TONE PROCESS

Still remain the standard of perfection. The best work produced in the world is done with their aid.

A Good Companion to the

LEVY SCREEN

IS THE

COOKE PROCESS LENS

This Lens is corrected for three regions of the spectrum, and is THE Lens for three-color work.

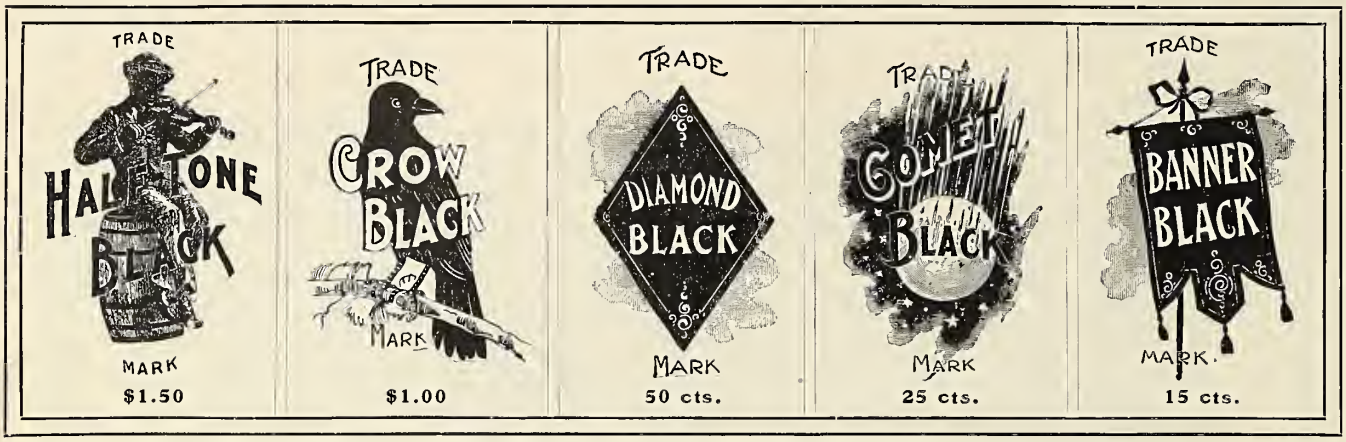
Sold by **MAX LEVY**

1213 RACE STREET, PHILADELPHIA, PA.

Sole Agent for the United States.


"We Land The ORDERS"
Juergens Bros. Co.
ENGRAVERS
ELECTROTYPERS
STEREOTYPERS
PHONE CENTRAL 1576
140-146 MONROE ST.
Chicago ILL.
HUMMEL
FREY

AN OCTOBER OPPORTUNITY



IF you have tried these well-known inks, you know they are the best. That is why they are the standards adopted by the leading printers of the world. If you have not given them a test, do so during October, when we will make the following ***cut prices on these inks,*** good only during the month of October.

Half-Tone Black	=	**70c**
Crow Black	=	**40c**
Diamond Black	=	**30c**
Comet Black (In not less than 50-lb. lots.)	=	**20c**
Banner Black (In not less than 100-lb. lots.)	=	**12c**

The Standard Printing Ink Co. *CINCINNATI, OHIO*
Chicago Branch, 71 Plymouth Place

Our Specialties:

Half-Tone Black, **Crow Black,** **Diamond Black,** **Comet Black,** **Banner Black.** **Tri-Color Inks,** **Gold Ink,** **Weatherproof Colored Inks,** **Sunproof Poster Inks,** **Copying Inks,** **Engravers' Proof Black.**

KERATOL
REGISTERED TRADE-MARK

The following table accurately exhibits the expense of a cover 7 x 8½ inches cut from various leathers and Keratol, and shows at a glance the

Great Saving effected by using Keratol

In addition to the differences here shown, there is a **large saving in the labor of cutting stock**—a boy can cut Keratol as well as a man.

Comparative Costs:

Cover 7 x 8½	Cost per cover:
Black grained Skiver (98 ft. to doz.) at $7.80 per doz.	5½ cents
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (120 ft. to doz.) at $9.60 per doz.	5¼ "
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (135 ft. to doz.) at $10.75 per doz.	4⅞ "
BLACK KERATOL at 40c. per yard	2 "
Black undressed Skiver at 5c. per ft.	4 "
BLACK KERATOL at 40c. per yard	2 "
Colored undressed or glazed Skiver (135 ft. to doz.) at $7.50 per doz.	3½ "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, first quality, at 9c. per foot	5 "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, fair quality, at 8c. per ft.	5¼ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, first quality, at 7½c. per foot	4½ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, fair quality, at 7c. per ft.	4⅝ "
COLORED KERATOL at 45c. per yard	2¼ "

Keratol is cheaper than leather at four cents per foot. Any one can verify the above figures with a pattern and a few dozen leathers. If a larger cover than 7 x 8½ is cut, the difference in favor of Keratol will be far greater, according to principles well known in the trade. A small-sized cover was purposely selected. This table is based on cutting a quantity of 7 x 8½ inch covers, and was issued some time ago when the leathers mentioned were cheaper. Throughout the world KERATOL is known as the best substitute for leather, and you want the BEST.

The Keratol Co.

P. R. BRADLEY, Manager

South and Van Buren Streets
NEWARK, N. J.

WE HAVE INCREASED OUR PLANT THREE TIMES WITHIN THE LAST EIGHTEEN MONTHS, AND NOW HAVE THE MOST UP-TO-DATE PRINTING INK FACTORY IN THE WORLD

THE GLIDDEN & WHITE COMPANY

MAKERS OF HIGH-GRADE PRINTING INKS

Cable Address, "HIGHGRADE" CLEVELAND

We Want You to Try Our Inks

We want you to try our Inks. Now, if you will make us up a little trial order, we will express it prepaid at net prices herewith:

	Per Lb.
Gold Size (any shade),	$.75
Magnesia,	.60
Combined Ink Reducer and Glosser,	.50
Ink Dryer,	.30
Lemon or Orange Yellow,	.60
Tints (any shade),	.40
Fine White,	.48
Tint White,	.30
No. 1 Fine Bronze Blue,	1.00
No. 1 Fine Ultramarine Blue,	.90
Oriental Blue,	1.00
Peacock Blue,	1.80
Royal Blue,	2.40
Fine Purple,	2.40
Alkali-Proof Red,	.48
No. 1 Fine Bright Job Red,	1.00
Brilliant Scarlet Red,	1.20
Vermilion Red,	1.20

10% DISCOUNT will be allowed from these prices for an order of $10 or over.

	Per Lb.
Bronze Red,	$2.40
Rose Lake Red,	2.40
Light or Dark Job Green,	.60
Bank-Note Green,	2.00
Light or Dark Brown,	1.20
Copying Inks (any color),	1.00
Typewriter Inks (any color),	1.50
No. 1 Book Ink,	.40
No. 2 Book Ink,	.20
Extra Fine Half-Tone Black,	.75
Fine Half-Tone Black,	.50
Fine Book and Cut Black,	.35
Book-Heading Black,	1.00
Label Black,	.25
Light, Medium or Deep Blue-Black,	1.00
Extra Fine Job Black,	.75
Poster Inks (any shade),	.25
LAKE SHORE BLACK,	**.50**

Get on the Right Track—

Use Glidden's LAKE SHORE BLACK

The Greatest Catalogue and Magazine Ink ever put on the Market.

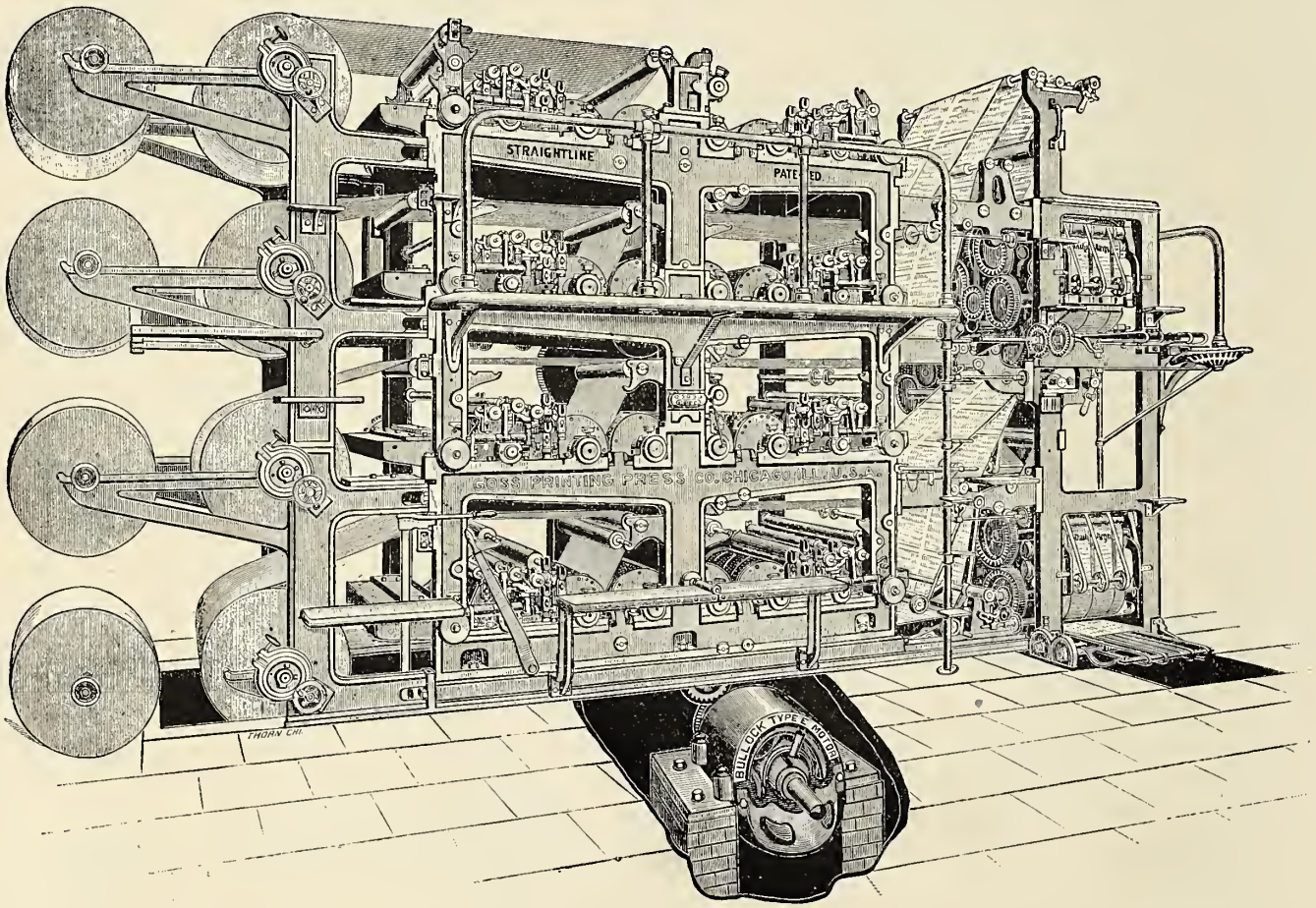
IF IT OFFSETS WITHOUT SLIP-SHEETING, WE PAY FREIGHT BOTH WAYS

50 Cents per Pound if you order a Ton

Our competitors are all up against it—wondering how it's made.

THE GOSS

Patented 4-Deck Straightline Newspaper Printing And Folding Machine



HIGHEST AWARD given to the Goss Printing Press Co. on their 4-Deck Straightline Press now on exhibition at the Paris Exposition.

The only perfect machine that makes any number of pages — without the use of angle bars or turners. There are no complicated parts, everything is clear sailing from start to finish.

STRAIGHTLINE PRESSES are Prize-Winners and Money-Makers.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL., U. S. A.

SANDERS
ENGRAVING COMPANY



THE excellence of Sanders' Engravings are known throughout the country. This is the secret of our enormous business. If your catalogue or advertising is to attract and hold the attention of its readers, you must have the best. We employ a large number of artists for getting up special designs for newspaper advertisements, letter-heads, book illustrations and cover pages. Sketches for all such work can be submitted for approval before making the engravings.

HOLLAND BUILDING.
ST. LOUIS, U.S.A.

The Golding Jobber

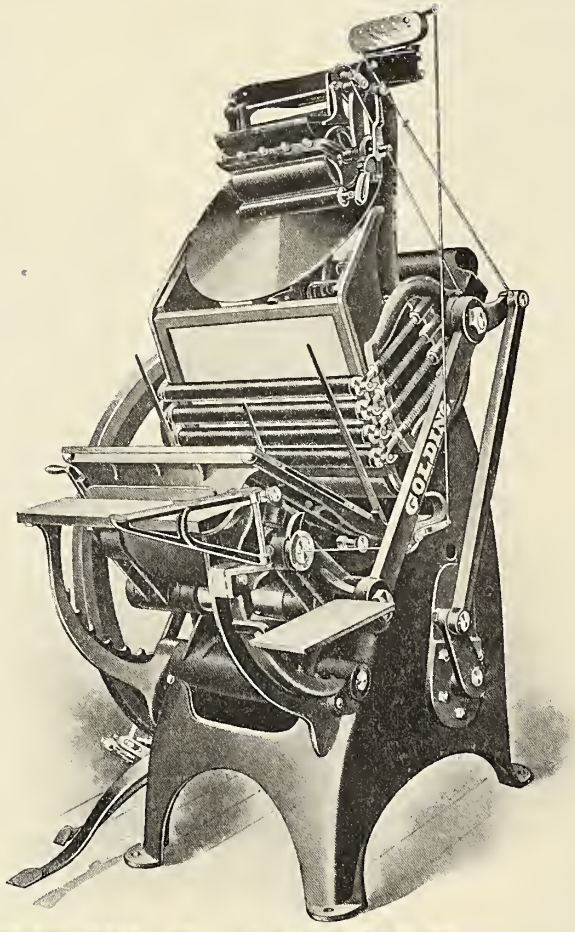
POWER OF IMPRESSION

is computed from the length of lever, power applied and distance passed through.

Length of lever in the GOLDING JOBBER is four times that of the most powerful crank-action press in use today.

Power applied depends upon the operator.

The distance passed through while the platen is on the impression is one-seventh of the entire movement in the GOLDING JOBBER against only one-twenty-eighth in the most powerful crank-action press. The approximate ratio of efficiency between the GOLDING JOBBER and others is



4 to 1

This is due to our use of toggles in addition to the crank.

So much for impression.

But efficiency without speed would be of no commercial value whatever.

We're going to say something on speed next month.

Meantime you figure what 4 to 1 would mean in your pressroom —repairs—quality of work—etc.

GOLDING & CO.

BOSTON, 183 Fort Hill Square
NEW YORK, 540 Pearl St.
PHILADELPHIA, 1004 Arch St.
CHICAGO, 78-80 W. Jackson St.

Printing Presses, Paper Cutters, Tools and Materials

SEND FOR DESCRIPTIVE CATALOGUES AND CIRCULARS

Colortype Blotters

12 DESIGNS.
SOLD IN SETS ONLY.

ENTERPRISING PRINTERS AND STATIONERS SELL THEM.









Chicago Colortype Company,

1205-1213 ROSCOE BLVD., CHICAGO,

ART COLOR PRINTERS AND ENGRAVERS.

Send for Samples and Prices on Colortype Work. LARGE LINE OF STOCK PICTURES AND PICTURE CARDS.





12 Different Pictures. Eight of which are shown — four on each side of this sheet.

Sold in sets of twelve pictures only, in full sheets or cut.

TYPE MATTER for advertising purposes can be set 3½ x 5 inches

The best Coated Blotter Stock. Half-Tones can be used in printing advertising matter.

Width, 4 inches

Full length of Blotter, 9½ inches.

Chicago Colortype Company,

1205 ROSCOE BLVD., CHICAGO,

AWARDED THE HIGHEST PRIZE AT PARIS EXPOSITION, 1900.

Printers
Lithographers
Stationers
Advertisers

WANT BLOTTERS

EVERYBODY CAN USE BLOTTERS.

For Prices, write to CHICAGO COLORTYPE CO., 1205 Roscoe Blvd., Chicago.







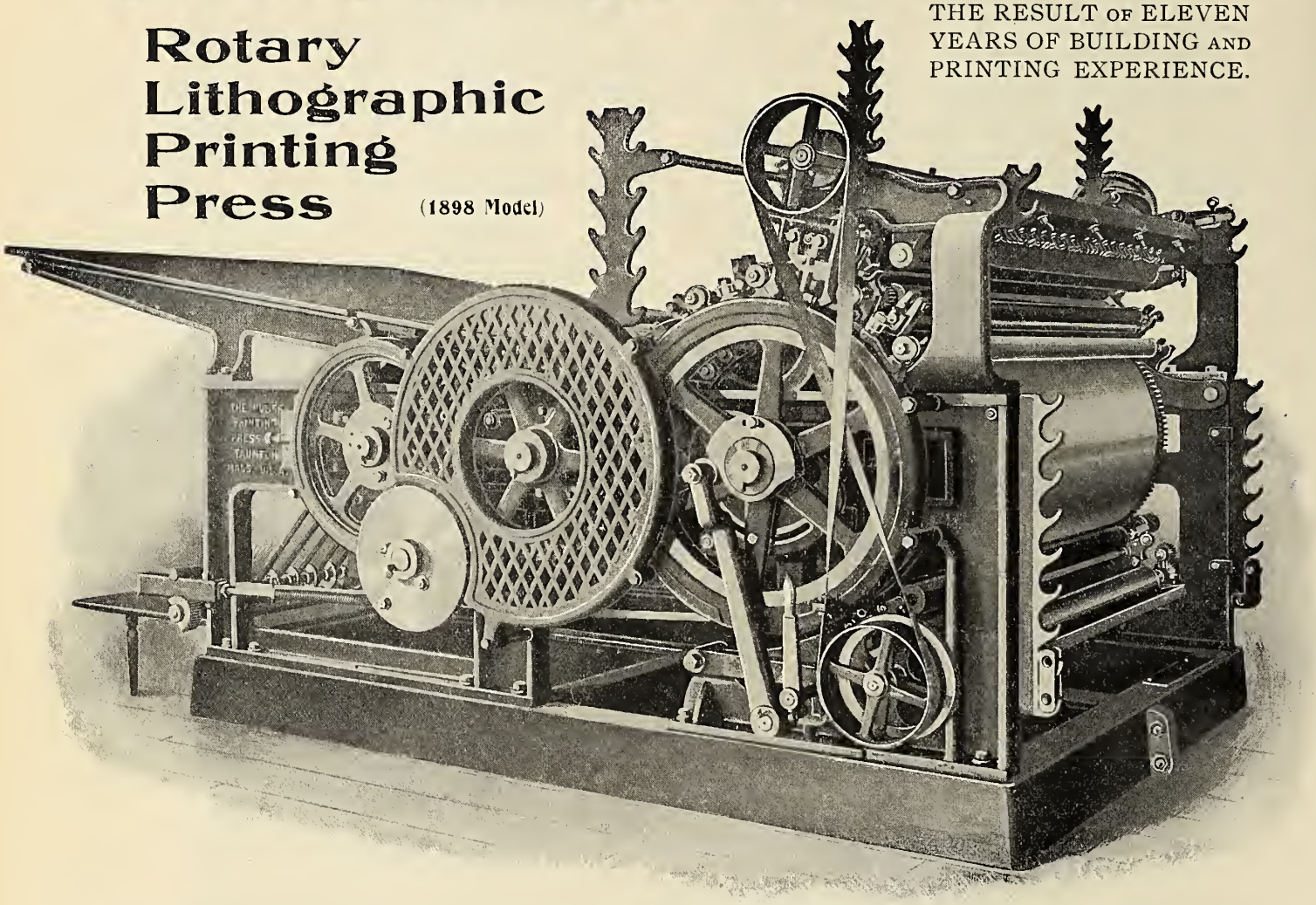
WE PROMPTLY PRODUCE PERFECT PRINTING
HALF-TONES FOR NEWSPAPERS

THE HUBER

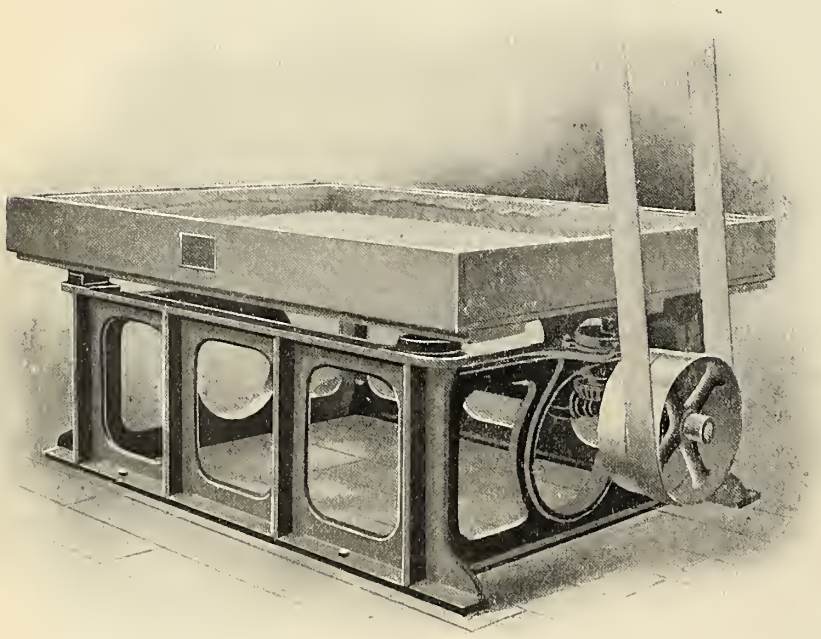
FOR PRINTING FROM ALUMINUM

THE RESULT OF ELEVEN YEARS OF BUILDING AND PRINTING EXPERIENCE.

Rotary Lithographic Printing Press (1898 Model)



THE SMITH GRAINING AND POLISHING MACHINE.



We manufacture this machine under the following U. S. Patents:

No. 392,556—Method of Graining Plates for Surface Printing.

No. 406,398—Apparatus for Graining Printing Plates.

No. 662,554—Use of Elastic Material and Rotary or Gyrating Motion in Graining Plates for Surface Printing.

These patents cover the whole field of mechanical graining for surface printing, **and are basic patents. Infringements will be prosecuted.**

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AGENTS : : : PROVIDENCE, R. I.



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OFFICE OF

THE UNITED STATES ALUMINIUM PRINTING PLATE CO.

87 NASSAU STREET

NEW YORK, July 2, 1900.

To the Lithographic Trade:

The lithographic trade is hereby informed that The United States Aluminium Printing Plate Company, which was organized in 1894, to own and control the letters patent issued to John Mullaly and Lothrop L. Bullock, No. 459,239, dated September 8, 1891, for the use of aluminium plates in connection with lithography, has now acquired by purchase all rights of Otto Carl Strecker, of Josef Scholz, of the Strecker-Scholz Company, of the Ellery Howard Company and of the Aluminum Plate and Press Company in and to the following letters patent of the United States and Canada, viz:

United States Letters Patent, Numbers,

459,239, dated September 8, 1891;
483,498, dated September 27, 1892;
516,238, dated March 13, 1894;
522,719, dated July 10, 1894;
567,926, dated September 15, 1896;
590,966, dated October 5, 1897;
597,366, dated January 11, 1898;

And Canadian Letters Patent, Numbers,

40,346, dated September 14, 1892;
43,871, dated August 9, 1893;

which patents control the use of aluminium for surface printing and control all processes formerly known under the name of Mullaly, or United States process, and the processes formerly known under the name of Strecker-Scholz or German process. The undersigned company is prepared to issue licenses for the use of said letters patent and inventions on reasonable terms.

Licenses heretofore issued jointly by the Aluminum Plate and Press Company and the Strecker-Scholz Company have been taken over by this company.

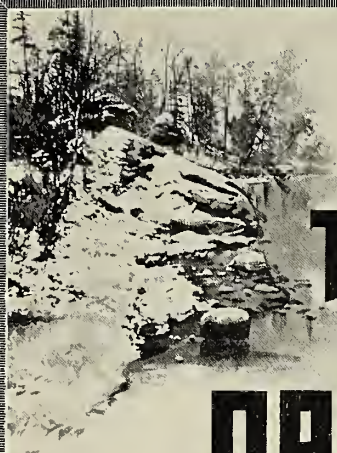
The Fuchs & Lang Manufacturing Company, of 29 Warren Street, New York, and 328 Dearborn Street, Chicago, Illinois, are the sole selling agents of the undersigned, and all orders for aluminium plates given by duly authorized licensees will be promptly executed by said selling agents.

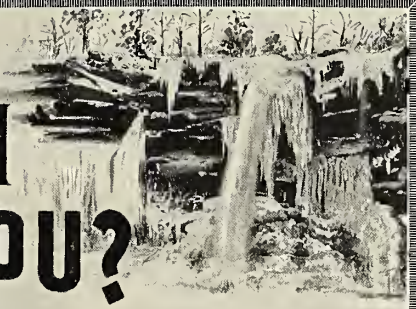
The use of aluminium for surface printing without a license or in any way infringing upon any of the letters patent aforesaid will be promptly prosecuted by the undersigned.

Inquiries may be addressed either to the undersigned or their selling agents.

Respectfully,

THE UNITED STATES ALUMINIUM PRINTING PLATE CO.
JOHN MULLALY, President.





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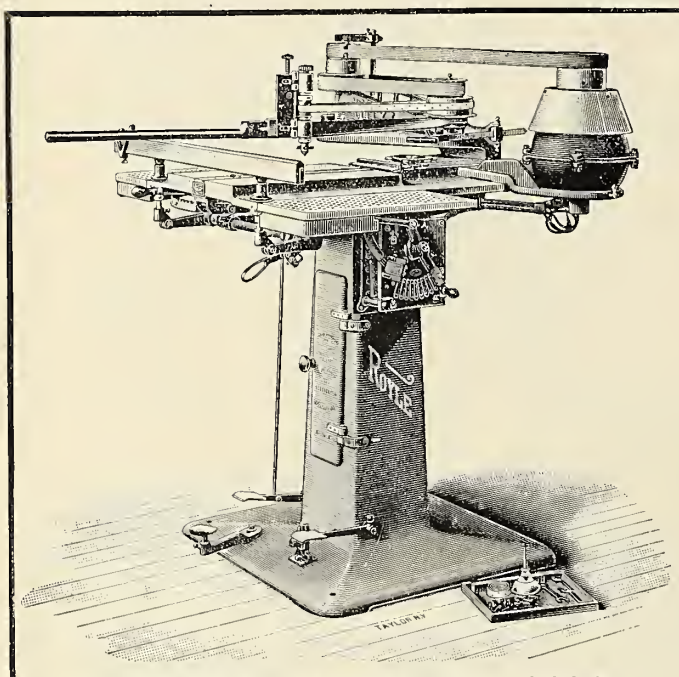
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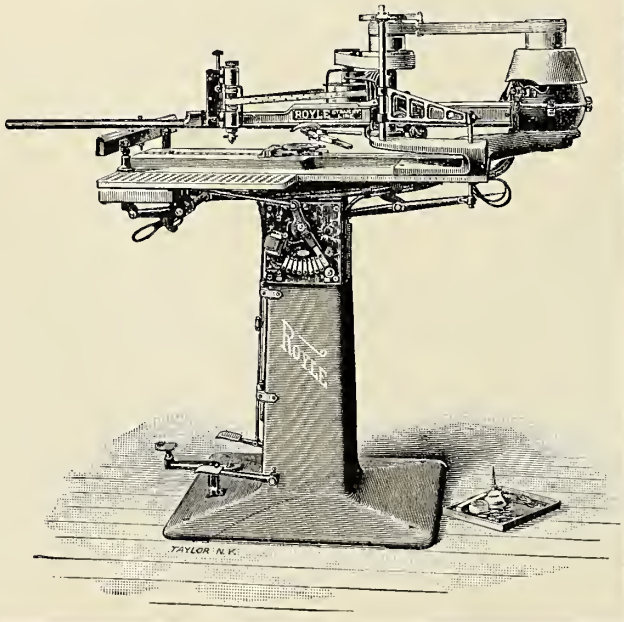
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See our specimen cuts on another page of this number



Specimen of Clay Modelling for Cover Page
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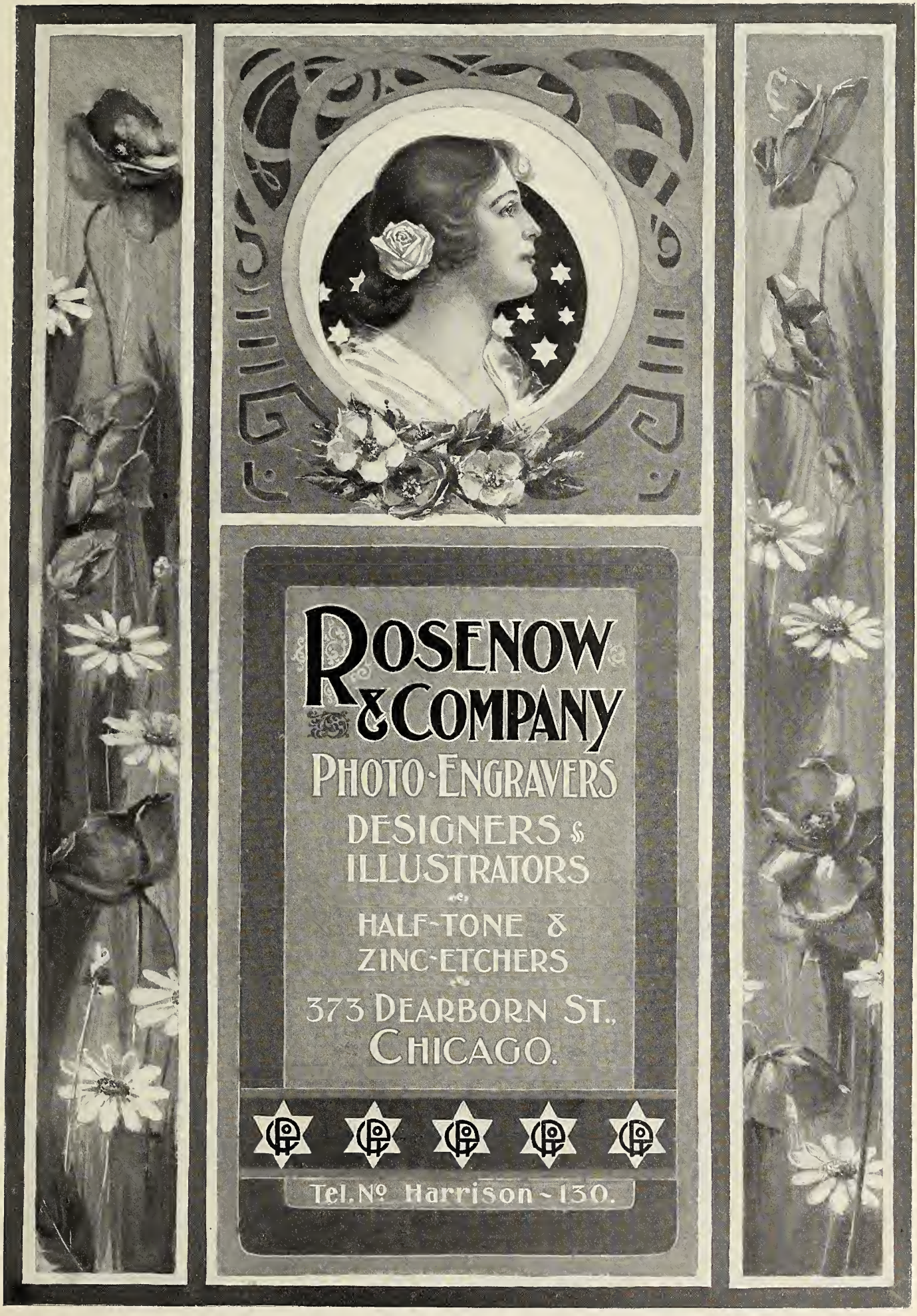
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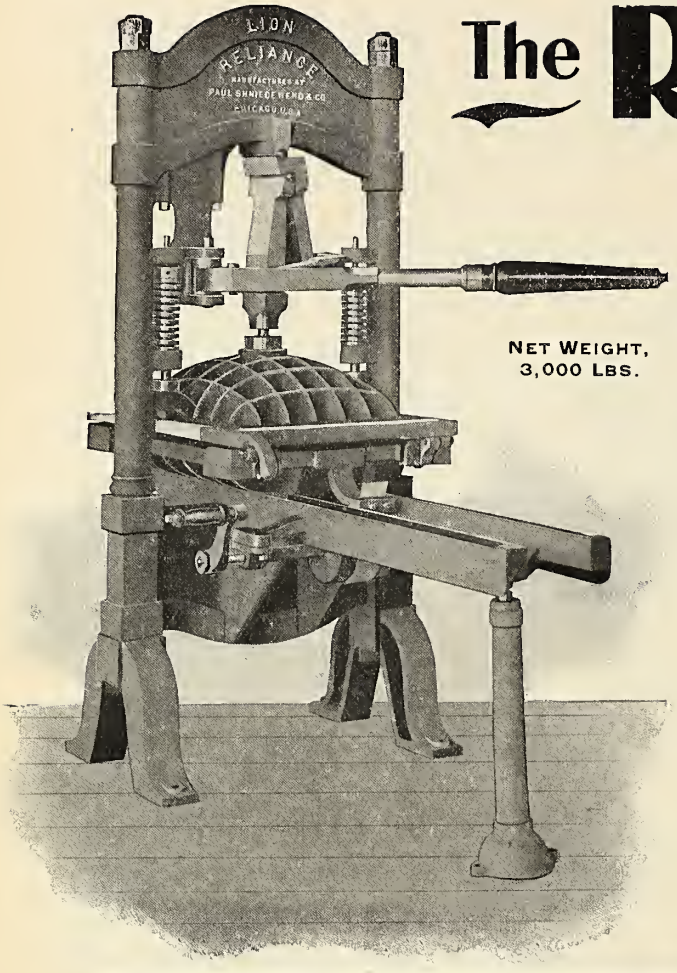
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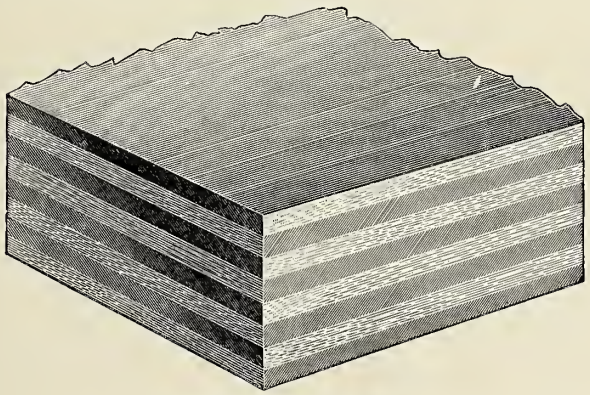
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THE NEW MOUNTING LUMBER.

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MADE from well-selected stock, free from all imperfections, planed ⅞-inch in thickness or thinner, at regular price. Put up in packages of 100 square feet, in assorted widths from 3 to 10 inches wide. Special widths and heavier thicknesses can be furnished at special prices. The unprecedented success of our popular birch backing wood is most gratifying. It is the cheapest backing wood ever put on the market, and at the same time it is one of the best. Some of the most extensive engraving establishments are using this wood exclusively on all regular work, to the satisfaction of themselves and their customers. For all ordinary work we fully guarantee it equal to the best cherry wood.

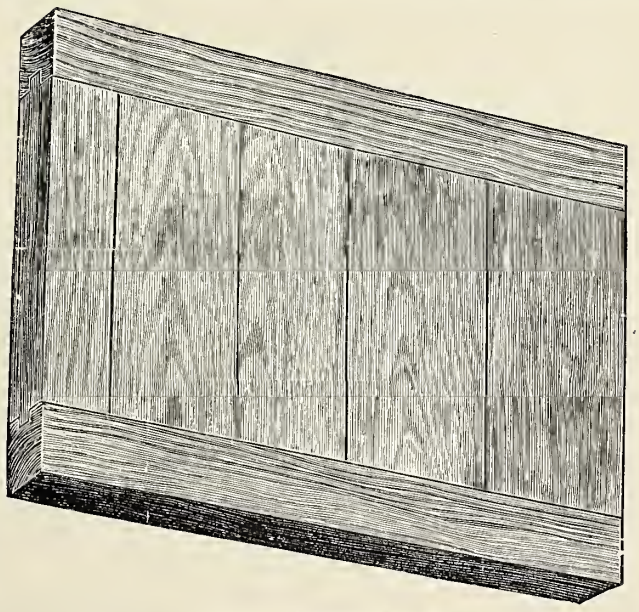
Price, Birch Backing, per 100 feet, F. O. B. Two Rivers, $ 6.00.
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THE standard thickness is ⅞-inch, and this thickness will allow final dressing off the back after plates are mounted. Most of our customers who have Daniels' planers order their backing this thickness. If a small piece of plate is sent us we will plane the lumber so that the plates will be type high when mounted without further dressing. Many of our customers find this the most desirable and economical method.

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FOR large plates and in book-work where a number of uniform boards are required that are too large to mount on the ordinary uncleated backing, owing to the liability of warping, we recommend this improved cleated backing, and will fully guarantee it to give perfect satisfaction. It is made of clear selected stock, free from all imperfections of any kind. The workmanship is first-class and it is strictly a high-grade backing wood. A good plate is worth a good mount. The few cents that a good mount costs over the price of a poor one cuts little figure in comparison to the satisfaction derived from sending out good mounts, or the customer's satisfaction in the use of them.



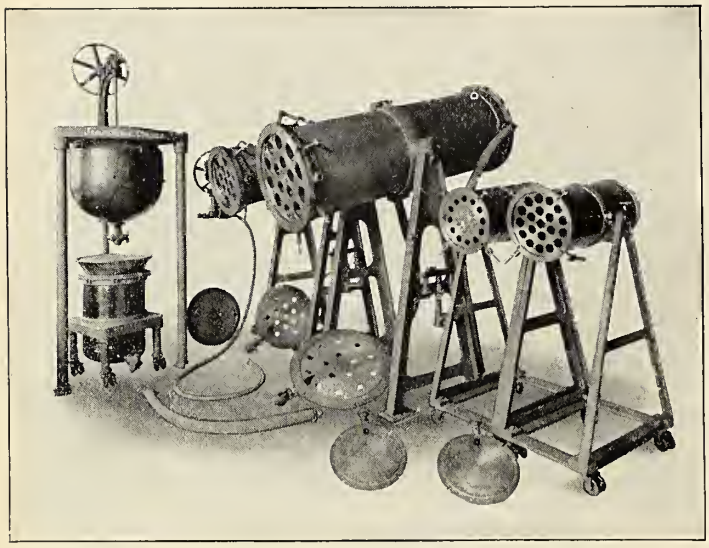
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We make these paneled blocks in 2-foot lengths and put them up in any width desired. We usually have them ordered with half-inch variations. This is a perfect backing for large cuts. It is guaranteed not to warp under any circumstances. Price, per square foot, 20 cents.

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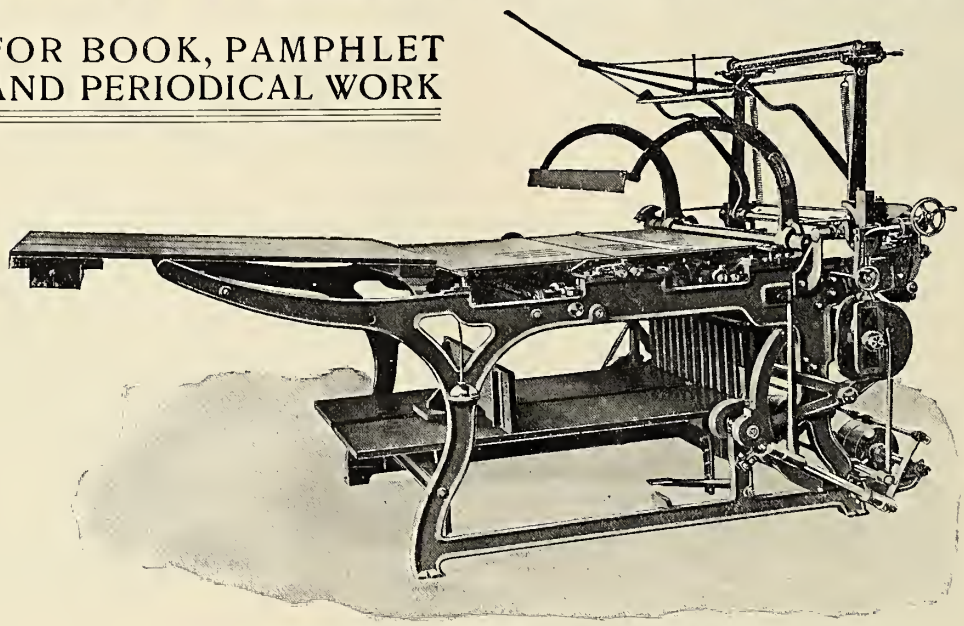
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EXPENSIVE TRIFLES

Francis,
King of France,
Stand up.
This is your inning.
You ought to know the value of a trifle.
You're the chap
Who got a shave.
Happened in a barber shop
One Summer day
And razed your beard,
Your auburn, Vandyck beard
With which
You won your queen, fair Eleonora's heart.
'Twas just a common shave
You had—bay rum, perhaps,
And tonic, sea foam,
Or perchance
Your hair trimmed.
Even then
It should have cost
A franc or two, at most,
With half-a-dozen centimes for the boy
Who brushed you off.
Instead, that shave
Cost France three million fighting men,
Three centuries of war
When Eleonor
Saw you without your beard,
She left you for your Cousin John,
John of Anjou, and right there
Things began to happen,
Which shows
That trifles
Are seldom trifling things.
That's HISTORY.

Now, Mr. Printer, you are "next."
Your ink, your printing ink,
The ink you're using day by day
On work that means for you
Money and work
And more money
And more work,
Is it good enough to do you good?
Trifles. Not much! You'll find
You'll have your troubles, too,
If you trifle with your customers.
The ink we make just the thing
For you and your good paying
Customers.
It is the kind that brings
You work, and keeps the
Work you have.
That's BUSINESS.



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SPECIMEN OF THREE-COLOR PROCESS PLATES ENGRAVED BY
ELECTRO-TINT ENGRAVING CO.
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVI. No. 1. CHICAGO, OCTOBER, 1900. TERMS { $2 per year, in advance. Foreign, $1.50 per year extra.

OCT 8 1900

COLOR-PRINTING IN 1866.

BY THEO. L. DE VINNE.

SOON after the close of our Civil War, when our country was slowly recovering from the effects of that struggle, a German came to New York city to introduce a new method of printing in colors from relief plates. He was not a printer but he had been employed in the office of his brother; who had been established in London, and he thought he knew the process thoroughly. This process began with the art of etching fine crayon-work on zinc plates. He had seen it done and was quite confident he could do it or have it done without further instruction. He brought with him from London a Wharfedale printing-press and some other appliances that were needed. He was a persuasive talker and soon succeeded in getting contracts to keep his proposed printing-house busy for many months, for he had promised to furnish color-work at a largely reduced price fully equal to the finest lithographic work, which was then done on hand presses only.

He did not succeed. His knowledge of the process was superficial to the last degree, and he depended upon the skill of draftsmen, etchers and printers whom he could not instruct and who were repelled by his assumptions. Like all disappointed designers, engravers and authors, he was sure that his want of success was the fault of the printer. If he had one good pressman he was sure that his process would succeed. He sent to London for this pressman, and a competent man he was, but he could not do what was required. After some months of expensive experiment he sold out his entire plant and his own services to the firm of Francis Hart & Co., who then had a fair reputation as good printers. The new process of etching fine crayon-work on zinc necessarily made a plate with very shallow counters. At that time (about 1866) nearly all book and job work in New York city was printed on large presses, with an elastic impression against a wool blanket or india rubber. These elastic substances were soon found impracticable for the new plates. Francis Hart & Co. then had some experience in the printing of woodcuts against a hard packing, and in developing light and shade by means of paper overlays. They also had used with fair success on illustrated papers the peeled overlay method of cutting out from a three or four ply cardboard the gray tints, the high lights and the exposed edges of a vignetted woodcut. Neither method could be used for the crayoned relief plate. The peeled overlay produced an uneven print. The pasted overlay of thin paper, even after its edges had been softened with pumice stone, showed disagreeable dark lines in the print. It was necessary, or it was so thought at that time, to make use, for this needed impression surface, of a thickly coated cardboard on which the maker-ready could vary the different degrees of impression by scraping off the thick friable coating of white with a sharp knife and pumice stone. This secured the result desired, but it was horribly expensive. The proper making ready of a medium sheet of eight pages kept a pressman busy for about three days, during which time the press stood idle, for the scraping down had to be done on the cylinder. How the expert pressman of today will smile at the crudeness of the methods used less than forty years ago!

Fair results were reached by this expenditure of skill and patience, but it was soon found that the new process could be used to profit only on long editions. For an edition of two thousand impressions in colors, the lithographer would do similar work on the hand press quicker and better, and at smaller cost. In 1870 the steam lithographic press had a firm foothold in this country, and that put an effectual stop to the threatened rivalry of plates crayoned in relief, and Francis Hart & Co. wisely gave up the competition.

Francis Hart & Co. were probably the first printers in New York to experiment with the Meisenbach process of printing from relief plates produced by photo-

graphing through fine meshes on gelatin films. The introducer of the process hoped to secure a contract for the printing of postage stamps for the United States. His scheme was to print on the gelatin direct, and have that gelatin surface attached by the buyer of the stamp to the letter, on which it would cling and could not be removed. He did not succeed in getting the contract, but he helped to pave the way for the oncoming art of photoengraving, which, like Aaron's rod, has swallowed all its rivals.

Written for THE INLAND PRINTER.

HALF-TONE PRESSWORK.

BY A. B. RICE.

THE use of half-tones has become so general that there are but few printers who do not use them in their regular run of work. As in most everything else, the results secured in printing from half-tones vary greatly, and this fact calls forth the question: "Is it hard to secure good results from half-tones?" The writer answers, yes, for some persons; but other persons take to half-tone printing like a duck takes to water. To the pressman who finds this work easy there is nothing I can say, but to the other fellow I will try to give a few suggestions and "pointers," which, if carefully followed out, will enable him to secure good results in the use of half-tones.

To produce first-class work it is absolutely necessary to have a first-class engraving; one made from a good subject properly photographed, and engraved with a screen suited to the subject and to the conditions under which it is to be used. It must not be too deep, nor too shallow, and should be accurately mounted on a hard block slightly less than type-high. Where circumstances permit, it is well to use a metal base. In particulars in which the engraving is entirely at fault the pressman is frequently criticised; but it is impossible for a pressman to produce a fine piece of work from a poor engraving. Whenever possible, the original photograph, as well as the engraver's proof, should be in the hands of the pressman before commencing work, and if he is an artist perhaps he can correct some faults which exist in the plates. If a pressman restores some of the sharpness and contrast of the original photograph, and which is lacking in the cut, he is deserving of commendation.

The kind and quality of the paper to be used is another important item. A smooth surface paper should be used. It is not possible to secure as good results on supercalendered paper as on coated paper. No one should expect that. But did it ever occur to you that all coated or plated stock is not the same? Some is strong and will stand ink of a moderately strong body, while others will continually peel off unless the ink is reduced so thin that it is impossible to get a proper color. On the other hand, some paper shows deep pores on one side, while it requires a magnifying glass to detect the pores in others. If there is anything about coated paper that is more disagreeable than the odor it is the variation in quality, which the pressman is supposed to wrestle with and not say anything about. The man that buys the stock seems to think that if it is coated there is nothing else to be desired.

The selection of inks should be made by the pressman. If he is unable to decide what he needs, he can hardly expect any one else to make the selection for him. The ink must be soft, well ground, and must not contain any sediment or grit. It must be capable of drying hard, and not be gummy or "tacky." The trouble is not to get ink soft enough, but to get an ink which will hold its color. A faded-looking ink is unsightly, and you can not remedy this defect by the use of much ink and still secure a clear, sharp impression. The use of reducers and dryers should be avoided, except in cases of absolute necessity. Colored inks are more difficult to manipulate than black and their selection requires a judgment not possessed by many pressmen.

The rollers, also, can do much to add to or detract from the appearance of work. Soft, mushy rollers should not be used. They must, however, have plenty of suction. They should be set so light as not to work the ink into the meshes of the cut, and must be hard enough to ink the solids perfectly.

If all the foregoing requirements have been met and you have a good press, the quality of work secured will depend upon the pressman. He has a fair opportunity to show his ability.

THE MAKE-READY.

Some pressmen (so-called) have the idea that making a cut show up is making it ready. This idea is erroneous. The truth of the matter is, he has only reached the point at which he can show his skill. The main object is to get just the proper amount of impression on each part of the cut, and this requires a judgment only secured by much experience. There are many means of producing this effect, and a description of a few of the more common methods may be of benefit.

A hand-cut overlay requires the taking of several clear impressions. From these select three or four which seem best suited to the subject. In some cases the heavier sheets will be most suitable; in others, it will be best to use assorted, and in some cases it will be necessary to use but two sheets of the lightest weight. One sheet is selected for the base, which, in case the cuts have vignetted edges, will be chamfered to suit, and, in any case, the high lights will be removed, after which the solids will be cut from another sheet and properly matched in place on the base sheet, and the gradations in shading will be treated as required until finished. The pressman will do well to test this overlay before laying it aside as finished, as it is a common mistake to make an improper selection in the weight of stock in making the overlay. If there is too much contrast, it may cause much worry, and, in some cases, a new overlay may be necessary. Some pressmen match



CHRYSANTHEMUMS.

From Painting by Conrad Keisel.

Half-tone by
H. J. ORMSBEE ENGRAVING CO.,
Syracuse, N. Y.

this make-ready on the cylinder; others use it as an underlay, and place it between the plate and block, while some use both overlay and underlay in making ready the same cut. If used under the plate, heavier stock is required. It is exceedingly difficult to correctly match an overlay on the cylinder, and there are several ways of doing this. Usually the overlay is placed as near the inside of the packing as possible, and fastened with paste to a sheet of strong manila paper, which has previously been shrunken on the cylinder. To produce a legible impression on this sheet, it is usually necessary to insert small pieces of cardboard through slits made in the sheet where the impression of the cuts should appear. When this method is used it is necessary to fasten the overlay from one lead to a nonpareil in advance of the impression on the manila sheet to make up for the loss in full packing. Another method often used, and which, perhaps, is more accurate, is to place cardboard beneath the cuts to make the impression, removing the cardboard afterward. The only difficulty in this is to get the same lock-up, but this difficulty can be overcome by using care. On the impression made in this manner the overlay can be matched exactly, and the results are seldom bad.

It is possible to get fairly good results in much less time by a process known as stripping. In this the sheet for marking out type is all that is required, the cuts being treated at the same time. A black sheet, or carbon paper, is used on the back, while the pressman marks out the face of the cut by encircling the solids and heavy shades as often as his judgment dictates. The cut is then overlayed the same as type. Finally, before matching on the cylinder, the high lights and heavy edges are removed and the solids stripped with a slightly heavier paper.

There are, also, some methods in use by which cuts can be made ready mechanically, or by the use of chemicals. Perhaps the most popular of these is a patented process which requires little or no knowledge of overlays. The results procured are very good.

The regulation of the flow of ink and the ability to tell when the color is exactly right are points in which many pressmen are lacking, thus causing many failures to produce fine work. If the engraving is ever so well overlayed and the color a trifle too dark or too light, all previous efforts are spoiled. It is common to see cuts with so much ink that it is impossible to see the fine details. If, on the contrary, the solids are not fully covered, the effect is not at all pleasing.

We append the opinions of several pressmen of undoubted ability in this line of work:

In printing half-tones I find the least difficulty and obtain the best and quickest results by running plenty of color, cutting out the high lights and building up the solids. * * * As regards rollers, they should be smooth, and if a hard roller is run over the work last, it gives much better results. The rollers should be raised somewhat, so as not to cut too deep into the cut, as it makes it have a dull appearance and is especially bad for vignettes.—W. S. P., Philadelphia.

The only difficulty I experience in having half-tones printed is when they are handled by inferior pressmen. * * * With plates of a proper depth, good coated paper (no wire mark appearing) and good soft ink, no printer should experience any difficulty in printing half-tones on a good power press. Often the plates are made with so fine a screen that a good electro can not be taken, and the poor pressman is blamed when it is not his fault. To produce *good* results from half-tones, *all* conditions must be favorable, even the weather.—J. H., New York.

The greatest difficulty a pressman encounters in the printing of half-tone illustrations is the making and adjusting of suitable overlays, as well as the regulation of a proper flow of ink. For every part of the cut that needs much ink and much pressure there must be more thickness in the overlay; and there must be a corresponding thinness of the overlay for those parts that require light ink and light pressure. It requires much experience, as well as skill, to overlay a cut neatly and quickly.—M., New York.

Written for THE INLAND PRINTER.

SCREEN PLATES AND THEIR USE.

BY M. WOLFE, DAYTON, OHIO.

THERE are various methods of manufacturing screen plates, but as to the methods employed there is very little if any difference in the results. The points to be considered are, first, the proportion of black line to transparent space; second, the clear spaces between the lines must be clear glass; and third, the lines must be equi-distant from each other throughout the entire ruling, or the least variation will show in the finished results.

I am often asked, "What is the best proportion for black line to transparent space?" The universal demand is for a screen ruled (each side) with equal black and transparent lines, then sealed together so that the lines cross. It will not take much figuring to show that the transparent space is one-fourth of the whole. I have always argued, and I think I am able to prove, that for copying pictures to same size, or enlarging to some extent, as is often the case, that a proportion of one-third transparent space would be better. The results in detail would be just as good, while the time of exposure would be very much lessened.

A screen with too much transparent space destroys the detail or middle tones, while there is such a thing as having too much detail if there is more black line than necessary. A half-tone picture must have a certain amount of contrast or snappiness. A dull picture has no life. Engravers, as a rule, run to fads; they insist that all half-tone negatives must be low in tone, and the brightness or contrast is given by reëtching. I do not see the necessity of this, at least to the extent that is practiced; in fact, it is unnecessary. Half-tone negatives can be made with the high-light dot somewhat open to admit of a generous etching for depth, and this is generally sufficient. A great deal of the reëtching, as now practiced, can be entirely done away with if the negatives are properly made.

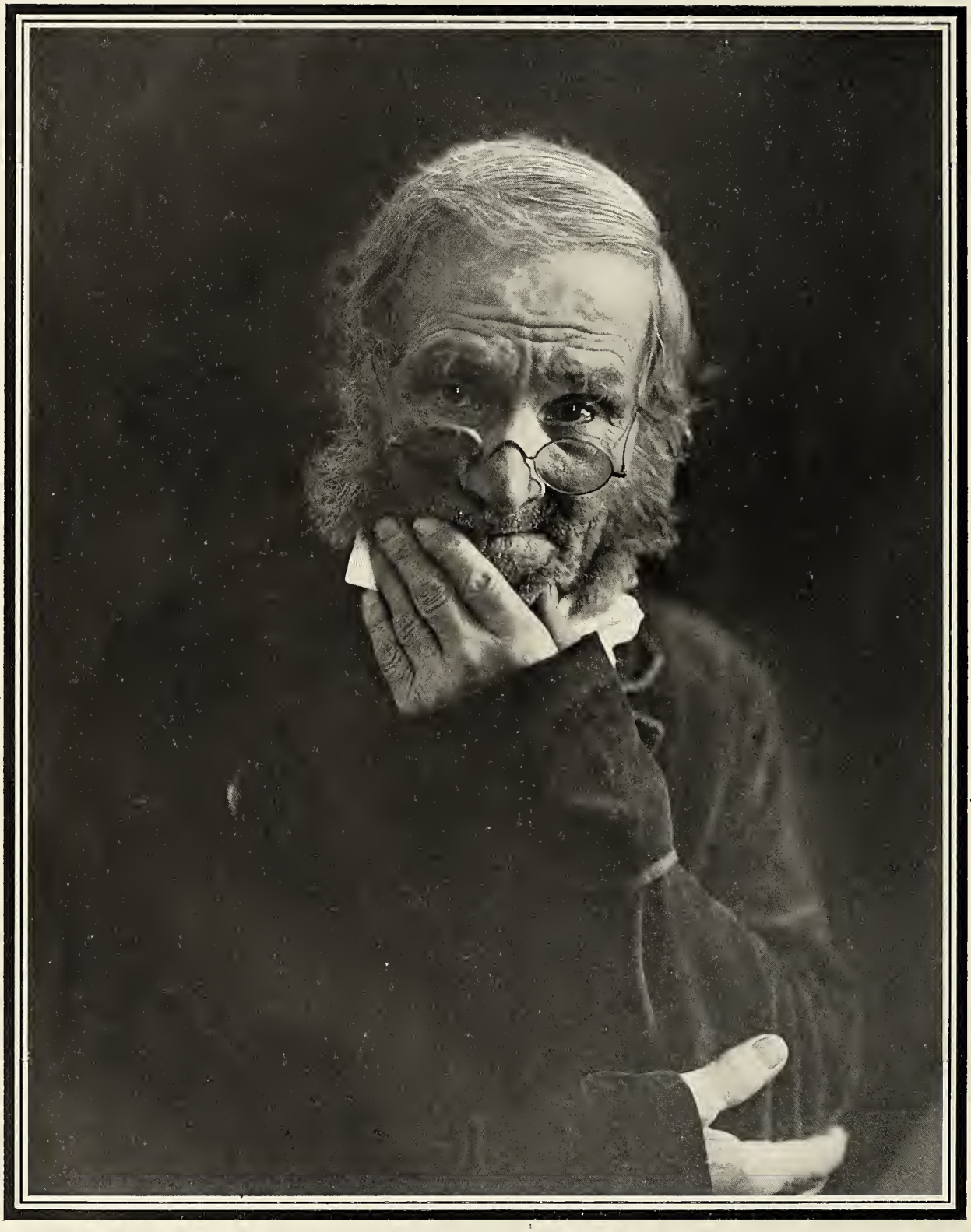
It follows from the foregoing that a screen with a proportion of transparent space to black line as one to four is better for any and all reductions, and may be



Engraved by
JUERGENS BROS. CO.,
140-146 Monroe Street, Chicago.

THE SHEPHERD'S RETURN.

From Oil Painting by Herman Baisch.



AN OLD-TIMER.

Plate by
THE GILL ENGRAVING CO.,
New York.

Photo by H. C. CLOSE,
10 E. Twenty-third Street
New York.

said will be better for general work than one in which the proportion is greater.

THE THEORY OF THE HALF-TONE IMAGE AS PRODUCED BY THE SCREEN PLATE.

It will be readily understood that the intensity of the reflected light, in varying degrees, from the original copy, through the lens, causes a greater or less diffraction through the screen apertures, and the action on the sensitive plate is to produce dots or stipples of various sizes, according as the light is reflected from the original — being largest in the high lights, and from that to the shadows decreasing in regular proportion.

The most important factor in the production of half-tone negatives is the controlling of the light as it passes through the screen. This is done by the diaphragm in the lens. Each little aperture in the screen is virtually a lens by itself. Now, whatever aperture in the diaphragm is used in the outward lens, the light from subject passing through it will be taken up by the screen openings and be projected with more or less accuracy upon the sensitive plate. This is a very important point and has been the subject of much experimenting, not only to obviate the screeny effect so often found in half-tones, but for the better purpose of rendering the delicate details with exactness. It is truly remarkable, when the mind has once grasped the true situation of the effects that can be produced by different shaped openings in the diaphragm. In "Penrose's Year-book" for 1897 is to be found a lengthy article giving opinions of various well-known experimenters as to the causes of such action. Opinions differ. This article would be made too lengthy to quote and discuss them. The fact remains that if a screen is placed in front of a sensitive plate in the camera and the light passed through it from a lens focused on a plain white card, and provided the separation of the screen and sensitive plate and exposure is correct, the effects will be *round* dots on the sensitive plate, with the edges just touching. If the opening in diaphragm is circular in shape these dots will retain their shape even after intensification, leaving the intersections *nearly square*. If, in the place of a circular opening, a *square* opening is used, the action of light is extended; and where before the intersected dot was square, it will now be found to be nearly round. If an elliptical opening is used, and half of the exposure be made with the opening in one direction, then finish with the opening reversed, the effect will be that the intersected or transparent dot will be entirely round; while, if a prolonged exposure be made with the opening in one direction, then a short exposure reversed, the effect will be lines in the direction of the long exposure. A slit opening in which the length of the opening is three times the width will give pretty much the same effect. The fact that lines can be produced in this manner makes the cross-line plate valuable for three-color work.

In "Penrose's Year-book," already quoted, will be found diagrams of a goodly number of different shaped openings, and it is wonderful the effects that can be produced by their use. But I consider the square, the elliptical and the slit openings the most practical.

One other point and this article, now lengthy, must close. Too much stress can not be placed on the necessity of controlling the light as it passes through the lens. Too much light destroys detail. Better use small openings in diaphragm, with long exposure for the shadows, finishing with short exposures and more light for the high lights. Light so used does not penetrate to destroy the middle tones.

Written for THE INLAND PRINTER.

HOW TO JUDGE PAPER.

NO. I.— BY T. H. STARK.

GENERALLY speaking, judges of the quality of paper are born, not made. Some men seem to be, instinctively, good judges of papers, and others are never able to depend entirely upon their own opinions.

With many a printer, quality is determined either by prejudice or the conversational ability of the paper salesman, and many heavy consumers of paper have given the subject of papermaking very little thought.

This article is intended to help those, if possible, who are interested in the matter. It was inspired by a conversation I recently heard in a Chicago lithographing house between the buyer and a city salesman representing one of the largest houses in the West.

"What is supercalendering?" asked the lithographer.

"Oh, it's stuff they put on book paper to make it shine," was the reply.

This reply was accepted by the lithographer in good faith, but the display of such ignorance determined me to try and tell a few things I have learned in an experience of twenty-five years with printing-papers.

To begin with, it is best to have some understanding as to how paper is made. This, perhaps, is generally understood: the dusting, washing, boiling and bleaching of the rags, rope, burlaps, or whatever the paper stock may be, and its combination thereafter with wood pulp in the beating engines, where it is thoroughly mixed together; its subsequent journey to the "stuff chest," from whence it is pumped upon the endless wire sieve upon which the sheet is formed, journeying along over the dryers and through the calenders until the process is completed. The quality of a sheet is determined in the beating engines. The beating engines are nothing but large wooden tubs containing a set of revolving blades not unlike a sausage machine. They are practically churns on a large scale. In those tubs the stock is pumped or carried; a percentage of each kind of stock necessary to make a sheet of paper worth a certain figure. This mixture of materials is then thoroughly churned together, to afterward continue on its travels till the sheet is formed. For illustration, suppose it is intended to make 300



THE VEILED LADY.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
Buffalo, N. Y.

reams S. and S. C. Toned, 25 by 38, 50 pounds, at a certain price. The beater formula would read, perhaps:

Fifteen per cent sulphite pulp (for strength).
Sixty per cent soda pulp (for body).
Fifteen per cent ground wood (for cheapness).
Ten per cent clay (for weight).

If this paper were to be increased in cost, the ground wood would be left off, and the sulphite and soda pulps increased accordingly. Linen rags might be used instead of the sulphite or cotton rags and soda pulp for the second item. What I desire to show is the fact that the beater man mixes his ingredients for quality, just the same as a woman mixes her flour and other materials, and produces either light bread, biscuits, or pie.

In the beaters the coloring matter is placed; also the sizing; in fact, almost everything necessary to quality is done at this stage of manufacture. It will readily be seen how important the beater man is to the quality of the sheet.

Should the stock not be thoroughly churned, the sheet will be cloudy; should he err in his colors, the sheet will be off color; should he happen to leave out the sizing, the sheet will be slack sized; should the stock be beaten too much, the paper will be rotten.

It is the duty of the beater man to also cover up some of the defects in the stock used. For instance, should a large percentage of burlaps, gunny bagging or ground wood pulp, etc., be used in the beaters, it is his business to cover up the resulting defect in color with lots of ultramarine blue. He must therefore have a fine eye for color. A very blue white paper is generally an indication of cheap stock.

The constant churning frequently causes the sizing to froth and bubble. If this is not attended to, the sheet of paper shows these bubbles after it is formed, and will have transparent spots when dried.

Should the revolving blades grind too closely, the strength of the paper is affected, even though the stock used be of long fiber. Paper thus ground appears very closely woven.

A cloudy sheet of paper is frequently better, intrinsically, than a clear one, although perhaps it does not look so well when held up to the light.

The hardness of a sheet is determined in the beating engines. It is a matter not only of stock, but also of sizing.

Sizing is a mixture of glue, rosin, etc., for the purpose of filling up the minute pores in the paper so that it will take well.

What papermakers usually call hard stock are linen rags, rope, sulphite, wood, etc., yet a soft sheet can be hardened very considerably by throwing the necessary sizing in the beating engine. The best way to try the hardness of a sheet is to touch it with the tongue. This sensitive member will readily feel the difference, and should the sheet be slack-sized, the moisture from the tongue will be immediately absorbed.

A hard sheet, thoroughly sized, will not stretch. This is what is wanted in colored-label printing.

Ground wood-pulp, the great bugbear to half-tone printers, is put in the paper by the beater man. It is the cheapest form of wood-pulp; in fact, nothing but minute splinters of raw wood. It is made, practically, by feeding a block of wood against a grindstone revolving in water. The grindstone tears off the minute chips and they float off in the water. This pulp is very expertly handled by the beater man, and its presence in a sheet can sometimes only be detected by chemicals.

Sulphate of aniline is the most satisfactory test for ground wood fiber. Should the paper be pure cooked stock (i. e., cellulose) the aniline will make no stain. If it is adulterated, or, rather, cheapened, with ground wood, the aniline will show a yellow stain, which will increase in depth of color in proportion to the amount of raw fiber used.

A test of common print paper which is made almost entirely of ground wood will show a stain almost saffron in color.

I have just called wood-pulp a bugbear. It is certainly given credit for more sins than it deserves. It does not really make any difference from what a sheet of paper is made, so long as it answers the purpose for which it is intended. No living man can tell just exactly of what a sheet of paper is composed, anyway.

I asked a catalogue man the other day why he wanted a free-from-ground-wood supercalendered tinted book-paper for his work. He didn't know; it was a matter of prejudice with him. He could have gotten a paper abundantly suitable for his job and saved lots of money by using a ground-wood paper. There are ground-wood tinted super books on the market today better than some of the pure-stock papers. This is a fact.

Ground-wood white supers will not have a bright color. The color of a sheet of paper is determined by the beater man, but color is largely a matter of taste. Lots of men think a blue white is the only white; others think cream white is the thing, and sometimes a bright white really contains a dash of red, unnoticeable until carefully examined.

The only way to judge of the color of a sheet of paper is to compare it with other sheets. The difference in shades will be surprising, but it is also well to remember that no matter how great a genius he may be, the beater man can not get a fine color out of poor stock. It is the same old story. It takes good stock to make good paper, and good paper costs good money.

(To be continued.)

ONE DEFINITION OF A PRINTER.

A gentleman, evidently having some knowledge of the printing craft, when asked what a printer was, replied as follows: "A printer is a man possessed of a devil, who, in the distribution often gets pi when he wants phat, which keeps him out of sorts."



AT THE OLD FARM GATE.

Half-tone by
GENERAL ENGRAVING CO.,
Cleveland, Ohio.

The INLAND PRINTER

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A. H. McQUILKIN, EDITOR.

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110 to 116 Nassau street.
ROGER B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

NOTHING so much increases the value of an advertisement as an attractive and artistic cut.

THE great newspapers and magazines all recognize that an inch of illustration is worth a column of description.

WE knew something would happen to China before long if she didn't discard that ancient method of printing.

THIS is the "age of illustration." The advertisement, circular or brochure of today without a cut of some kind is like the play of Hamlet with Hamlet left out.

MANY first-class book and job printing establishments now have their own process-plate plants and consider them as vital adjuncts to their business as the bindery or pressroom.

THE job printer who neglects to educate his patrons on the value of using half-tones and other illustrations in their work can not justly complain when the patrons seek other and more progressive printers.

THE proverbial cry that a Presidential year is necessarily a dull one finds no excuse this year, so far as the printing trade is concerned. From every quarter comes the news that the printers are rushed with orders.

PARTICULAR attention is directed to the article in this issue by Mr. George H. Benedict, which gives a concise statement of the case of the Photoengravers' Association of Chicago, and the action brought against them by a discharged employe.

NO other branch of the printing trade has made such strides in the past decade as that of illustration. The improvement has been so great and withal so gradual that one needs to look through a file of some of the leading magazines to fully realize it. The wonderful progress made makes even the substitution of machine composition for hand-work take a second place.

THERE was consternation among the rank and file of the union printers throughout the country when it was reported that the Milwaukee convention had pledged the union to one particular political party. The convention heard the protests and was quick to rescind its action. Where two or three printers are gathered together, there you will find a diversity of political opinion.

A CERTAIN "yellow paper" printed in New York is said to keep on hand stock-cuts for use whenever authentic portraits of people prominent in the news of the day can not be readily obtained. These



Half-tone Engraving by
SANDERS ENGRAVING CO.,
Holland Bldg., St. Louis.

STATUE OF HUMBOLDT, ST. LOUIS, MISSOURI.

Negative on
Cramer Isochromatic Plate.

include "The negro who excited the mob to a frenzy," "The beautiful young woman who killed herself when her lover went back on her," "The burglar who was shot while trying to earn a living at his chosen profession," and others of that ilk.

IT is said that the President will not appoint a new Director of the Bureau of Printing and Engraving until after the election. For a time, Assistant Secretary of the Treasury Vanderlip had charge of the Bureau, but he has resumed his desk at the Treasury and an assistant is in charge. This is one of the most important places the administration has to fill, and it is said the deliberation of the President in filling it is commensurate with its importance.

MANY things have been laid at the doors of the typographical error. The latest is that of creating an emperor. William Mathews, writing in the *Saturday Evening Post,* says: "It was a printer's error that gave to Napoleon III. his title. There was sent to all the Bonapartist adherents throughout France a sort of proclamation, with the words, 'Let the watchword be 'Vive Napoleon!!!' The printer mistook the three exclamation points for III, printed the document accordingly, and soon the communes were raising the cry for Napoleon III."

JOHN W. McGRATH, ex-Judge of the Michigan Supreme Court, and now assistant corporation counsel of the city of Detroit, has added his opinion to those who believe that a corporation can not restrict printing bids to those employers who can furnish the union label. His opinion, rendered to the Detroit common council, recites: "The union label is the trademark of the Typographical Union. Its use is restricted and it is not a purchasable commodity. It is designed to denote that the goods bearing it were manufactured by one class as contra-distinguished from another class of persons. Our city charter expressly provides that the award of contracts for furnishing supplies to the city shall go to the lowest bidder upon advertising. Individuals are, of course, entitled to exercise their discretion respecting such matters, but public bodies have no such discretion except such as is conferred by the charter. It clearly does not contemplate that the bidding shall be restricted to a certain class, or that only persons belonging to a particular society shall bid and everybody else be prevented from entering into competition."

ANOTHER "BOY WONDER" HAS BROKEN INTO THE PRINTING TRADE.

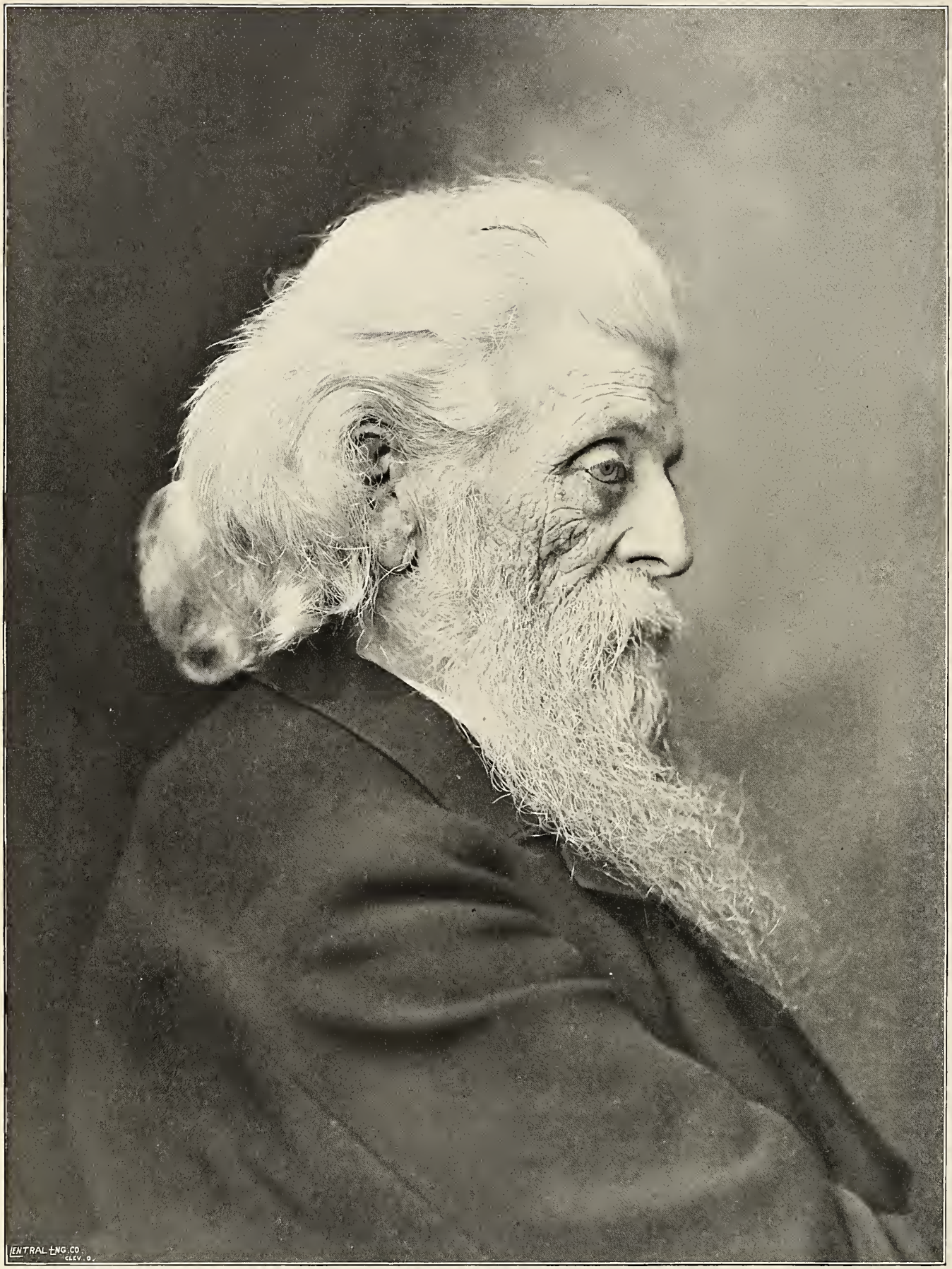
SOME master printers, with hundreds of thousands of dollars invested in great plants, who are wondering half the time how to make both ends meet, can learn all about it by reading, in *The American Boy* for August, a supposedly sane publication, "How a New Jersey Boy Earns Money." The boy is Foster C. Howard. He is eleven years old and lives in Elizabeth, New Jersey. We are told that he has a bank account, with a lot of money in it, and that he intends to keep on adding to it until, we suppose, Vanderbilt and Rockefeller will both have to take a back seat. And how does he do it? Let *The American Boy* tell in its own words:

"He has a printing-press, thirty-eight fonts of type, and fixtures enough to make up a well-equipped printing-office. He has a 6 by 10 press, and while this is a pretty large press for a boy of his age, he finds the chase too small to do many of the jobs that come to him. His business bids fair to outgrow his press. His type is well selected, so that he can do any ordinary printing that is turned out from the larger offices by older printers. He does all his own work, excepting the proofreading. He submits the proofs to his parents, but makes his own corrections and turns off his own finished work; when it comes from the press it will pass the closest inspection, as it is properly inked, and when dry does not offset. His range of work includes envelopes, letter-heads, bill-heads, programs, cards and tickets of all kinds. Upon the whole, he is kept pretty busy, as he attends school every day and keeps up in his home work. Yet he has time to play and delivers his work when it is promised.

"The amount of money he earns is phenomenal for a lad of his years. Frequently his receipts amount to $10 or $12 a week, and several times since he has been in business he has earned $10 and over on a single job after all expenses were paid. He keeps a rigid expense account. He never forgets to figure up his profits. He has often said, 'Well, I didn't lose anything on that job, when expenses are 50 cents and receipts $1.50, as it only required two hours to turn it off.'

"He makes out his own bills and does his own collecting. When he presents his bill he takes it for granted that he will get his money, and his absolute confidence that he will receive his pay induces him to receipt his bill before he leaves his office for collection. He says when delivering his job and presenting his bill (for with him, the two go together), 'Here is your work, and here is my bill.' His customers admire his promptness, and respect his demand. He never fails to make the collection when he presents his bill. The bill collected, he deposits the money to his own credit, and the bank officials honor his demands. He is a veritable little business man. He is seeking all the time to buy to the best advantage, so that he may be a *lively competitor in the printing business.* He studies price-lists and catalogues as carefully as he does a school-book. He already has the best terms offered the trade and takes advantage of the two per cent discount for cash. By a study of his books he has discovered that by discounting his bills he can replenish his office with type, furniture, etc."

And if you don't believe it, why, *The American Boy* prints seven pictures to prove it. One is of Foster himself, an innocent-looking little lad, who doesn't deserve



Half-tone by
CENTRAL ELECTROTYPE AND ENGRAVING CO.,
Cleveland, Ohio.

A PIONEER.

The Oldest Photographer in the United States.

to have such yarns spread abroad about him, and the others show Foster in the various acts of "Setting the type," "Locking up the form," "Running the press," "Making out the bill," "Presenting the bill" and "Showing the cash" (carefully posed).

The American Boy, furthermore, throws in a moral which is of great importance to professional printers. It is this: "Parents who chance to read this may see something in it to help them solve the problem of what their boys may do to help themselves."

We should think so. Any eleven-year-old boy who can make $12 a week with a toy printing outfit, without interfering with his school hours or his play, well deserves to be written up in *The American Boy.* He deserves a statue alongside Eli Perkins and other celebrities of that kind.

HOPEFUL SIGNS IN THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

THOSE pessimistic souls who are trying to bring about a rupture in the relations of the master printers and their employes can find but little cause for self-congratulation in a review of the proceedings of the recent convention of the International Typographical Union. The whole tendency of the legislation adopted by the Union was for peace. Committees were appointed to attempt to conciliate printers and publishers with whom the organization has differences. Ultra-aggressive propositions were relegated to the pigeonhole. Greater safeguards were placed about the funds which may be called into requisition to carry on strikes. But the most hopeful sign of all was the reception accorded by the Union to President Frederick Driscoll, of the Publishers' Association, and the willingness with which the members accepted his suggestions for a permanent method of settling wage disputes in the offices of the daily papers by arbitration.

Mr. Driscoll's appearance before the convention marked an epoch in the history of the organization. It was the first time that the International Typographical Union ever entertained a proposition from a publisher for a change in its laws. Mr. Driscoll put the wishes of his fellow publishers concerning arbitration in the shape of a paragraph, which was referred to the Committee on Laws. He also embodied in another paragraph the wishes of the publishers concerning the question of submitting demands to employers for action before they are finally adopted. This also was referred to the Committee on Laws, and subsequently acted upon in such a manner that both suggestions will eventually find their way to the membership at large for a vote.

Mr. Driscoll was unsuccessful in persuading the Union to recede from its position taken at previous conventions, requiring foremen, machinists and proofreaders to belong to the Union, but he was, nevertheless, much encouraged by what was accomplished. In speaking of his reception afterward, Mr. Driscoll said it was a long step toward a better understanding between employer and employe, and he believed their troubles were being gradually minimized.

It was a little unfortunate, in the opinion of THE INLAND PRINTER, that the convention found it desirable to adopt a law prohibiting speed contests either in hand or machine composition, and subjecting any member indulging in such a contest to a penalty of a fine of not less than $25.

It is a question whether, if the new law were submitted to a vote of the membership, it would meet with the approval of the members at large. But the law is adopted and will stand until some future convention wipes it off the books.

But, on the whole, the convention was a good one, worthy in every way of the foremost labor organization in the country, and well fraught with hopeful signs for the future. The I. T. U., its officers and members, and all concerned, are entitled to congratulations, not the least of which are due the local union of Milwaukee for its magnificent entertainment.

HOW MONEY IS MADE FOR UNCLE SAM IN THE BUREAU OF PRINTING AND ENGRAVING AT WASHINGTON.

IN commenting upon the extraordinary work put upon the United States Bureau of Printing and Engraving by the numerous issues of war bonds during the past three years the *Globe-Democrat,* of St. Louis, prints a very interesting description of this department of the Government and its methods of operation. It says:

The Bureau of Engraving and Printing is one of the most closely guarded of the nation's workshops. Visitors are never admitted save between ten o'clock in the morning and two o'clock in the afternoon, and then they are given access to but two or three departments. At night this great treasure house is surrounded by a chain of guards. The "beat" of each watchman is but a few feet in length, and every five minutes each sentry must notify the chief's office of his whereabouts by sounding an electric bell.

Interesting as are those money-making shops — the mints — which are to be found in several of the larger American cities, there can be no doubt but what they are far surpassed in the possession of unusual features by this novel printing establishment in Washington. Not only does the Bureau turn out all the Government bonds, securities and paper money of every description, but it produces all the postage and revenue stamps as well.

Many men would be weighted down with the burden of responsibility which rests upon practically all of the employes of the printing and engraving department, and yet these official moneymakers of the nation do not seem to mind it very much. At the same time it is very apparent that a very small mistake would mean an immense amount of inconvenience for a large number of employes. In the printing of bonds or currency the printer draws from the supply department each morning a certain amount of paper, for which he and his assistants give a receipt. The printing-presses are worked by hand and each is provided with an automatic register. The printer is held responsible for every sheet of paper which he receives. If at the close of the work-day his press registers exactly the number of sheets for which he gave his receipt in the morning, he is given a pass to leave the building; but if a single sheet be missing it is charged to his account, according to the denom-

ination of the class of bill which he is printing. Inasmuch as four notes are printed on a sheet of paper, if a printer taking impressions of $50 bills misplaces but a single sheet, it means a deduction of $200 from his salary. In divisions of the Bureau where no one employe can be held responsible, the entire force



Photo by La Son, Owego, N. Y.

PORTRAIT STUDY.

is detained if the smallest bit of the precious paper is missing, and it must be found or accounted for ere any one is allowed to leave the building.

The entire record of counterfeit detection in America — and it is a remarkable one — constitutes one splendid tribute to the perfection of the system for the production of United States securities. The effort to make every piece of paper bearing the official impress of the Government absolutely invulnerable is carried into every branch of the work of designing and printing the valuable papers.

The first and indeed one of the most important steps toward securing immunity from imitation is found in the secret process of preparing the paper which is to be transformed into bonds and currency. This unique fabric is manufactured from silk and linen by a private firm in a small Massachusetts town, but to tell the truth the plant might almost as well be in the possession of the Government, so strict is the surveillance which they maintain over it. No visitor is ever permitted to enter the paper mill; every precaution is taken to prevent the disclosure of the slightest detail connected with the chemical or mechanical processes employed, and the firm operating the establishment is not permitted to manufacture a single sheet of this paper over and above that required for Government use. The paper is shipped from the mill to the Treasury department at Washington, and is then turned over to the Bureau of Engraving and Printing.

The visitor to the huge $300,000 building which constitutes the home of the Bureau may marvel at the precaution taken against the loss of a sheet of paper or some other seemingly insignificant mistake, but it is as nothing compared to the care bestowed upon the plates from which the printing is done. The latter are watched during the daylight hours by some of the most vigilant officers in Uncle Sam's employ, and at night are locked in some of the strongest vaults ever constructed.

Strange as it may appear, the United States Government itself is compelled to exercise care lest it be a counterfeiter, literally, if not in spirit. It will readily be appreciated that were there but one plate of each kind any accident which would destroy one of these plates would necessitate the copying of the design, and even were the new plate made by the same engraver, the imitation might not be close enough to escape detection by lynx-eyed bank officials, and then, of course, there would be a whole peck of trouble, for how could the general public be expected to discriminate between the fraudulent counterfeits and the properly authorized counterfeits?

To prevent just such a state of things coming to pass, the workmen at the Bureau always print from a replica instead of from the original plate. If a replica is injured in any way a substitute can, of course, be provided with very little trouble. The designing and engraving of a single new plate is a very important undertaking, and when several dozen new plates are being turned out each week, as during the present period of rush work, it may be imagined that it means no end of work for somebody.

Written for THE INLAND PRINTER.

REËNGRAVING OF HALF-TONES.

BY WILLIAM A. HINNERS.

IN discussing this subject there is probably not so much to be said of the different styles of treatment, effects produced, and the desirability of using it on general commercial work as might have been said three or four years ago; for at that time such hand tooling or engraving on a half-tone was something new, and, in the opinion of the writer, became more of a fad than an artistic creation, for the reason that it was overdone. Like many other styles of work that is first produced by some man with a good idea, it was immediately followed and copied by every engraver, often with good judgment, but still oftener with poor judgment and not in keeping with the good sense of the artistic.

Good examples of reëngraving of half-tones were first seen in the Eastern magazines, where it was well done. Beautiful subjects were beautifully engraved, as, for instance, plates from charcoal and pencil drawings,



Example of a reëngraved background. This being a small subject, the lightening of the background improves the cut.



Electrotype of same cut before background was reëngraved.

where all of the lights were cut out entirely, leaving only the lines of the drawing, the result being a soft line reproduction of such originals with all high lights pure white. In a few instances also, it was an improvement in half-tones from paintings of landscapes and other ideal pictures, where the artificial effects could be improved by such engraving. Now, in the opinion of the writer, this is where the application



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THE SULTAN'S ODALISQUE.

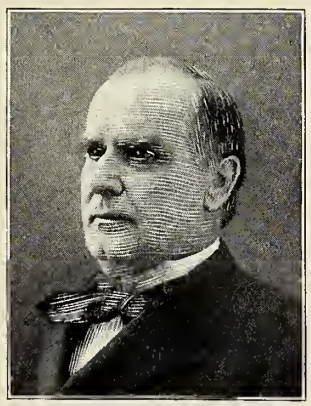
J. L. Gerome Ferris.

THREE COLOR REPRODUCTION
FROM OIL PAINTING
BY
PHOTO-CHROMOTYPE ENG. CO.,
PHILADELPHIA.
DUPLICATE PLATES FOR SALE.

"TRICHROMATIC" INKS
MADE BY
CHAS. ENEU JOHNSON & CO.
PHILADELPHIA.
NEW YORK. CHICAGO. SAN FRANCISO

of this style of work should have stopped; instead of this, however, the style was followed by all engravers, on the mistaken idea that whenever a half-tone from a photograph or drawing of a piece of machinery, building or some other mechanical subject was made, it could not be completed and be as fine as it could be made unless the engraver could go to work at it and cut all over the surface of the plate, putting a series of lines or rulings here and there, and making sharp white lines along all of the general outlines of the subject. This simply destroyed the very object of the half-tone process; that is, it no longer remained a half-tone, for the tone thereby was taken out of it. Indeed, in several instances, I have seen such very poor judgment used in reëngraving half-tones that, on a subject of a portrait, even the face and flesh tints were "tooled," and supposedly done to make it an artistic picture. Now, if there is any printing-plate process whereby a picture of a face or flesh tints can be more beautifully reproduced, in soft natural tints or tones of color, than by the half-tone process, I would like to know of it. Tooling destroys these soft tones.

As intimated above, the hand engraving, therefore, has been "done to death," and while it was at first artistic, and is so now when rightly done, it would seem from the abuse this particular style of work has been subjected to, that the half-tone process has been contaminated by getting into bad hands. Reëngraving on half-tones should not be done indiscriminately, but the best of artistic judgment should be used in applying it.



An example of very poor judgment in reëngraving.

A half-tone from a photograph or a drawing that is in itself a good picture, should be a good plate by reason of its being a perfect reproduction of the tones in the original. The requisites of a good photograph are that the color and tone be well distributed; the dark tones not hard and solid, nor the high lights glaring; the photograph is therefore a natural eye picture and there is no reason why a good half-tone negative can not be made and a good half-tone etcher not be able to etch it in the soft tones as in the original. If the negative or etching has not been well done, all the reëngraving that any engraver can do is not going to make a good half-tone of the picture. Again, if the photograph is not a good photograph, I do not think reëngraving should be relied on, but it should be carefully retouched by an artist before attempting to make a reproduction



An example, showing a good half-tone that would be spoiled by reëngraving. Some engravers would want to engrave high lights in the building and sky. This would be poor judgment.

of it. The point I make, therefore, is that good etching in a half-tone is preferable to reëngraving, for the very reason that you get the soft, natural tones that are desirable in an engraving of almost any subject. There are, of course, exceptions to every rule; for occasionally a subject may need very bold treatment, and here the reëngraving can be applied, but it must be with that good judgment that I have referred to as being always necessary in the reëngraving of half-tones.

Another reason why it is not now necessary nor even advisable to do much reëngraving on half-tones (and here I refer especially to portrait plates), is that photographers now make an entirely different kind of picture from what they used to make three or four years ago. At that time they concentrated all of their efforts on the figure or subject itself, paying no attention, or very little, to backgrounds, and as a rule photographs were generally made either with the old style rustic fence or arch background or no background at all, simply a white surface. Now the photographer gives more attention to the backgrounds, and the photographs made by the best photographers are being made with a dark background on one side that is vignetted toward the other side; then the light is thrown so that the profile in the picture comes directly before the dark side of the background. This produces a very fine effect, and when reproduced in half-tone this fine appearance is retained and reëngraving this background is not necessary, and certainly does not improve the picture. But in some cases it is necessary — as in half-tones for newspapers, for instance — where these nicely shaded backgrounds can not be well printed on account of the use of print paper. Hence the plates are tooled; but as a matter of practicability and not artis-



PROSPECTOR'S SHAFT IN THE CRIPPLE CREEK DISTRICT, COLORADO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING COMPANY,
Denver, Colorado.

tic appearance. It can be done by hand "tooling" either in stipple or in line, but my experience has been that the good sense of the majority of users of half-tone plates does not prompt them to order such work done in the better class of printed matter, as book and catalogue work, and consider it quite a useless expenditure of time and money.

From all of the above it may appear that I am prejudiced against the reëngraving of half-tones, but I do not wish to be misunderstood, for I direct much of such work on half-tones of art subjects from photographs and drawings for high-class calendar plates and such, where the express purpose is to make a plate different from the ordinary half-tone, but rather to imitate the steel-engraving effects, thus making the calendar the more salable. I, therefore, add the suggestion that if each and every one of the half-tone etchers and engravers who are employed at this trade today were artists as well as engravers, all of the reëngraving would be so judiciously done that it would be a credit and improvement to the art of half-tone engraving; but as they are not, unfortunately, it would be better to let an artist obtain the desired effects in the original.

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

XIII.—REPORTORIAL FORCE AND ITS WORK.

IN the editorial department system is again brought prominently forward as one of the most essential factors in the proper handling of the reportorial force. The city editor needs to have all the important sources of news so within touch that no item will escape therefrom without being reported immediately to the office, and this can only be accomplished through systematizing the work of his force and by taking advantage of circumstances and friendly persons at the various usual sources of information, so that every point will be covered at least once each day, and that as short a time before the publication of the paper as practicable.

The more restricted the force of reporters the more difficult is the task of allotting the routine duties so that none will be neglected. The great importance of a "scoop" or a "beat" should always be emphasized, and the disgrace of being "scooped" never belittled. As a reporter grows to realize the great value of an exclusive story, so will his "nose for news" develop and he will let no opportunity pass where there is the slightest chance of distancing a competitor, even if but slightly.

Every reporter should have his regular assignments, which he should be required to cover each day, and in addition to these such special assignments as come within his territory, or such as he is best fitted to handle. It is perhaps unnecessary to say that besides these every reporter is expected to be on the alert for items of every character, but the expectation is not emphatic enough. He should be *required* to bring in additional items. This is not unreasonable. A man may not be able to manufacture news, but news always exists, and if he understands that it must be found he will not be satisfied with what is in plain view but will dig until he finds it. I know of an instance where a paper made a specialty of personal items. Each reporter was requested to bring in at least five "personals" each day. They were always secured and were not manufactured, either. In order to secure them each reporter found it necessary to ask questions that he would not have asked if such a rule had not existed, and in doing so unearthed many items other than personals that would otherwise have been overlooked.

The city editor will, as a matter of course, find it necessary to keep a diary in which to record memorandums of all coming events of every conceivable character. This will be one of his most valuable reminders and assistants. From this he will secure the material for assignments and will be able to decide a day in advance as to who will be most capable of handling the various matters before him. He will find it advisable to watch carefully two or three days ahead, as there will frequently be found matters that need looking up and require greater preparations than can be accorded them in a day.

The number of reporters required to successfully handle the news for a small city daily depends much on the city itself. If the sources of news are widely scattered it will necessarily require more men than it would if the conditions were reversed, but with three reporters and a capable city editor most cities of 100,000 or less can be well covered. It will be necessary in conjunction with this force to have a corps of able assistants who will cover outlying sections in connection with other employment. A morning paper will be able to carry out this plan more successfully than one published in the afternoon, as young men who are employed during the day will be glad to devote their evenings to securing news from their localities for a nominal sum, while the evening paper is obliged to publish news from these sections which is obtained at about the same time as that which appears in its morning contemporaries.

It is advisable to make occasional changes in the regular routine assignments, and note carefully who covers best the various lines of news. It will be found that a man who shows but little talent for police-station happenings or court trials will report a wedding or society function accurately and interestingly, and vice versa, and it will pay to experiment somewhat and act accordingly. It is good policy at times, also, to give men a change who have been reporting continuously some certain line of events for several months. Some are prone to fall into a "rut"—an instance where system loses its value. A man may

*This series of articles was started in The Inland Printer for November, 1899. The next will be "Procuring and Interesting Correspondents."

have a style all his own in writing up police-court news, for example, and one which will afford pleasure to the readers, or it may be a style that becomes very monotonous, and the city editor must judge which of these is in use and whether a change will not be beneficial to both the paper and the man.

Besides covering the city and its suburbs it is necessary to have a well-organized corps of correspondents in your own and surrounding counties. The successful paper is the one which gets more news than its competitors, presents it most accurately and covers the most territory, and to accomplish these three things it is imperative that the work of the correspondents be given special attention. Where the field covered by the paper is extensive it will be necessary, in order to properly look after these correspondents, to employ one man who can devote his whole time to the work, who, incidentally, could furnish many interesting write-ups from the various localities he visits. It is really just as important to have a man for such a position as it is to have a foreman in the composing-room or a city editor at the head of the reportorial force. In small cities the city editor may be able to look after the correspondents as well as the reporters, but in such cases these outside workers are too frequently neglected.

Written for The Inland Printer.

THE PHOTOENGRAVERS' ASSOCIATION AND THE ANTI-TRUST LAW.

BY GEORGE H. BENEDICT.

MUCH is said of the merits of free and unlimited competition, but little of its consequences. In all the talk relative to trusts and combines we learn nothing of the demerits of reckless competition, and yet a person who makes a practice of reading the trade papers can not fail to notice that the best writers on trade subjects are constantly encouraging competitors to harmonize on prices. Printers, in particular, well know what pernicious competition has done to them. But the law seems to be aimed at any one who is in business, and it would appear that the effort is to make every business unprofitable to the owner; while, on the other hand, the legislators who are looking for votes are not willing to pass any law that will take from the laboring man the right to strike at the slightest pretext, and to block the wheels of the business of his employer with an utter disregard for consequences.

The kind of competition that influences two people to make rates or prices so low that one or the other, or both, will be forced into bankruptcy, may be a good thing for the customers, but, in my judgment, it would be as sensible to pass a law making such competition a crime, as it is to legislate against any line of trade agreeing on a level and profitable price for its product, and any person with business experience must know that an effort to raise prices beyond reason will surely defeat its own purpose by inviting other competition.

The facts in regard to the forming of the Photoengravers' Association are as follows: Within the last ten years the selling price for the engravers' product has been reduced over fifty per cent, and is still on the downward trend. While the cost of all materials has increased, wages are higher and working hours shorter. Having learned of a plan of organization that had been adopted and was in successful operation in another city, we were hopeful that the plan would be the means of preventing a further lowering of prices. The originator of the plan, at our request, came to Chicago and met the engravers, nearly all of whom were represented at a special meeting called to consider his plan, which he explained in detail; a committee was appointed to draft a constitution and by-laws with his assistance. Their work completed, the by-laws were submitted to the association with a recommendation from the committee that they be adopted. The motion carried, and an agreement to abide by the constitution and by-laws was signed by about fifteen firms. The question was then asked, "Is there anything in these proceedings contrary to the laws of the State of Illinois?" To which the organizer replied that he was not familiar with the Illinois laws, but he did not think there was. It was then suggested that the by-laws should be submitted to a local attorney for revision if necessary, which was put as a motion —"That the by-laws be rescinded and further legal advice taken before final adoption." This was the condition of the association when, through the efforts of a discharged employe, warrants were sworn out for a number of our members on a charge of conspiracy. Those who were served with the warrants were tried before a magistrate, who threw the case out of court. The ex-employe then entered a complaint against us before the grand jury, and as we had no hearing we were all indicted under the anti-trust laws for attempting to form a trust or monopoly.

The judge said in his decision: "The defendants did carefully, systematically and persistently urge to completion a scheme to form a trust, which evidence shows they knew was unlawful, and which the law and sense of all right-minded men abhor and detest." And further, "To constitute a conspiracy it is enough if two or more persons in any manner or through any contrivance, positively or tacitly combine with a mutual understanding to accomplish an unlawful design. The thing intended in a conspiracy need not be accomplished, but the bare combination constitutes a crime, as the law forbids entering into a combination to fix prices, and the fact that the defendants never did business under the agreement was immaterial."

It may be a fair proposition to legislate against overcapitalized trusts and combinations having for their purpose the suppressing of competition and arbitrarily controlling production, but if such legislation has the effect of stifling legitimate business enterprises, fairly capitalized and honestly managed, and giving the largest employment to labor at the highest wages, it is hardly safe for any one to invest in any commercial venture. Since the industrial commission appointed by the Government to investigate the industrial and

labor conditions have reported that they were unable to find an absolute monopoly of any kind, and even stating that the nearest approach to a monopoly was a company that by reason of its ability to undersell had driven out nearly all competitors, in the effort to make political capital out of the anti-trust movement the politicians and legislators are making a mountain out of a mole-hill.

Written for THE INLAND PRINTER.

THE CUTTING OF SPECIAL SHAPES.*

NO. IV.—BY WILLIAM B. LAWRENCE.

IT may be inferred by those outside the printing business that this article has been written expressly for the "printer," as he is spoken of so frequently, to the exclusion of all others; but everybody who uses the paper-cutter in getting out shapes of any kind may take it for granted that these remarks are made for his benefit, as well as for that of the printer, and we trust that those who are connected in any way with the "allied industries" will not feel slighted because their particular branch of business is not mentioned. The

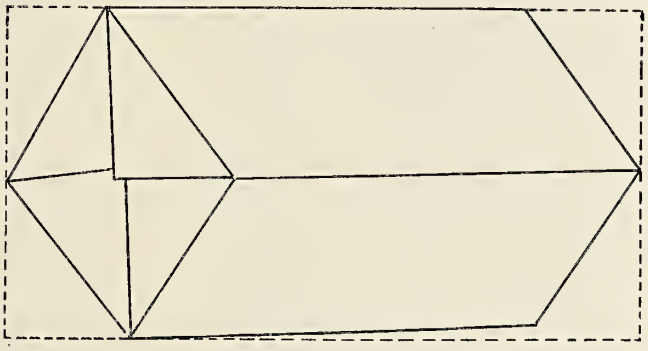


FIG. 28.

fact is, the word "printer" covers such a large field, and carries with it so much meaning, that one involuntarily uses the word when mentioning anybody in that line, whether it is in connection with composition, presswork, feeding presses, cutting stock, etc., it all seems to come naturally under the head of "printer," although this does not apply so much in the large cities as it does elsewhere.

The manner of cutting the cube as described last month may be varied by leaving out the pocket marked 3 in the pattern-block, in which the finishing cut is made, merely cutting the corners off in the pockets 1 and 2. After this is done the stock may be put into the cutter in the usual way and the finishing cut made, cutting as many pads at once as can be conveniently handled. The cube shape admits of this way of making the finishing cut, as the top line is parallel with the bottom line. This can not be done with every shape, but where it can be done it may be found to be the quicker way.

This manner of cutting out shapes may be found a great help in paper-box and other factories in which diamond and various shaped lids and bottoms for boxes are cut, and in this way considerable time may be saved. Of course it will not be necessary to pad such stock as straw and pulp board or other thick stuff

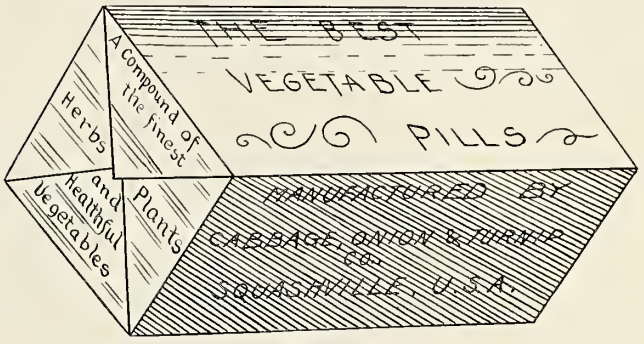


FIG. 29.

used in making boxes. Novelties in heavy cardboard need not be padded, either before or after printing. The padding is only advisable in such cases as require extra-nice work, or in long runs requiring a large amount of cutting, when it will be found that padding the stock saves much time when handling at the cutter.

Some boxmakers have the pattern fastened to an inch board and bring the knife down so as to cut through the stock, the knife cutting into the board a slight depth and being then reversed. This would be a very inconvenient way to handle the work, especially on a power-cutter, and the knife would soon wreck the one-inch board, as it would be very uncertain as to where it could be stopped when once it had commenced the descent, while on the hand-power or "Armstrong" cutter (so named because it takes a strong arm to work it) it would be rather tough on the motive power to have to gauge the stroke so as not to destroy the pattern. In the manner of cutting shapes as described in this article, the cutter-knife descends the full stroke and does not cut into the pattern-block nor injure it in

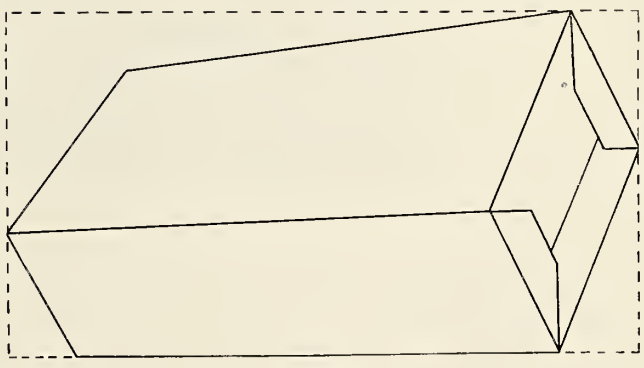


FIG. 30.

any way, so the patterns would last for a long while. There is also the advantage of having the pattern-block so placed in the cutter as to prevent any shifting, which might affect the accuracy of the cut, and the pattern-block, when once secured, will stay where it is placed. The shapes that we have been considering are of the

*All rights reserved.

plainest character — the very simplest forms. There is another kind, and we will take a few minutes to consider a few of them, for they are useful, although more difficult to cut out, and as we do not want to appear to neglect anything which might contribute to the usefulness of this article, we can not pass on without giving a few of them as examples. The kind we refer to is the one made in "perspective." This style gives more "life" to the subject, taking away the flatness noticed in the plain shapes. In Fig. 28 can be seen the result

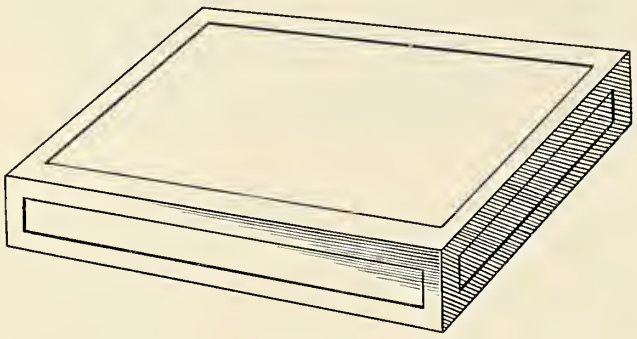


FIG. 31.

of making the object in perspective. The dotted lines are the outlines of the stock and they represent what is termed a parallelogram, while the outline of the object shown narrows the farther it appears to extend away from the point nearest to the front. Fig. 29 shows the same completed, while Figs. 30, 31 and 32 show other objects on the same plan.

The above can all be cut out on the paper-cutter, and in making a pattern-block for them, the narrow, wedge-shaped part — which is formed by the closing-in of the lines toward the rear or back part of the object — should be treated in the same manner as the

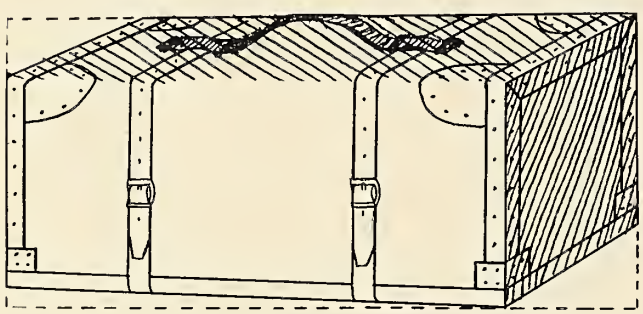


FIG. 32.

corners or other parts, and a pocket made for that cut just the same as for the others; or, this part may be cut off by placing a reglet, or piece of furniture of the requisite thickness, on the face of the gauge standard to throw one corner of the stock forward. Care should be taken, however, when it is done in this way, always to place the stock exactly in the same place each time, and it would be best to use such standards nearest to the side gauge as will allow placing the end of the stock against it. For instance, if the corner of the stock to the left is the one to be cut off, place the reglet on the standard nearest to the left-side gauge, so that the back corner of the stock will straighten to that gauge; if it is the corner of the stock to the right which is to be cut and straightened to the left-side gauge, then place the reglet on a standard as far away from that side gauge as the length of the stock will admit, straightening the front corner to the side gauge. On cutters where the side gauge is on the right side, this mode of procedure will have to be reversed.

In Fig. 33 we give an entirely different shape, also in perspective, and Fig. 34 indicates the shape of the block upon which the cutting-rule would be mounted, to cut out the barrel, and would have to be used on the press. The barrel shape makes a good object for a buttonhole souvenir advertisement, putting a hole through the stock and stringing it to place in the buttonhole. It may also be used for a knob hanger, gas-jet hanger, etc. Immense quantities of this class of

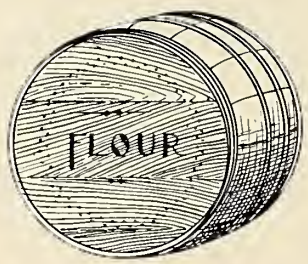


FIG. 33.

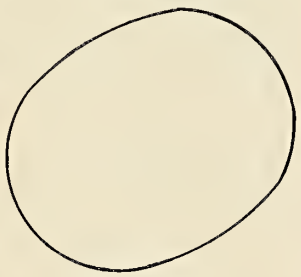


FIG. 34.

work are used at fairs, pure-food shows and street fairs. It need not necessarily advertise "flour," as many other things are put up in barrels.

In the next number of THE INLAND PRINTER we shall show a five-sided buttonhole souvenir card, explain how it was cut out, give the plan of the pattern-block for the cutting of it, with an estimate of its value as an advertisement, and describe how it was used.

(To be continued.)

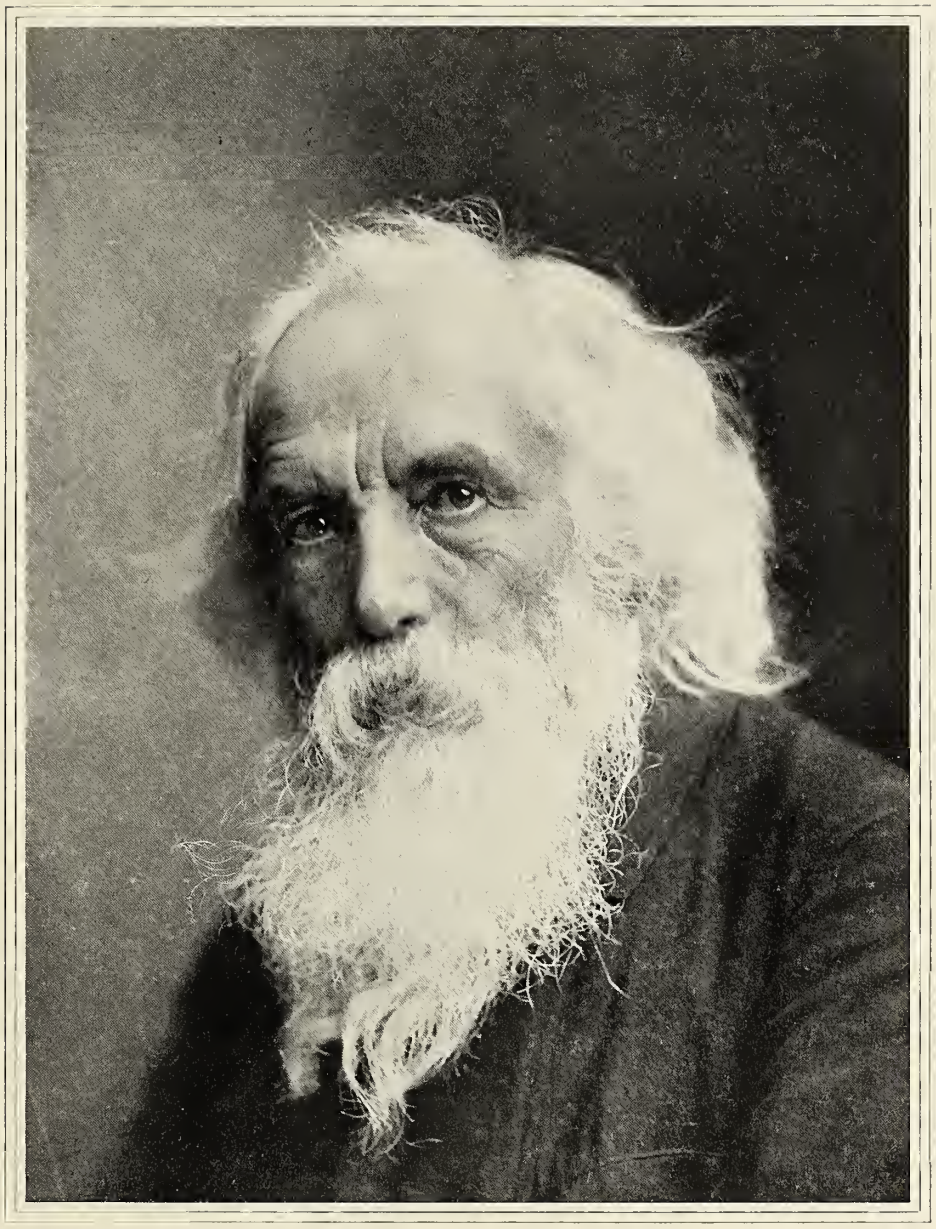
Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. III.— HOW TO MARK CORRECTIONS.

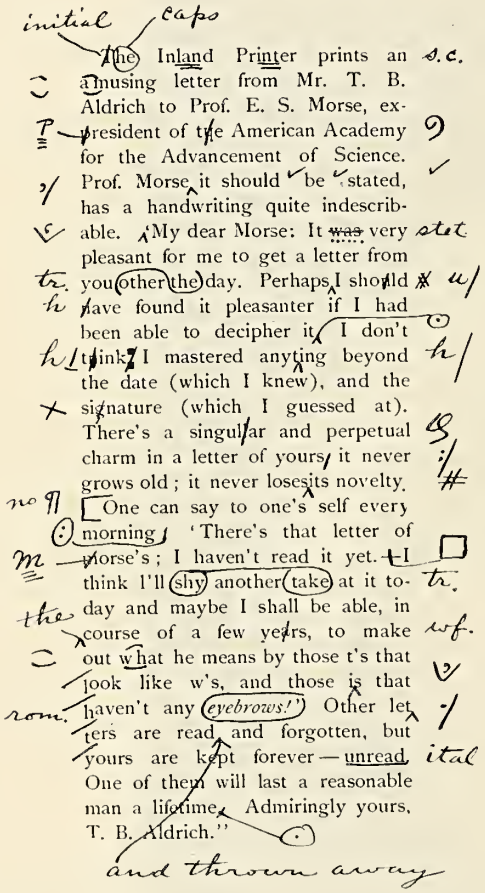
THE story is told of an author that, after carefully making many changes on his proof, he was disgusted on finding that his corrections had been entirely disregarded, and that he must print a leaf of "errata." The printers had seen no corrections on his returned proof. Of course the reason for this was that he had not indicated his changes properly. "Where a comma was wanting, he had used the pen, carefully and skilfully imitating the printed character; and to convert semi-colons into commas he had brought the knife into play — nicely scratching out the superfluous part of the point." Just preceding this quotation from a chapter on proofreading is an assertion that "Writers for the press who themselves examine proof-sheets of their works should familiarize themselves with proof-



THE SHADY SIDE OF LIFE.

Half-tone by
ECLIPSE ELECTROTYPE & ENGRAVING CO.,
Cleveland, Ohio.

reading technics." Another writer says the same thing more explicitly, as follows: "To preclude the probability of additional or different mistakes, it should be his [an author's] aim to use the very marks which the printer employs, and in a similar way." Both of the books quoted from, as well as others, contain specimens of proofs with corrections marked, exhibiting all the essential details; but, while every such specimen is sufficient for its purpose in general, no other that the writer has seen is so thorough as this one:



These are the technical markings of the proofreader, as far as they can be given in one specimen. It it hardly practicable to exhibit all possible markings, and we shall try to include those not here shown in our later text. Before entering upon an explanation, it seems advisable to say that, while some authors and editors do learn to correct proofs as regular proofreaders do, only one technicality is indispensable. Every correction must be written in the margin; if made within the text, they are not seen by the printers. An editorial worker once came to the writer in great perplexity, and asked how a certain change should be indicated on the proof. A sentence was to be reconstructed, retaining some of the original words, but changing their order and inserting some new ones. The advice given was to cross out the whole sentence and write it all as desired in the margin. This advice elicited the exclamation, "Why, it's nothing but common sense!" Common sense is the main desideratum, both for author and for proofreader. In fact, all the technicalities are merely common-sense simplifications.

It is not necessary for authors or editors to "use the very marks which the printer employs, and in a similar way." No matter what change is to be made, if what is to be rejected is plainly crossed out, and exactly what is wanted in place of it is plainly written in the margin, directly in line with its place of insertion, the author may rest assured that the change will be made correctly. A point far more important than the use of technicalities is plainness. No matter how poorly formed a writer's ordinary handwriting may be, he should in correcting a proof make every letter as plain as print. Authors are not alone at fault here. Proofreaders often mark corrections almost illegibly, and much time is sacrificed in one of two ways — either the one who corrects the type must often ask the proofreader to tell what he has written, or the type must be changed a second time because it was not made right at first. Many persons who do not write plainly say that it is because they can not; but probably no man ever lived who knew how to write at all, and could not, by taking time to form each letter, make his writing unmistakable. It is too much to ask that this be done in making copy, for the thought would often be lost in taking time to write carefully. Making changes on proofs, however, is not a matter involving any such risk. One of our famous editors, of whom so many produce abominable cacography instead of calligraphy, was asked to write his autograph for a person who knew his reputation for almost illegible writing. He wrote it — as plain as print, and with almost perfect form. If he had always written as plainly on his proofs he would have had far less trouble.

When a word or a letter is to be changed, of course the old one is crossed out and the new one written in the margin. So much seems to need no explanation. The marks that do need explanation are as follows, given in the order in which they occur in our specimen:

"Caps." means that the encircled letters are to be changed to capitals. Another way to direct the use of capital letters is to make three lines under the letter or word. Sometimes one and sometimes the other mark is more convenient, according to circumstances. Either one is sufficient for those who handle the type.

Writing "s. c." in the margin, or two lines under a letter or word, means small capitals.

The curved mark () means that the letter underscored is to be turned so as to stand right.

A caret (∧) means that something is to be inserted, for which we look in the margin directly in line with the mark. In our specimen the first use of the caret calls for insertion of a comma, for punctuation, and the second for an inverted comma, for quotation. Below we have a marginal mark similar to this for a comma inverted, but with the comma in its proper form. This is the mark for an apostrophe. The ‡ means that the point is to show at the top of the letters;



SHEEP IN THE HIGHLANDS.

From Painting by WILLIAM WATSON, in the private gallery of
MR. PETER SCHEMM, Philadelphia, Pa.

Half-tone by
BECK ENGRAVING CO.
Philadelphia, Pa.

Press of The Henry O. Shepard Co., Chicago.

Printed on
Pure White Coated Book.
DILL AND COLLINS, Philadelphia.
THE PAPER MILLS COMPANY, Chicago.

it is used also for anything else high up on the type, as a superior letter or figure, and above a letter or figure indicates one at the bottom of the line (inferior).

A mark ⅄ at the top, between two words, means that less space is wanted there; it is made when the spacing between words in the line is uneven, and of course it goes without saying that what is taken out is to be inserted in other places, so as to equalize the spacing. Many proofreaders use other marks for this purpose, even taking the trouble to write "even space" or "even #" (this latter mark means "space") in the margin.

A number of dots under words crossed, and "stet" written in the margin, means that what is dotted is to stand unchanged.

The abbreviation "tr." means transpose as indicated by mark in text.

Writing "No ¶" or "No breąk" in the margin indicates a change from the paragraph indention to continuous form.

Tie marks (⁀) indicate closing up so as to leave no space.

When a space is raised so as to show a mark between words, direction to shove it down is given by a vertical line with a horizontal or curved line below it.

An imperfect letter is noted for change to a perfect one by a line under it and a cross in the margin.

A wrong-font type (one of a face not proper to the text) is marked "w. f."

A square (□) means "em quad" or quadrat.

The slanting marks on a few lines near the bottom indicate need for straightening.

(To be continued.)

Written for THE INLAND PRINTER.

THE SQUARE-INCH RATE.

BY HENRY J. ORMSBEE.

TO the casual observer, and especially the general run of customers of a photoengraving establishment, the square-inch rate seems to be the only matter of importance to them, and the habit of selling art by measure, which was so innocently started while the business was young, has certainly become a bane to the manufacturer. The cry goes up to heaven today: How can we put down this growing evil? Now, history tells us it was a wet time when Noah launched the ark, but history also teaches us that Noah knew enough to "Get in out of the wet." In his day there was no weather bureau; no railroad guides, beautifully embellished with copper half-tones at so much per square inch; no trolley cars, with strings of beautifully embellished ad. cards, profuse with color-tints and zincs, sold at so much per square inch; no finely illustrated daily papers, the beauty of the sheet enhanced by the process-engravers' art, at so-and-so per square inch; no business catalogues, embellished by the engravers, and no INLAND PRINTER to tell Noah to get in out of the wet; but he got — and again, history tells us that after that long wet season the clouds cleared and the rain ceased; the sun shone, and finally the water subsided, and Nature made itself manifest. Then the procession moved, and has been moving ever since. Some of us have kept up with it, and some, I am sorry to admit, have lagged behind. I will wager that the fellow that lagged behind is today selling all classes of engraving at so-and-so per square inch because some other fellow proposed it, and not because the sheriff stands just outside his door ready to grab him and close him up, simply because he insists on keeping his works open to lose money.

This is not meant for sarcasm, but an explanation of a condition that has been forced on us through ignorance of our own trade.

How to stop it is the all-absorbing question, and there is but one answer. Use the same common sense of Noah and "get in out of the wet"; run your business on business principles; determine for yourself whether a cut 4 by 5 inches can be perfectly finished in two, four or ten hours; then charge accordingly. No reasonable man, who buys engravings, will turn his back on a good argument; certainly not if every engraver in the country will stand firm for what is rightfully theirs. Abolish the square inch from your business; it does not belong to the trade at all. The consumers of cuts, as a class, know nothing of the trials and expense of making plates, and it is an almost endless job to explain it. You employ skilled labor. Can you put an established price on brains, and say you can never receive more than that the rest of your natural life? No, but there are those that are trying to do it by comparing the work of an artist with that of a cash-boy in a department store. "You never can make apples out of potatoes," so do not try it, for it will be a waste of time.

You receive a letter from a party, who invariably says: "Please quote your lowest price for so many square inches of half-tone work." I ask any engraver of common sense who employs the regular corps of workmen, how he can answer that letter satisfactorily. If he endeavors to explain at length that copies differ, etc., and that a difference in price is due to things of that kind, the inquirer thinks that some diabolical scheme is being worked on him, simply because the square-inch rate has been hammered into him, and you never get his order. In almost every business you pay according to grade, but in our business it would seem that we have no grades. We just make something and put a price on it, because the "Neversweat Engraving Company" have established such-and-such a square-inch rate. We are foolish enough to think that competition is to establish the same rate, and all of this time we are building rapid-fire guns with their muzzles all pointed toward us, which some day will open up on us with square-inch ammunition to such an extent that there will be numerous tombstones scattered throughout this beautiful country with an unfeeling epitaph inscribed thereon: "Sacred to the



CLIFF-DWELLERS OF THE MEDITERRANEAN.

Half-tone by
PITTSBURG PHOTO-ENGRAVING CO.,
Pittsburg, Pa.

memory of John Doe, who died selling square inches of art," and if we keep on we will be lucky to have a tombstone to bear any inscription whatever to our memory.

Do not wait until you die and go to heaven to try and remedy the evil. It will be (so far as we know) too late then. Try it awhile on this earth, and probably the result will be that, in the near future, all the engravers will be riding to their offices in an "auto," with a smile of contentment on their faces and two dollars in their pocket.

Written for THE INLAND PRINTER.

ENGRAVING METHODS AND PHOTOMECHANICAL PROCESSES OF REPRODUCTION.

BY S. H. HORGAN.

ILLUSTRATIONS enter so largely now into all forms of printed matter that it is well for the writer, artist, editor, publisher, printer — in fact, all connected with the printing industry — to know at least the names of the various methods of engraving and photomechanical processes which are used at present or may be found in old printed matter.

There is such confusion in the terms used for the various photomechanical processes that the International Photographic Congress held in Paris in 1889 tried to bring some sort of order in photoprocess nomenclature. The congress adopted the following names: Photoprint for any print made by a photomechanical process; phototypography, the methods in which light is used to engrave relief plates that can be printed with type; photoglyphtography, the engraving of intaglio plates with the aid of light; photocollography, the processes in which gelatin forms the printing surface; photochromography, the making of prints in color on a printing-press by photomechanical methods.

The following are the terms most commonly used for illustration processes. Many names of processes have been omitted because they were named after inventors and marked no distinct departure from similar methods. Other titles were dropped either because they were meaningless or were becoming obsolete:

ADAMANTINE PROCESS.—A name given to a half-tone enamel formula which contains india ink.

ALBERTYPE.—This was probably the first practical collotype process and was the invention of Joseph Albert, of Munich.

ANAGLYPTOGRAPHY.—The art of engraving coins, medals and bas-reliefs on a flat surface, so as to give them an embossed appearance.

ANASTATIC PROCESS.—The name given to a method of offsetting printed matter on a clean zinc plate, to be printed from lithographically. Properly the term should apply to printing from relief plates.

ARTOTYPE.—A collotype process with a slight improvement made by Obernetter.

ASSER PROCESS.—An early photolithographic process, named after the inventor, in which starch was used in place of gelatin.

AUTOGRAPHY.— In lithography, the method by which writing or drawing in lithographic ink on transfer paper is transferred directly to stone.

AUTOGRAVURE.—A title given to a photogravure process in England.

AUTOTYPE.—A term applied in Germany and Austria to photoengraving or half-tone work. In England the same name is given to a carbon process.

AUTOTYPOGRAPHY.—Willis, who invented the platinotype process of photography, also invented this. A drawing is made on a sheet of gelatin, transferred to a metal plate and printed from on the copperplate press.

BANK-NOTE ENGRAVING.— Brought to such high perfection in this country, is based on the invention of Jacob Perkins, of Massachusetts, who, in 18—, devised a method of making transfers in soft steel from the original engraving. These transfers are subsequently hardened and printed from.

BITUMEN PROCESS.—The name commonly given to the first photoengraving process, discovered about 1813 by Nicéphore Niepce, of France. He used metal plates coated with bitumen varnish, which the action of light renders insoluble in benzin.

CALLIGRAPHIC ETCHING.—A method in which a drawing is made on a metal plate with an ink soluble in water. The whole is covered with a thin etching varnish and then soaked in water, which softens the ink of the design so that it can be developed away, leaving a negative design on the plate in the etching varnish for etching intaglio.

CEREOGRAPHIC ENGRAVING.— Is executed in wax spread in a thin coating on a copper plate. The drawing is incised in the wax, and type, figures and other characters may be pressed into it. An electrotype plate is made from this and is used as the printing-block.

CHALK ENGRAVING.— In this process a sheet of steel is coated with chalk made workable by a sizing of gum or other binder. The lines of the design are scratched through the chalk to the steel with a sharp point or stylus. The resulting intaglio design is stereotyped, which gives a relief printing-block. (See Graphotype.)

CHEMIGLYPHIC.—Engraving by chemical action.

CHEMIGRAPHY.—A zinc-etching process in which photography is not used.

CHROMOCOLLOTYPE.—A collotype printed in colors.

CHROMOPHOTOGRAPH.—A combination of lithography in colors with a Woodburytype superimposed on the lithograph.

COLLOGRAPHIC.— Synonymous with Collotype.

COLLOTYPE.—The generic name for a number of processes involving the same principles. A thick plate of glass is coated with dichromatized gelatin, exposed under a reversed negative and then soaked in water. When partially dry the portions of gelatin hardened by the action of light can be rolled up with lithographic ink, while the gelatin unacted on by light will absorb water and repel ink. The plate is printed from lithographically on a hand press. The results approach the delicacy of, and are similar to, the tints of an ordinary photograph, with the advantage that the print is in permanent printing-ink. Steam collotype presses have been tried without entire success, owing to the fragile nature of the printing surface. (See Heliotype.)

CONTE PROCESS.—A simple lithographic or relief engraving method without photography. A zinc plate is covered with a varnish soluble in water. The design is etched through this varnish with a stylus of ivory or hardwood, after which the whole is covered with an oil varnish and put in a slightly acidulated bath, in which the water varnish dissolves, taking its covering of oil varnish with it, leaving the plate clear except in the portions laid bare by the stylus, where the oil varnish sticks to the metal. The plate can be printed from lithographically or dusted with resin and etched in relief.

COPPERPLATE.—The term for an intaglio engraved copper plate or for the impression taken from it. In French it is *taille-douce*.

DALLASTINT OR DALLASTYPE.—A secret process of photoengraving invented by Duncan C. Dallas, of London.

DRAW-POINT ENGRAVING is the same as dry-point.

Dry-point.—The method of engraving or etching on copper or steel with a needle-point and without the employment of acid.

Electrotint.—A process invented by Palmer in 1841. He painted in oil colors on a silvered copper plate and then electrotyped from it direct. This formed an intaglio printing-plate, the printed result resembling photogravure.

Enamel Process.—The term used by process-workers for the ordinary method of engraving half-tones where a carbonized gelatin film is used on the metal plate as an acid resist. The gelatin solution is composed largely of fish glue and is called the "enamel" solution. When this fish-glue solution covers a metal plate and is carbonized, or "burnt in," as it is termed, it resembles enamel, hence the name.

Engraving.—The act of producing designs, either in relief or intaglio, on any hard substance and by any method. The design so produced is called an engraving, as is the block which contains the design and the printed impression from it.

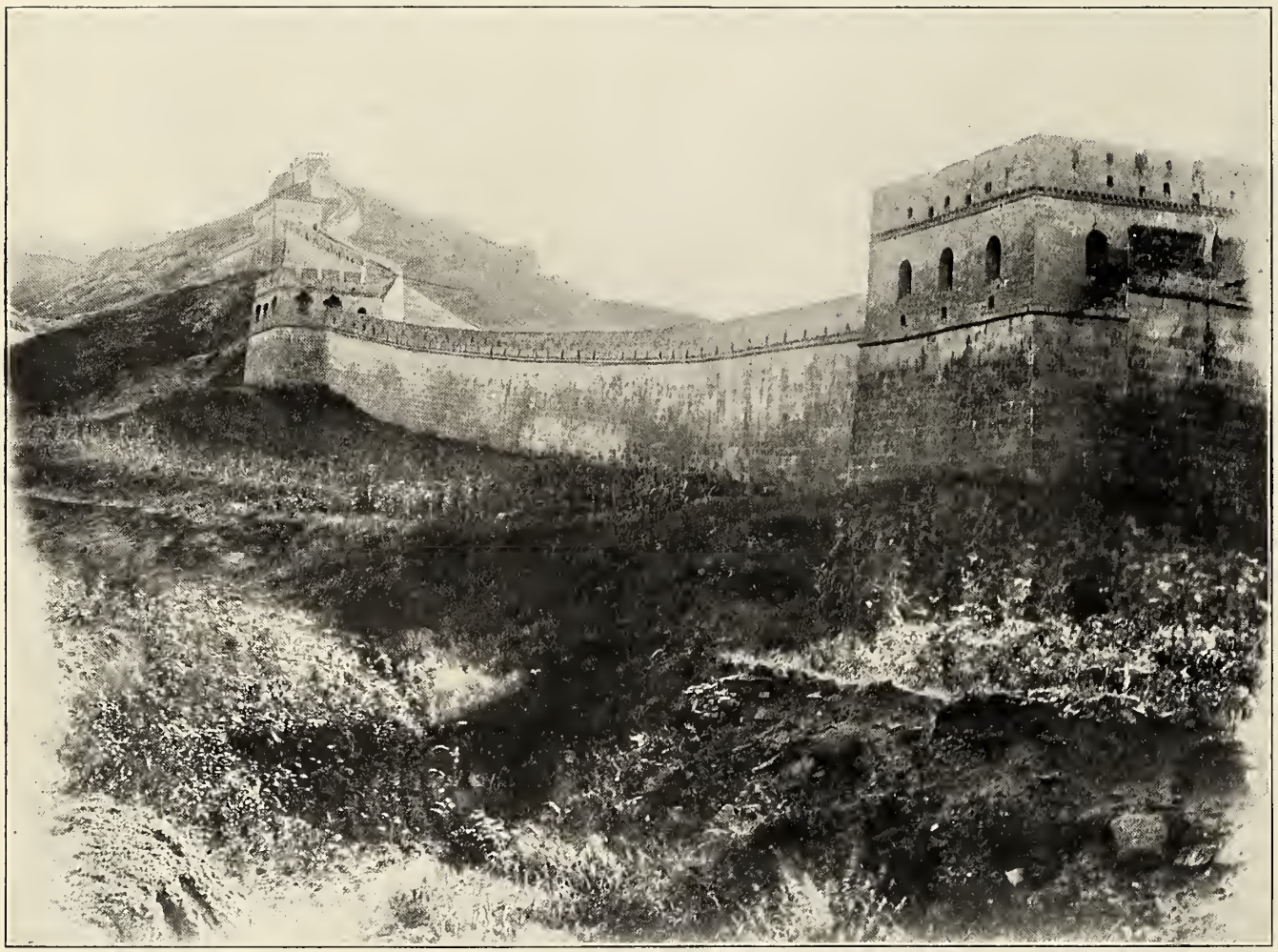
Etching.—The method of engraving in which acid is used to dissolve away the metal in the printing lines for intaglio printing, and the metal between the lines for relief printing.

Facsimile.— Properly applied to engraving only when the reproduction is the same size as the original, as well as an exact copy in other respects.

Gillot Process.—A photoengraving process on zinc used in Paris and named after the inventor.

Glyphography.—The original title of the Cereographic process (which see).

Goupilgravure.—A method of obtaining color-prints from a photogravure plate, named after the firm who practice it. The various colors of the water-color original are skilfully painted on the plate in colored printing-inks and admirable results are obtained; but the operations require such care that, since the plate must be repainted for each impression, but few prints can be made in a single day.



THE GREAT WALL OF CHINA.

The Great Wall of China is the most gigantic work of defense ever erected. It was begun in 214 B. C., under the immediate supervision of the Emperor Che Hwang-te, who died before the work was completed. It lies along the northern frontier of the empire, and was intended as a bulwark against the invasion of the Tartars. It is carried over the highest hills and through the deepest valleys, across rivers and every other natural obstacle. With its windings it has a length of 1,250 or 1,500 miles. In some places it is a single rampart, in others a solid foundation of granite. The eastern section has a height of from 15 to 30 feet and a breadth such that six horsemen can ride abreast on it. There are brick towers upon it at intervals of about forty feet.

Graphotype.—The first chalk-plate engraving process. The chalk-covered steel plate was drawn upon in an ink which hardened the chalk, so that the surface not covered with this ink could be brushed away, leaving the design in relief to be afterward molded and stereotyped from.

Half-tone.—The term used to describe a photomechanical process in which the tones of the copy are broken up into a regular series of lines or dots corresponding in strength to the lights and shades of the copy. The term is applied to the engraved block and to the impression from it. The early workers at photomechanical reproduction found they could readily obtain solid blacks or solid whites, but the tones between baffled them. When the method was finally arrived at

for reproducing the half-tone it naturally took that name. In French it is *demi-ton*.

Heliogravure.—Another name for photogravure, used in Europe and India.

Heliotype.—An improved collotype process whereby the gelatin film is thick enough to be detached from its original support and attached to the cylinder of a printing-press. A large business was developed in Boston on this invention of Ernest Edwards.

Husnik's Process.— Properly termed Leimtype (which see).

Indotint.—A collotype process in which a sheet of copper roughened by sand-blast is used as a support for the gelatin film. It was patented by T. C. Roche, of New York.

Ink-photo.—A collotype process practiced by Sprague, of London.

Intaglio.— Incised or sunken engraving.

Intagliotype.—A method of etching intaglio plates previously coated with zinc oxide, on which the artist draws with a special ink.

Isotypie.—A name given by Count Vittorio Turatti to half-tones made with diaphragms containing more than one aperture.

Leimtype.—Was invented by Husnik, of Sprague. It is a "washout" process (see Photoelectrotype), in which the washed-out gelatin was printed from direct on an ordinary typographic press. A similar process was used by Shugg in New York in 1885.

Lichtdruck.—The name given in Germany to the Collotype or Albertype process, and it is in Germany that this process is worked with greatest success because of favorable climatic conditions and the number of deft workmen.

Meisenbach Process.—A patented method of obtaining a half-tone negative. The invention consisted in turning the lined screen once or twice between intervals of exposure of the sensitive plate in the camera.

Mezzotint Engraving.— Is a method of copperplate engraving in which the surface to contain the picture is roughened by a tool called a rocker, until, if it were printed from on a plate press, it would give an even tint. The high lights of the picture are produced on this tint by scraping and burnishing, and the lines and darker tints are obtained by gravers and roulettes. Mezzotint effects are now obtained on steel and copper by engraving half-tone intaglio.

Mosstype.—The name given by John C. Moss, of New York, to half-tones made by him. He used the swelled gelatin process, which he brought to great perfection. In brief his method was this: Plate glass was coated with a rather thick film of sensitized gelatin. After long exposure to light under an intense negative the gelatin was soaked in water, when the unacted-on portions swelled, and while in this state a plaster or wax cast was taken from the gelatin relief. A plaster mold was made from this plaster cast, and finally a cast in stereotype metal from the plaster mold.

Nature Printing.—A process in which the object to be printed has practically engraved itself. Leaves, mosses, feathers, embroideries and such objects are laid on a plate of polished lead and submitted to enormous pressure, when it will be found that the object has indented itself in the lead, leaving an intaglio facsimile. A duplicate of this lead plate is then made by electrotyping and this electrotype is printed from in a copperplate press.

Niello.— From which the method of copperplate engraving originated in the early part of the fifteenth century. Metal plates are decorated by engraving incised lines on them, and then filling up these lines with black enamel, after which the whole surface is polished. This is called Niello. Tomaso Finiguerra, an Italian goldsmith, proved his niello by rubbing into the lines a mixture of oil and lampblack and then pressing on the plate damp paper. Thus was copperplate engraving and printing discovered.

Obernetter's Process.—A photogravure process of great delicacy known in Germany as Licht Kupferdruck.

Outline Engraving.—An engraving without tints or shading of any kind. Only the outer boundary of a letter or figure is shown in this style of engraving.

Papyrotint.—A process invented by a man named Husband for changing the gradation of tone in an ordinary negative into the grain of a lithograph, so that it can be printed from lithographically. It is a photolithographic process and the principle on which it is based lies in the property ferricyanid of potassium possesses to reticulate gelatin. Much care is required in manipulating this process and the lithographic printing must be done on a hand press.



Photo by La Son, Owego, N. Y.

PORTRAIT STUDY.

Papyrotype.—A method of photolithography invented by Captain Abney. (See Papyrotint.)

Photoaquatint.— Similar to photogravure only that the resinous grain is flowed in solution on the plate instead of being dusted on.

Photocaustic.—Another term for the enamel method of half-tone engraving.

Photochemigraphy.—Another term for photozincography.

Photochromography.—Applied to printing processes for the reproduction of pictures in several colors.

Photochromolithograph.—A chromolithograph in which photography has been used in some step of the process.

Photochromotype.—A picture printed from relief plates in which photography has been used in some step of the process.

Photochromotypography.—A name given in Europe to the method of producing photorelief blocks to be used in color-printing.

Photochromy.—Together with "Heliochromy," were names given to alleged methods of photographing in colors.

Photocollograph.—A collotype process.

PHOTOCOLLOGRAPHIC PROCESS.—A delicate collotype process in which parchment is the support for the gelatin printing surface.

PHOTOCOLLOTYPE.—Another name for collotype, heliotype, artotype, Albertype, indotint, and similar processes. (See Collotype.)

PHOTOCRAYON.—A photomechanical printing method in which the original is first drawn with crayon on a ground glass laid over the photograph to be reproduced. This renders the tones in a grain or stipple which can be reproduced direct.

PHOTOELECTROTYPE.—At one time the leading photoengraving process. It was called in the trade the "washout" process, from the fact that the gelatin unhardened by the action of light was washed away instead of being swelled up as was the practice in the rival method of engraving at that time. After the unhardened gelatin was washed out, the sheet of hardened gelatin remaining was molded from in wax and electrotyped.

PHOTOENGRAVING.—Is the proper term for methods of producing an engraving in relief by photographic means. It includes photozincographs, photoelectrotypes and typogravures. It should not include photointaglio engraving or any method in which a copper plate or lithographic press is used.

PHOTOETCHINGS.—Half-tones and relief plates by the enamel process; in fact, all plates engraved with the assistance of photography and which can be printed from on a typographic press.

PHOTOGALVANOGRAPHY.—The photorelief engraving process invented by Presch in 1868, afterward modified in important ways and known as photoelectrotype.

PHOTOGLYPHIC.—A name given by Fox Talbot to his photogravure method.

PHOTOGLYPHY.—The art of engraving by means of the action of light in combination with certain chemicals.

PHOTOGLYPTIE.—The French name for Woodburytype.

PHOTOGLYPTOGRAPHY.—The proper term for all photographic methods of intaglio engraving.

PHOTOGRAM.—Another name for photograph.

PHOTOGRAPHIC PROCESS PRINTING.—Printing from plates made by photomechanical means.

PHOTOGRAVURE.—The most beautiful of all photomechanical processes. It produces an intaglio plate which must be printed from on a copperplate press. Steam has been applied to photogravure printing, but the results can not compare with those of the hand press.

PHOTOLITHOGRAPHY.—The invention of M. Poitevin, of France, in 1855; Sir Henry James, of London, and John W. Osborn, of Australia. On Osborn's patent in this country was founded the American Photolithographic Company. Osborn's process consisted in coating a linen paper with a mixture of gelatin, albumen and bichromate of potash. After this paper was exposed to the action of light under a negative its surface was coated with lithographic ink. Then the ink-coated paper was floated, back down, on boiling water, the heat from which coagulated the albumen and kept the gelatin unhardened by light from dissolving away in later operations. The ink-coated surface was now rubbed over with a soft wet sponge, when the ink would adhere only to the portions of the gelatino-albumen surface which had been hardened by light, thus making a perfect lithographic transfer for transferring to lithographic stone. Photolithography is also practiced by making the photographic print on the stone direct.

PHOTOMECHANICAL.—A term applied to all processes by which a printing surface is produced mechanically with the assistance of photography.

PHOTOMETALLOGRAPH.—An obsolete term once used for photoengraving on metal.

PHOTOMEZZOTYPE.—A process similar to collotype.

PHOTORELIEF ENGRAVING.—Is another name for photoengraving.

PHOTORELIEFS.—Are photoengravings.

PHOTOTINT.—A process similar to collotype.

PHOTOTIRAGES.—The French name for photomechanical prints.

PHOTOTYPE.—Is a misnomer applied to a form of collotype.

PHOTOTYPOGRAPHY.—A term applied to all photomechanical processes in which plates are engraved so that they may be printed with type.

PHOTOZINCO.—The ordinary photoengraving method on zinc, an abbreviation for photozincography.

PHOTOZINCOGRAPHY.—Should be applied to the methods of engraving on zinc through the aid of photography. It is more generally used, however, in designating the process of printing in a lithographic manner from zinc, the transfers for which are made either as in photolithography, or by direct photoprinting on zinc.

PHOTOXYLOGRAPHY.—The art of photographing a design on wood to be afterward engraved by the wood-engraver.

PLATE PRINTING.—Is the proper title for all printing done from intaglio plates since the substitution of steel for copper in intaglio engraving.

PRETSCH ENGRAVING PROCESS.—Invented by Paul Pretsch. Nitrate of silver, chloride of calcium and glycerin were added to the bichromatized gelatin with the result that after being acted on by light through an ordinary negative and soaked in water, the gelatin film reticulates in a most peculiar manner. The printing-block is an electrotype from this reticulated gelatin film.

STANNOTYPE.—Is a modification of the Woodburytype in which an electrotype is substituted for the lead plate. (See Woodburytype.)

STEEL ENGRAVING.—The method of engraving on steel. The plate when engraved. The impression from it.

THREE-COLOR PROCESS.—Is based on the principle that all colors can be formed from a combination of three. Three selective filters of colored glass and specially sensitive plates are used in the camera when photographing a subject in color to produce three photoengraved blocks, the impressions from which in three colored inks when superimposed produce the effect of the original.

TYPOGRAVURE.—The title given by a French firm to their method of relief-plate engraving. When the plates are used in color-printing the printed results are called chromotypogravures.

WASHOUT PROCESS.—A process-worker's term for photoelectrotype.

WOODBURYTYPE.—Named after its inventor, W. B. Woodbury. It is a most ingenious process and is thus briefly described: "In this a sheet of bichromatized gelatin is first exposed under the negative, and afterward washed in warm water, which removes the soluble parts, leaving the image in relief. When the gelatin relief is dry it is exceedingly hard, and is pressed by means of hydraulic pressure into a sheet of lead. By this means an intaglio mold is formed. This is placed in a specially constructed press, having a heavy and perfectly true lid. A little warm gelatin solution, containing any desired pigment, is poured on to the intaglio mold, a piece of prepared paper laid on top of it, and the heavy lid brought down. This squeezes the excess of colored gelatin, allowing only that to remain which lies in the mold. This sets, and at the same time adheres to the paper support, which, when removed, has attached to it the gelatinous image." In Germany it is called Woodburydruck.

WOOD-ENGRAVING.—The process of cutting away from the surface of a wood block all those parts not required to print the design which has been drawn or photographed on it.

XYLOGRAPHY.—Properly wood-engraving, but applied in this country to engravings made by the geometric lathe. First used on labels for perfumery and on bank checks and drafts. Later it was through copper and steel engraving applied to our national currency.

ZINCOGRAPHY.—Is similar to photozincography.

ZINCOTYPES.—Another name for photoengravings on zinc.

Written for The Inland Printer.

JOHN C. MOSS, THE FIRST SUCCESSFUL AMERICAN PHOTOENGRAVER.

BY H. A. JACKSON.

WHO originated and first practiced successfully, in this country, the art of photoengraving? is a question often asked and seldom correctly answered, if an answer is given.

John Calvin Moss was born in Washington County, Pennsylvania, in 1838. His father was a Presbyterian clergyman and desired his son to follow the same calling. This did not suit the younger Moss, and he turned his attention to the study of art and the learning of the printer's trade. He was also much interested in photography, and studied photographic chemistry. At the age of twenty he became so absorbed in the subject, after reading accounts of Professor Grove's experiments to etch upon a Daguerrian plate by means of electricity, that he devoted much of his time to experiment work. Young Moss was ingenious, and constructed a rude battery for his experiments. He then went to Philadelphia, and worked for a time as a journeyman printer, still experimenting with etching upon zinc and lithographic stone. He then tried gelatin, and, after three years' experimenting, became satisfied that he had discovered the correct solution of his problem. In 1863 he moved to New York, where, in 1871, he formed the Actinic Engraving Company. This was very quickly superseded by the Photo-Engraving Company, still in existence. Mr. Moss, at the age of nineteen, married Mary A. Bryant, and she became an able assistant in his work. He related to the writer that at one time, after securing an order valued at $40, he almost despaired of success and, wearied of his efforts, retired for the night; but his wife remained at the work and when he awoke in the morning he was surprised to find that she had accomplished what he had failed to do, and had obtained perfect plaster molds. This was the turning point of Mr. Moss's future success, "for," he added, "had not that experiment succeeded, the Moss process might never have been heard of."

The method then practiced had no resemblance to



Photo by Brock, Asheville, N. C.

A SUMMER LANDSCAPE.

half-tone. It was strictly the reproduction of pen drawings and wood-cut style and lithographic prints. It was what we then termed the "direct" process, there being no relief plate method known at that time for the reproduction without the aid of the engraver, of a photograph or brush drawing. The photographers relied upon natural light. Was it to be wondered at that delivery promises were not always kept? Possibly herein may be found the birthplace of the habit among the present-day craft of making promises and of not keeping them, yet the electric light of today should do much to improve the service in this respect — it has done so with some, but there are others.

At one time the old Photo-Engraving Company was a school for all pen workers, among whom I can



HUMPTY DUMPTY.

mention A. Zenope, portrait artist, now dead; F. Friedlein, portrait artist; E. J. Meeker, landscape artist, now enjoying a high reputation among publishers; Mackart, designer, and brother to H. Mackart, the painter; Edward White, landscape artist, dead, and a dozen or more who have drifted beyond the horizon, perhaps in other lines. F. Opper, the great cartoonist, as a boy, tried his hand at the work. The writer never came upon him unawares that he did not find him sketching comic pictures. Kemble, famous as an illustrator, made his first efforts here. Other names linked with the process in its early days are: L. Smith Hobart, the first president of the Photo-Engraving Company, and D. I. Carson, manager, and now president, of the Southern Bell Telephone Company. Mr. John Hastings succeeded Mr. Hobart. Old Mr. Darby, long since dead, had charge of about twenty engravers, C. A. Cooper and J. A. Belford being among them. Mr. Belford is now connected with the *Christian Herald,* and Mr. Cooper is in business for himself.

In 1880 Mr. Moss severed his connection with the Photo-Engraving Company and formed the Moss Engraving Company. Several of the old staff went with him. The writer later became secretary of the company, and until Mr. Moss's death, remained so. Mr. Moss soon devoted his attention to the making of engraved plates from photographs, and at that time Meisenbach and Ives were the only successful workers in that line. He succeeded in producing half-tone plates with a single-line screen, but the results were flat and unsatisfactory. To overcome this, he proposed to produce first, a perfect impression of a half-tone from the half-tone plate, and then have the artist retouch it before finally reproducing it by the old process. This method, however, was roundabout and was unsatisfactory. He soon improved upon his work so that the first productions were quite satisfactory, and were used extensively by Harper & Brothers, the Century Company, and other prominent houses.

Illustrative of the modesty of Mr. Moss it is recalled that when the half-tone method evolved by him became a commercial success, and an illustrated circular was about to be printed, the writer suggested that a distinctive name should be given the method — first, to distinguish it from the Meisenbach and the Ives processes, but particularly that it should link his name with the relief process that we felt certain would play an important part in illustrative art, and further, that his name as the inventor of the process of photoengraving had been too long overlooked. I then suggested the compound, "Moss-type." "No," said Mr. Moss, "that would look too personal." But I stuck to it, and although the circular was delayed several months in consequence, it was finally issued as a circular of "Moss-type" specimens. The Moss-type plates were all made or cast in soft metal from plaster casts obtained from gelatin relief, and but few, if any, were etched prior to Mr. Moss's death. His faith in the old plaster-of-paris method had been so strong that he never made use of the etching process until it promised to supersede the older, and then only did he install a small department for etching the coarser work passing through the establishment. Mr. Moss died in the spring of 1892. It was a strange coincidence that the secret department in which the plaster-of-paris molds were prepared was dismantled and the trusted workman who had been employed with Mr. Moss's secrets was discharged on the day of Mr. Moss's death, and the spirit of the child of his creation — for to him it was more than a child — took flight to meet the spirit of its father.



Hálf-tone by
ELECTRO-LIGHT ENGRAVING CO.,
New York.

ADELE.



FARM SCENE NEAR PITTSBURG, PENNSYLVANIA.

Half-tone engraved by
ROBERT RAWSTHORNE ENGRAVING CO.,
801 Liberty Avenue, Pittsburg, Pa.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

AN APPRECIATIVE LETTER.

CHICAGO, September 8, 1900.

To the Editor Machine Composition:

Your department has been read monthly with the greatest interest and instruction by myself, and my admiration is equally divided between the Inland Printer Company in recognizing the wants of the printer today and originating this department and in the manner in which the subject is treated by yourself. Through it no one in the printing business today can profess ignorance as to the efforts which are being made by the different inventors in typesetting machinery, and while at the present time but one of these machines is entirely successful, nevertheless we now all know that much talent and capital is interested in working out the problem upon other lines, and that the future will probably see as great changes in this field as the past few years has shown us. We old ones were wedded to the idea that movable type must be used for fine printing; the coming generation will doubtless be as great champions to type bars, and later generations will discard these for other methods which would appear to us now as ridiculous. The writer ventures to predict that had some such means been afforded the fraternity as is now given them by THE INLAND PRINTER, the printer would have been better prepared to accept the new innovation which has overtaken us, and many would have more quickly profited by the offered advantages of the new system. By your means of imparting information in advance of what is under way for our good, we can be digesting the methods and discussing their probable value. Wishing THE INLAND PRINTER continued success, I am, fraternally yours,

J. R. BROOKS.

ADVERTISING AN ENGRAVING BUSINESS.

To the Editor: CHICAGO, September 10, 1900.

Advertising an engraving business is unquestionably unlike the science as applied to commercial lines. The engraver has nothing to sell but the skill to produce what the commercial advertiser needs to let the public know what he has to offer. It may truthfully be said that an engraver does not produce two identical pictures or cuts during the course of a year. The art thus being entirely a "make to your order" business, it follows that the effort in advertising must necessarily be to demonstrate that the engraver has the ability, facilities and capacity to meet the requirements of the general advertiser, and by a continuous and varied line of samples, either in original designs or plate-work, educate the possible customer to the adaptability of the various processes for displaying his particular line of goods.

We have noticed that the merchant or manufacturer, who has a single article to exploit, is in the same fix as the engraver, but he has a great advantage in being able to sell his article in ton and carload lots, while the clever engraver, who creates the design, delivers but one plate, with possibly a few electros, and then puts in time skirmishing for another customer.

Success in business without advertising is next to an impossibility. Not only are the people influenced into buying things that otherwise they would have overlooked, but naturally they will patronize the advertiser who creates the thought.

It may be that a merchant, on a prominent thoroughfare, by attractively displaying his wares to the passing throng, can convince people that they need just the things displayed, but the passers-by are a small portion of the possible purchasers, and to let the general public into the secret of the excellent wares he has to offer, he must select some method that will create an irresistible impression in the minds of the people that his goods are essential to their happiness.

While it is an easy matter for the engraver to lend his aid in advertising any other line of business, and to demonstrate the value of illustrations and the proper kind for any sort of goods, article or machine, it is evidently not a simple proposition for the engraver to devise a plan for advertising his own business in a manner that will insure his requiring anything larger than a hand cart to deliver the daily product of a hundred men.

We have tried everything in the advertising line (excepting match boxes) and must confess that we have found nothing more satisfactory than the trade papers and our own little pamphlets.

GEORGE H. BENEDICT & CO.

"A NEW ERA IN ILLUMINATED PACKAGE LABELS."

AMSTERDAM, New York, September 7, 1900.

To the Editor:

My article in the August issue of this magazine bearing this caption has involved me with no end of correspondents, who, if I undertook to answer individually, would occupy my whole time. I therefore hope my friends on the Pacific coast, in New York and elsewhere will accept the following for answer:

There is nothing *mechanically* difficult in arranging machinery to impinge upon the paper a dozen or more colors to absolute register, for many machines have been constructed for this purpose and many, many failures have resulted, for no other reason than the impossibility of successfully lapping more than two wet colors.

There is hardly any subject in color-printing where any two colors can not be printed at once, but when it is attempted to lap that *third* color at the same time, look out. Chaos ensues and mud is rampant! Hence the great number of two-color presses working successfully and the few that are printing more, these latter only on special work.

I am not prepared to say that this result will never be attained in general practice, but when it is it will be through the *chemistry* of printing and not its mechanics. When my friend, Sam Carter, who is up against the three-color half-tone process good and hard — and by that I mean successfully — reproduces "The Captive," as shown in this magazine a short while ago, at one impression, we can then apprehend the thing is done, and the press builders will have a festive time putting in multi-color presses and taking out singles and doubles to send to China.

My friends, therefore, need have no fear for the present that the foundation of their business has been pulled from under, simply because I describe a four-color printing-press doing special work for a special trade.

There are vast amounts of labels being produced in this country every year, for canned and package goods, of a bold character, in the production of which only two colors lap, or that can be reëngraved in this way without injuring the general appearance, but which contain three, four or five distinct colors. These are used in such large quantities and the price is so low that they are necessarily produced by very large concerns, especially equipped for this business, and with which the average printer can not compete.

In these large establishments is where the problem of multi-color printing will be solved to its fullest possibilities, while at the same time, in newspaperdom, soft multi-color illustrations are making rapid strides and good results are evolved; but neither of these situations need alarm the average commercial printer.

For many years experiments in multi-color printing on typographic presses have been extensively conducted, and since the advent of the rotary lithographic presses, made possible by the substitution of thin sheets of zinc and aluminum in place of stones, attempts in multi-color lithography have also been made. The press I described in the August issue combines methods from both lithographic and letterpress processes.

It is actually a fact that a *fifteen-color* lithographic press was recently attempted, but the projectors finally concluded to subdivide it into four presses of four colors each. *Veritas odium parit.* W. W. Russell.

CHICAGO PROOFREADERS.

To the Editor: Chicago, August 12, 1900.

At the last meeting of the Chicago Society of Proofreaders the members asked themselves the following questions:

Should a collective noun always take a singular verb?

What is the proper division of England and English?

Dr. Samuel Willard contributed the following to the discussion:

Should a collective noun always take a singular verb?

All proper grammatical distinctions have reference to some difference of use of words. Thus we should not make the distinction between singular and plural nouns but for the fact that pronouns and verbs that refer to singular nouns must be different from those that refer to plural



Photo by La Son, Owego, N. Y.

TWO ROSES.

nouns. If, then, there is any ground for the distinguishing of collective nouns from others, there must be some difference of use and usage. The appeal lies to the best writers of English. There is no question as to their usage; it is their habit to use collectives with either singular or plural verbs according to the predominance of the idea of unity or of severalty in the thought of the speaker. I say, "The committee has met;" I put forward in thought the unity of that body. I say, "The committee examine sundry plans;" so saying, I think and cause my hearer to think of the individuals that compose the committee, and of their separate action. We find the same usage in Greek and Latin. Virgil says, "*Juventus circumfusa ruit, certantque;*" this is in English — the youth *rushes* scattering and *fight;* that is, the body of young men. Livy says: "*Omnis multitudo abeunt;*" all the crowd depart. We find the same in French. Littré says: "*Une multitude de sentinelles a infeste les campagnes,*" and again, "*Une multitude de sentinelles ont infeste les campagnes;*" that is, a multitude of pickets has swarmed over the plains — or have swarmed, etc. Similar examples are found in Voltaire, in Racine, Fénelon and other great French authors.

It is well to notice at the same time the opposite and rarer use of two nouns united by *and,* but treated as singular and put with a singular verb. "Bread and milk is good food for children;" this does not mean that bread is good and milk is good, but that the combination is good. "Meat and potato make hash;" not that meat makes hash and potato makes hash, but the union of the two makes that much depreciated compound. This usage is more frequent in German than in English. "*Liebe und Gute macht die Erde zum Himmel,*"— Love and goodness *turns* earth into heaven — is good German.

En-gland or Eng-land, En-glish or Eng-lish — this presents a real difficulty, because *En* without *g* does not suggest *ing,* and *lish* without the *g* does not represent *glish;* hence neither division really represents the pronunciation. As punctuists are agreed that, in general, pronunciation should determine division, the question becomes this: which division best suggests to the reader the pronunciation? To me the division on *En* seems best, but it is very doubtful. The best of all ways is to evade the dilemma, space out the line and make no division.

Henry R. Boss read the following paper:

Our stylebook says, under the head of "Division of Words": "Follow the American rule of dividing words at the end of the line according to pronunciation rather than the British rule of dividing on the vowel or to show derivation. * * * There are frequent instances where a particular division of a word will aid the reader in its pronunciation at first sight, obviating a faltering or repetition."

Wilson's "Treatise on English Punctuation" says: "The hyphen is used between the syllables of a word to exhibit, as accurately as possible, its true pronunciation; no regard being paid to the mode in which it has been formed or derived." This rule, he says, "is adopted by American printers."

Fowler's English Grammar says: "The etymological principle is of very extensive application, and yet, in settling the comparative value of the two principles in particular cases, the phonetical principle prevails over it: as, orthog-raphy, epiph-any, wri-ter, pref-ace, instead of orthography, epi-phany, pre-face."

Dr. Lowth's Grammar, as quoted by Goold Brown, says: "The best and easiest rule for dividing the syllables in spelling is to divide them as they are naturally divided in a right pronunciation, without regard to the derivation of words or the possible combination of consonants at the beginning of a syllable."

Goold Brown's "Grammar of English Grammars" says: "Through the influence of books in which the words are divided according to their sounds, the pronunciation of the language is daily becoming more and more uniform; and it may perhaps be reasonably hoped that the general adoption of this method of syllabication, and a proper exposition of the occasional errors of ignorance, will one day obviate entirely the objection arising from the instability of the principle."

Wilson's "Essay on Grammar," quoted by Goold Brown, says: "The divisions of the letters into syllables should, unquestionably, be the same in written as in spoken language; otherwise the learner is misguided and seduced by false representations into injurious errors."

The four great dictionaries — the Century, the Standard, Webster's International and Worcester's — divide the word Eng-lish on the *g,* but, without an exception, they mark its pronunciation as Ing-glish, giving the nasal sound of *ng* to the *n.* Webster's Unabridged, the predecessor of the International, made the division on the *n.* The division on the *g,* as given by the dictionaries, is no doubt made "in accordance with usage" (and I must confess that Eng- is the more frequent, though by no means universal, practice), without regard to correctness, as is sometimes confessedly done by the dictionary-makers. We divide lan(g)guage and other similar words on the *n;* and, the rule being well settled that we shall divide our words according to their pronunciation, why make exceptions of England and English? The hyphen, as well as other marks, ought to be a "help to reading."

The claim is made that the division on the *g* retains or shows the derivation of the name England — from Eng's Land or Angles' Land. I can not see any force in this argument; for very few of the ordinary readers would recognize, or care to recognize, the derivation. There are many cases in which divisions according to the derivation are preferable, as gentle-man, proof-reader, horse-man, etc.; but these coincide with the pronunciation and do not cause a "faltering or repetition" in reading.

I am strenuous in the opinion that the proper division of En-gland and En-glish is on the *n,* as here written; and I hope that this Society will agree to this, regardless of the dicta of dictionary-makers.

INDEPENDENCE.

The motto which stands out in bold relief under the heading of the *Star,* East Liberty, Ohio, reads: "Independent in all things, at all times and under all circumstances." The editor evidently has not earned entire independence, if the following item, clipped from his paper for August 9, is true: "The editor of the *Star* now laboreth at the sawmill, while the wife holds down the type case at the office. It is a little tough on us, we must admit, but it might be a blamed sight worse."

Written for The Inland Printer.

WAX ENGRAVING.

BY W. J. BORMAY, NEW YORK.

THE term cerography hardly needs analysis. At a glance the roots of the word demonstrate its meaning; cere, wax; grapho, to write, hence, a writing on wax, or as it is known to the average layman, wax engraving. Wax engraving is by no means a mechanical process. Its ultimate success depends primarily on the drawing, and then on the individual skill in the engraving. It is best adapted for the making of diagrams, plans, elevations, maps, or work of similar character, to serve as illustrations. The great advantage of this method is that the plates can be used for a variety of copy, blueprints, tracings, original line-drawings, maps, or rough sketches of any kind of outline, or partially shaded work, with an absolute uniformity of lines and lettering, so that a certain style can be carried through a series of plates. Any kind of



Fig. 1.

type can be used for the dimension, or reference letters or figures. All spacing and section lining is done by a dividing engine, thereby insuring absolute accuracy.

The method is simple enough. A polished copper plate is one of the bases of operation, copper being essential, owing to its ultimate use as a matrix or mold for electrotyping. The plate is carefully coated with a solution of nitrate of silver. This forms a thin film of oxide on the surface of the plate, and prevents the copper used in the electrotyping process from depositing directly on the plate and forming a portion of it. A wax solution consisting of white beeswax, venetian pitch and oxide of zinc, is then poured on the plate, care being taken to preserve a steady heat in the plate, and held level when the wax covering is applied. The covering of the plate is rather a delicate operation. The wax is placed on the center of the plate and allowed to spread to the edges. That the coating may be absolutely even, a tiny comb is used. This application varies in the thickness, according to the character of the work. The usual thickness is about one-twentieth of an inch. After the wax coating has cooled the plate is ready for use.

When the copy for the engraving is a blueprint, tracing or original drawing, a photographic negative of the size of the desired engraving is made from it. This is for the purpose of transferring the copy to the wax-covered plate. As this process is a mechanical one, its accuracy as to scale of reduction or enlargement is obvious. The photographic print is on the wax ground. This is for the engraver's guidance, and the outlining of the design is not his province. Should the copy be a crude one, as, for instance, a rough-drawing design, it is lightly sketched on the wax and then engraved.

The tools for engraving are sewing machine needles, the points of which have been ground to various patterns — V-shaped, lozenge, flat or pointed. They are inserted in little wooden handles about three inches long. They are similar to a lead-pencil. These tools are made to order. Each worker has his own special tools. By means of these tiny tools the design on the wax plate is literally scratched or cut out by the engraver, care being taken not to scratch the surface of the copper. Wherever possible, mechanical aid is used, section lines, spacing and the making of circles being done on what is known as a ruling machine. After



Fig. 2.

the lines are drawn or engraved the plate is slightly warmed, and all letters and figures pressed on the softened wax. Fig. 1 shows a wax plate carried forward to this point. In order to secure greater printing depth, the larger spaces on this plate are "built up" with wax, this being done by means of a hot iron almost like a small soldering iron, with a tiny gas flame at the point to keep the iron at right temperature. This iron is used the same as a soldering iron, the stick of solder being replaced by a stick of wax.

Fig. 2 shows the wax plate built up and ready for electrotyping. From this point the finishing operations are the same

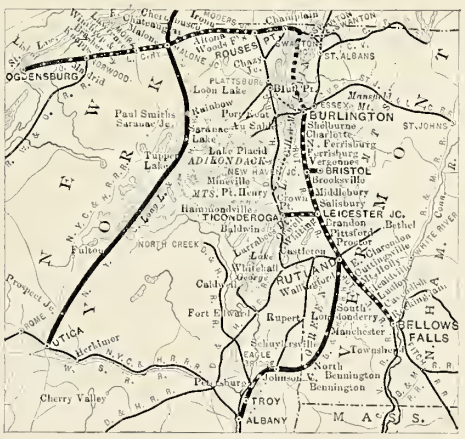


Fig. 3.

as those used in electrotyping, the only difference being that the wax plate is a matrix or mold made by hand, and the other molds are made by the impression of the original engraving, half-tone, wood, or relief plates of any kind in wax, to serve the same ends. The electrotyping process is accom-

plished in the suspension of the plate in an acidulated solution of copper sulphate. To the mold is attached the negative pole of the battery or dynamo, and to the copper plate is attached the positive pole. The electric current as it passes through this bath decomposes the solution, and sets the copper free on the wax mold, depositing it in an unbroken sheet or skin. When a shell of sufficient thickness has been obtained, it is removed from the mold, then strengthened by a backing of soft metal, straightened, shaved, blocked type-high on wood or metal and is ready for the printing-press. In the matter of the generally misunderstood term "electro," applied by many to an engraved plate of any kind or by any process, it may be interesting to know that an electrotype is never an engraving, but is always a casting or duplicate of an original printing-plate. Fig. 3 shows proof taken from electrotype.

Written for THE INLAND PRINTER.

PHOTOENGRAVING AND ITS VALUE.

BY GEORGE L. RICHARDS.

THE photoengraving business, as now conducted, is the result of barely twenty years' development, and its evolution from the experimental to the practical has been a succession of surprises which the public has watched with great and increasing interest. The amazing results we see today in picture making for letterpress have been made possible because of the extraordinary development of electricity and photography, and their combination together with acid processes for etching relief plates. These together have produced practical results, and now almost any subject that can be photographed may be reproduced in permanent plates. It is not surprising that such an interesting business as photoengraving should attract the attention of enterprising business men, ever on the lookout for opportunity. For several years there has been an increasing demand for the product of the business, and we find that various types of men without special education or experience have taken plunges at the business, many of them to their sorrow. The facts are that any retrospect covering the last ten years will determine that only specially and carefully educated men, with ample capital, can permanently succeed; and these only when they recognize the work as above the commonplace barter and sale, as of dry goods or soap, etc.

The business demands an elevated purpose and the idea of doing a customer a benefit by supplying him with that which will be of more value in itself than the money equivalent of the work furnished. That this conception of the business may not be recognized as true by some will not for a moment disprove the statement when one carefully examines the facts and notes the men who have succeeded. A good number have been those who were leaders in the engraving business before the rise of photoengraving, when nearly all illustrations for letterpress were wood-engraved. In so far as others have been successful they have been so by following the lead of these pioneers rather than by innovations they may have contributed. The business, if successful, employs first-class artists, first-class photographers, first-class mechanics and first-class engravers; and it should be conducted by first-class business men, of general and wide information, men of artistic temperaments and good business sagacity — in a word, men of character, who would do credit to any calling or profession. It is a creative business. Today there are millions of impressions sent broadcast over the world that had no existence yesterday, and every day hundreds of new ideas are put in permanent plates, to be sent on mission tours over all the earth, contributing their full share to the civilization of the age. If the art is commercial is it any the less valuable — rather, is it not the more valuable? Take the illustrations in the advertising pages of modern magazines or trade publications and consider their art value. The conclusion must be that the commercial art of the day, emanating from these engraving plants, contributes vastly to the sum total of human pleasure and culture, to say nothing of providing support to thousands of men and women the world over.

The proprietor of a photoengraving plant should maintain a high ideal and continually strive to produce the best possible work. He should endeavor to stimulate his employes to do their best at all times, and the art department of an engraving plant should have careful and special attention. It should be provided with an artist's working-library and should contain a complete encyclopedia, a modern, up-to-date illustrated dictionary, the best of the current illustrated magazines, and a good selection of trade publications, such as *American Architect, Scientific American,* THE INLAND PRINTER, etc. It should be stocked with special publications in the interest of ornamental designing, lettering, chirography, etc., and not of the least importance should be a file of trade catalogues of the better character, showing the latest work of manufacturers in all departments of trade. These, incidentally, will show the work of the printers as allies to the business. Only in this way will a house maintain itself in the front rank. With thoroughly good art work, all the mechanical departments will be the more interested to maintain quality. The spirit of painstaking care will pervade the whole shop. The photographers, etchers, mechanics and finishers will vie with each other to sustain quality, and it will be maintained.

The conditions of success, therefore, are these:

A high ideal of the business.

Ample capital.

Careful business management along approved and universally recognized lines.

A competent art department.

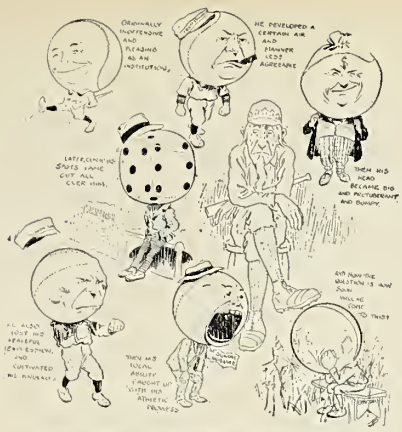
Skilful employes in all the mechanical departments.

These important conditions being met, there is still one important matter to consider — what of the financial outcome?

The answer is that such a question will never be asked, for a photoengraving business thus equipped and in any locality where there is business to be had will be successful. Customers will pay for quality and good service the world over in this as in any business. It is the proud boast of the United States that it is a great, and in the main, a successful producer of the best, and no doubt the current number of THE INLAND PRINTER will itself be the actual demonstration of the truth of this proposition. The ingenuity and enterprise of American workmen may be relied upon to produce even more marvelous results in the future.

THE NEWSPAPER ARTIST.

It has come to be recognized at last, says the Dublin *Daily Express,* that out of the thousands of artists who draw with pen and ink, there are very few indeed who possess the knack of drawing effective illustrations for newspapers. To obtain success in this branch the artist must set himself to study the limits and possibilities of the paper his work is to be printed on, and the machine by which it is to be turned out, so that the best possible results may be secured. Again, the newspaper artist must draw like greased lightning. He must make a sketch on the spot which can be rushed straight back to the blockmakers, fit for instant reproduction. There is no time for him to make mistakes. Every line must be slick and to the point. On an average only ten minutes are allowed to the staff artists to turn out each sketch which is intended to appear in the same evening's paper. One school for press illustration, which has just been started with considerable success, places speed before everything. The models are put to a certain act, such as weight-lifting, turning a somersault, etc., then the pupils have to draw the position and the action from memory. Or the pupil is sent out to look at the hall porter, then he returns to his desk and draws from memory. Portraits are made in the same way of persons who walk into the room, stand for a minute, and then go out.—*Fourth Estate.*



EVOLUTION OF THE NATIONAL GAME.



MARK LEADING TEDDY.



THE SKELETON AT THE FEAST.



THE SMOKE NUISANCE.

MARS: "Thank my stars we're no nearer neighbors."



THE WAY THE WORLD GOES TO WAR.



CONVERSATIONS OVERHEARD.

MR. MCKINLEY: "Theodore, please be less boisterous. See how quiet and dignified Mr. Stevenson is."

MR. BRYAN: "Adlai, liven up a little, can't you? Just notice how Teddy, there, whoops it up."



LUTHER D. BRADLEY.



ONE ADVANTAGE OF OUR REVENUE LAW.

It can be used by the Chicago heiress to keep fortune-hunters off.



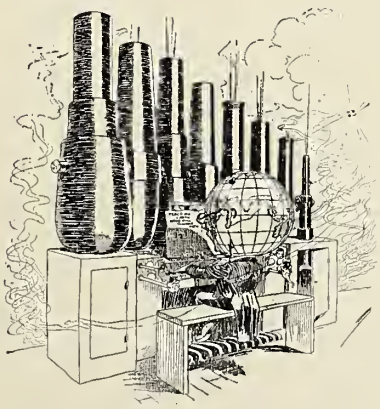
GOOD BUSINESS.

Three wars and a presidential campaign bring prosperity to *The Campaign Liar*.



TRYING TO MAKE AN OCTOPUS OF HIM.

What Senator Jones would do to the Republican elephant.



CIVILIZATION'S ANTHEM.

"Peace on Earth." But the accompaniment is a little too strong for the voice.



BANE AND ANTIDOTE.

Every volume of poison literature should have a back-action corrective appliance.



SUGGESTION FOR A JURY

In the adulteration of milk cases.

THE INLAND PRINTER'S CARTOON PAGE FOR OCTOBER.

(By courtesy Chicago *Daily News*.)

FOUNDATION OF ARTISTIC COLOR COMPOSITION—HARMONY AND CONTRAST OF COLOR.

BY C. G. ZANDER.

THE EVOLUTION OF MODERN PRINTING.

FORTUNE has smiled upon the printer during the "wonderful century," as Alfred Russell Wallace calls the nineteenth century. Science, art and industry have combined to supply the printer with materials, appliances, and, may I add, opportunities to produce high-class printing, beautiful beyond the wildest dreams of Gutenberg or Caxton. The printer of today often finds it difficult to keep abreast of all the new inventions and processes constantly put on the market, while the demands made upon his artistic taste are constantly increasing in the same measure as the artistic taste of the public becomes more and more advanced. Applied chemistry is greatly responsible for the progress in printing. Chemistry has facilitated and improved photography, which in turn has evolved the half-tone block; and again photography, combined with a better knowledge of optics and chromatics, has given us the three-color process of printing, which has undoubtedly a great future before it. Chemistry again has greatly improved the manufacture of paper. The modern printing-paper leaves nothing to be desired as far as variety and appearance goes, although it is doubtful whether the average modern printing-paper can in durability compare with the paper made in bygone ages. The art papers and tinted papers which are so much used now for invitation cards, menus, programs, etc., offer the printer a ready-made foundation for artistic color display. British, American and German firms of typefounders have vied with each other in the production of artistic type and type ornaments of all kinds Advanced engineering skill has improved the printing machines, the best of which work as smoothly and precisely as to render them comparable almost to a watch on a large scale. The Linotype machine must also be mentioned as probably the most important adjunct to the labor-saving appliances of the modern printer.

Last and not least, chemistry which has evolved the lovely, though often very fugitive, aniline dyes from coal tar, has enabled the printing-ink maker to use most exquisite pigments in the production of colored printing-inks, while the choice and combination of the great variety of carbon blacks used for various kinds of black inks is at once a difficult and delicate task. Printing-ink making, which was left to the care of the printer's apprentice in years gone by, has become an art and a science, and the principal firms of inkmakers have to employ highly skilled chemists to meet the demands made upon them by the improved methods of modern printing.

Given all the materials and facilities, there remains one quality which the printer must possess and which no money can buy, no science or industry can furnish, to enable him to produce ideal work — it is artistic taste. This is requisite both for beauty of form and for beauty of coloring, or, in other words, beauty in composition of type as well as beauty in composition of color.

The present article is intended only as a short guide to the printer to enable him to bring some system into the selection and harmonizing of his colors and to show a simple way of making experiments in harmony and contrast of colors. The notions of harmony and contrast of colors are mostly very vague, and the color composition is mostly left to a mere chance selection. This is not as it ought to be. Although the busy color-printer can not be expected to study text-books on light and color, we may reasonably expect that he should at least endeavor to acquire a sound knowledge of the laws of harmony and contrast of color if his work is to display artistic taste in its color composition.

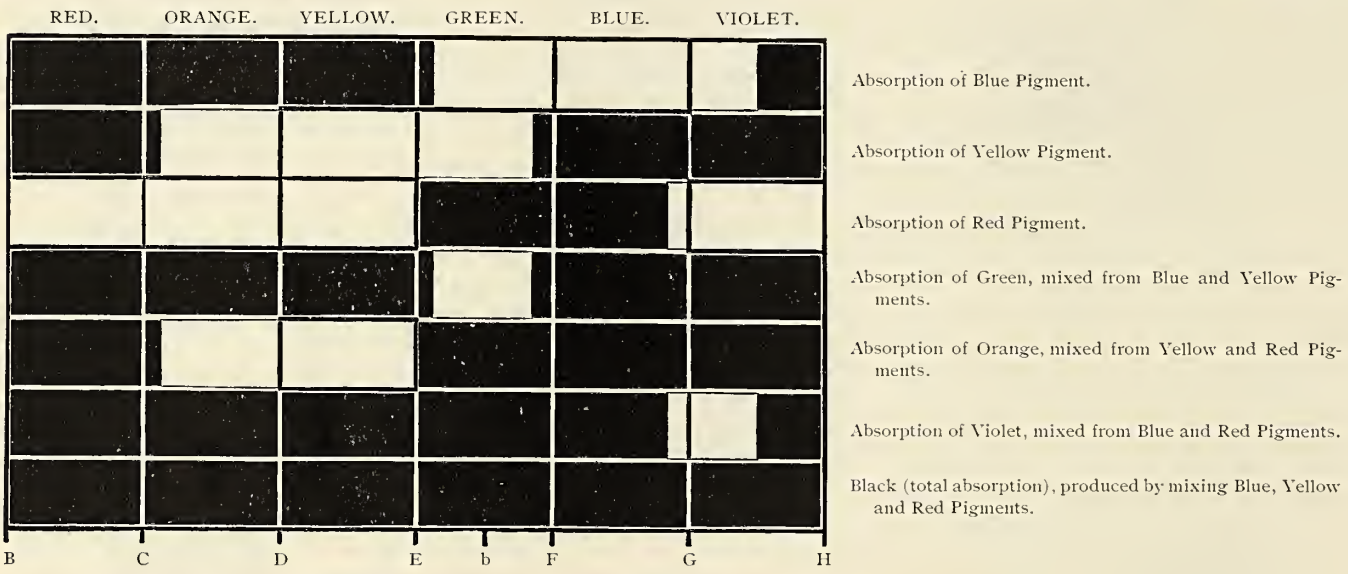


FIG. 1.

Before entering upon the study of color combinations and their harmony and contrasts it is necessary that we should be familiar with the definitions and properties of primary and secondary colors, saddened colors, tints, pigment mixtures, and also the arrangement of colors in a system. The reader who wishes to make a study of the subject should consult special text-books, but for the information of the busy printer, I will recapitulate the subject concisely, omitting all technicalities as far as possible.

PRIMARY AND SECONDARY COLORS.

We have probably all been taught that there are three primary colors — red, yellow and blue, and three secondary colors — orange, green and violet. We find that statement in all the old text-books on color, and as far as pigmentary mixtures are concerned, the statement still holds good. When the physicist, however, comes to deal with colored light, he finds the primary light colors are vermilion-red (or spectrum red), green and violet, and the secondary colors are crimson-red, yellow and blue. As far, however, as the printing industry is concerned this is of no vital importance, and it is of interest only to the three-color blockmaker. The printer has to deal with pigmentary mixtures only, therefore I shall not need to refer again to the primary and secondary light colors.

Primary colors are colors which can not be produced by mixture of any two colors; the three pigment colors which

answer this description are crimson-red (almost a magenta hue), primrose-yellow and cyan blue (a kind of peacock or turquoise blue).

From the mixture of any two or three of these in varying proportions, all other colors can be produced, such as orange, green, violet, brown, gray, and even black.

The mixture of two of the primary colors produces a secondary color; red and yellow make orange — or scarlet, which is but a reddish orange; yellow and blue produce green, another secondary color; while blue and red make violet, the third secondary color. The three primary colors, red, yellow and blue, mixed in proper proportions, produce grays. If either red or yellow predominates in these grays we get a red or yellow gray respectively — warm grays as artists call them; if blue predominates in the gray we get a bluish or cold gray. If the three pigments are very dense, i. e., possess sufficient staining power and are mixed in suitable proportions, we can produce quite a dense black.

It may here be stated that all colors in which blue predominates produce on us a sensation of coldness and are called "cold colors," while all colors in which red or yellow predominates are called warm colors. Among the cold colors we class blue-green, greenish blue, blue, violet and purple; among the warm colors, scarlet, orange, yellow and yellow-green. Yellow being the most luminous color in nature produces a sense of light or luminosity in addition to warmth.

SADDENED COLORS.

So far we have dealt with pure colors only, i. e., colors neither diluted with white nor saddened or subdued with gray. We have probably all been taught that there are tertiary colors, which are supposed to be the products of the mixture of two secondary colors, orange with green, orange with violet, or violet with green. The term "tertiary colors" is slowly dying out, although the tones themselves are as much used as ever they were in days gone by. But we do not produce these shades in such a roundabout way as by mixing two secondary colors. We can produce tertiary colors by adding a suitable proportion of neutral gray to a primary color. To give an instance: We are told in old text-books that the secondaries, green and orange mixed, produce the tertiary color citrine. A little experimenting will teach us that orange-yellow, primrose or yellow-green mixed with a little gray will produce various shades of citrine. Orange or scarlet and gray will produce "russet," another tertiary; and red-violet or crimson and gray will produce "purple" (or claret), the third tertiary color.

TINTS.

When we mix a pure color with white we get a lighter shade of this color or a tint. Printers have two ways of producing tints, by mixing a white pigment such as flake-white with the strong color, or by "letting it down," as it is termed, with varnish. In the first instance we get an opaque tint, in the latter a transparent tint.

What has been stated about pure colors, primary and secondary colors, saddened colors and tints may be recapitulated in the following diagram.

Pure Colors.	Saddened Colors. (Mixture with Neutral Gray)	Tints. (Reduction with White)
(S) Spectrum Red, - - -	Maroon, - - - -	Salmon Pink.
(S) Orange, - - - - - -	Terra-cotta (Russet)	Cream or Biscuit color.
(P) Yellow, - - - - - -	Olive, - - - - -	Straw color.
(S) Green, - - - - - -	Myrtle, - - - -	Sea Green.
(P) Blue (Cyan), - - - -	French Gray. - -	(No popular name.)
(S) Violet Blue (Ultramarine)	Navy Blue, - - -	Azure.
(S) Violet, - - - - - -	Plum, - - - - -	Heliotrope.
(P) Crimson Red, - - -	Claret, - - - -	Rose Pink.

(P) Primary (pigment) color. (S) Secondary (pigment) color.

In the first vertical column we find eight pure colors, in the second the colors toned down with gray, and in the third column the same colors reduced to tints. This spectrum red when mixed with gray will make maroon, when reduced with white will make salmon pink.

The letter "P" stands for primary (pigment) color, and "S" stands for secondary (pigment) color.

The scientific reader will probably ask the reason for my putting down eight colors in the diagram instead of six (three primary and three secondary). This I have done for two reasons. The first is that orange is of such a totally different character, and has such a different effect on the eye, to either scarlet (spectrum red) or yellow, both alone and in combination with other colors, while its respective tints or saddened hues have also quite a distinctive character of their own, that I did not feel justified for the sake of scientific classification to leave a gap between scarlet and primrose yellow. The same may be said of ultramarine blue; this latter, in theory, we ought to get from a mixture of violet and cyan blue; but in practical work, i. e., when mixing pigments, we should find it practically impossible to produce the hue of ultramarine blue by the mixture of cyan blue (peacock blue) and violet.

The position of the above pure colors in the spectrum is as follows: Spectrum red at C (Fraunhofer's lines); orange, C-side of D line; yellow, E-side of D line; green, between E and b; cyan blue at F; ultramarine blue, F ½ D; violet, G to end of visible spectrum. Crimson red is not present in the spectrum, but is produced by the combination of all the rays of the spectrum minus the green rays, or in other words, it is a combination of the red and blue violet portions of the spectrum.

The arranging of colors in groups or systems has been from time to time attempted by various observers. It may be done in several ways. All these different systems, however, are modifications of a circular arrangement in which the pure spectrum and the extra-spectrum (purple) colors are arranged in a circle equidistant from either a black or a white center. For experiments with colored light we use white in the center, for the combination of all the colors in the spectrum produces white. For experiments with pigment mixtures we have black in the center, for by mixing the three primary pigment colors, red, yellow and blue, in suitable proportions, we produce a dense black. At first glance it seems strange that the combination of colored rays of light should produce white, while the mixture of colored pigments should produce black. This is, however, explained if we remember that in combining colored lights we *add* one spectrum color to another, i. e., we add more and more of the components of white light, red to green making yellow, yellow to violet embodying the three primary light sensations (red, green and violet) which go to make up white light. In mixing pigments just the converse takes place. Presuming we have a white surface and cover this with a blue pigment, the blue pigment will diminish the luminosity of the white surface; it will absorb or blot out red, orange, probably part of the yellow and part of the violet. The rays which go to make up its blue color will be violet, blue and green, which will be reflected. If we add a yellow pigment to this blue pigment, we blot out the violet and blue, and the only colored rays which both pigments have in common, namely, green, will be reflected by this mixture. This will give us an idea how green is produced by the mixture of blue and yellow. If we add a red pigment (reflecting violet and red and absorbing green) we blot out the green, and therefore no perceptible light will be reflected from the mixture of these three pigments, and as the negation or absence of light is black, the mixture will be black.

Fig. 1 shows the result of the mixture of three pigments, representing the three primary pigment colors. The black spaces show the absorption of the pigments in the spectrum, the white spaces the reflection.

The diagram shows that in mixing two pigments we always produce a certain proportion of gray, which dulls the color of the mixture; even if we mix two bright aniline pigments, for instance, yellow and blue, the resultant green will

not be as bright a green as we should expect, and it will not be as bright as that of a pigment green made direct from a simple, unmixed aniline green dye. From this diagram we can further deduce the reason why the three-color worker experiences such difficulties in reproducing bright emerald greens or bright violets. Even the chromo-lithographic printer is not in a much better position than the three-color printer, for the greens or violets which he produces, from mixing or superposing yellow and blue or red and blue pigments respectively, always turn out dull, and only by sacrificing permanency to light and resorting to the use of aniline greens and violets is he able to produce vivid colors of those tones.

It may be added that the absorption bands of pigments do not end as abruptly as shown for the sake of graphic description in the foregoing diagram. Most pigments show smaller absorption bands and more or less bright reflections in adjacent portions of the spectrum. This is the reason for the idiosyncrasies shown by various pigments in mixtures with other pigments, producing sometimes shades quite different to what one would expect from looking at the two pigments before mixing. It is not surprising, therefore, that a great deal of practice and experience, together with a sound knowledge of the peculiarities of various pigments in mixtures is necessary to make a successful lithographer's color-mixer or a printing-ink maker. It will be self-evident, and should always be remembered when mixing pigments, that the greater the number of pigments used in producing a certain color, the duller will be the resultant color. It is a well-known fact that the

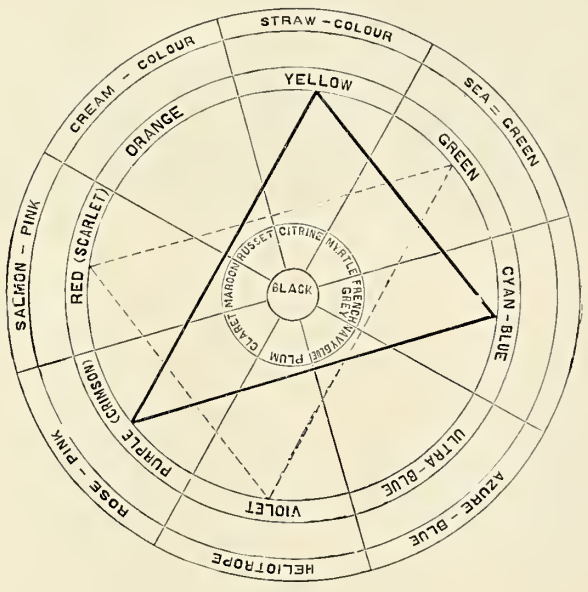


Fig. 2.

simpler a painter sets his palette, the brighter will be his coloring. The primary red, blue and yellow, and white for reducing, should in theory suffice for painting any picture; but in practice the artist uses a great many, more or less conventional, pigments to save time in mixing colors and to produce effects in which various physical peculiarities of pigments play an important part.

These few remarks on mixing pigments will give a sufficient reason for placing the black in the center of a system of colors arranged for the purpose of pigment mixtures.

In order to arrange the colors in a system for the purpose of pigment mixtures, the following plan will be found to be one of the best and most useful: The pigments used should be the very brightest and purest, and, with the exception of the yellow (for which chrome yellow can be taken) and the deep blue (which can be represented by a medium shade of ultramarine), aniline pigments will have to be used as they most nearly approach the spectrum colors in purity of tone. These colors should be arranged in their spectral order round a circle. The graduated tones of purple must be arranged in their proper place between the two end colors of the spectrum, i. e., between spectrum red and violet. The eight colors I mentioned before, namely, spectrum red, orange, yellow, green, cyan blue, ultra blue, violet and purple, are best arranged at a distance of forty-five degrees from each other. We shall thus have the complementary colors, i. e., those which, when mixed together, produce neutral gray, just opposite each other at a distance of one hundred and eighty degrees. Black will form the center. Between the central black and the pure colors all the various subdued colors, which are the result of mixtures of pure colors and neutral gray, are placed. To make our color-system more complete, we can place the various tints resulting from mixing the pure colors with white outside and around the circle formed by the pure colors. This, however, is not essential for pigment mixtures, although most useful for a proper understanding of the harmony and contrast of colors, as we shall see further on.

If we connect by straight lines the points representing spectrum red, green and violet, we have a triangle, the points of which form the primary light sensations, but which in pigment mixtures are the secondary pigment colors. If we connect the points representing crimson red, yellow and cyan blue, we have another triangle, the points of which form the primary pigment colors. If we connect any two points of the circle by a straight line, the colors which lie along that line are theoretically obtainable by a mixture in various proportions of the two colors which form the two end-points of the line. If, for instance, we connect the two points, yellow and blue, the line runs through various shades of green, and according to the proportions in which we mix the yellow and blue, we get yellow greens, greens or blue greens, all of which, however, will be more or less subdued by gray as the line approaches the black, as will be observed by referring to the diagram. Likewise from crimson red (purple) and cyan blue, we get various shades of grayish or subdued violets lying along the line connecting the two colors. Again, mixtures of crimson red and primrose yellow will give us various shades of scarlet, orange and orange yellow — all more or less subdued by gray and lying along the line connecting the two colors, crimson red and yellow. (Fig. 2.)

Practical color-mixing, however, does not strictly bear out this theory, for various idiosyncrasies of the pigments used come into play, such as varying coloring or staining power. If we take equal parts by weight of chinese blue and primrose chrome, the green we obtain should theoretically lie exactly midway between the points in our color-system representing these two colors, but in practice the green we get will be very much nearer the blue. If we take equal parts by volume of the two pigments, the green obtained will be nearer still to the blue. This is owing both to the lighter specific weight and to the finer molecular division of the chinese blue compared with the chrome yellow. The only way to obtain results which approximate to the theory of color-mixing as represented in our diagram would be by using pigments made of aniline dyes of equal staining power. In all other pigmentary mixtures the specific weight and coloring power, with other peculiarities, such as, for instance, the change of tone of ultramarine, eosine lakes, etc., when reduced with white, have to be considered.

It will be noticed on reference to the diagram that the further apart the two colors are, the nearer will the connecting line approach the black in the center, and, therefore, the more impure or subdued will be the mixed color. This will explain why, when mixing a violet from a red and a blue, we obtain a brighter violet if we take crimson red than if we take scarlet red, while a reddish ultramarine will make a brighter violet than a greenish prussian blue. A greenish primrose chrome mixed with a greenish prussian blue will produce a far brighter green than a "lemon" chrome mixed with ultramarine. If we take an orange chrome and a reddish ultra-

marine we get a very dull, dirty-looking, grayish green. The same may be repeated with mixtures of yellow and red. The brightest orange yellows will be obtained from lemon yellows and scarlet reds, while primrose yellows and crimson red being farther apart and their connecting line approaching nearer to the black, will produce much duller orange tones.

If we connect the three primary pigment colors, crimson red, primrose yellow and cyan blue, by straight lines, the triangle formed will include all the colors that can possibly be obtained by the mixtures of these three colors. According to the theory put forth by one or two observers, we ought to be able to select any three equidistant points on a circle representing all the pure colors in their sequence and connect them through a triangle, thus forming various triangular color systems of equal value for pigmentary mixtures. This, however, can only be regarded as a scientific theory which is not borne out by practical experiments and may be dismissed without troubling the practical worker with its discussion.

In practical color-mixing we find that the only true primary pigment colors are those which result from the combination of two primary color sensations, namely, crimson red, which is the combination of the spectrum red and violet sensations; primrose yellow, which is the combination of the spectrum red and green; and cyan blue, which is the combination of the spectrum green and violet light sensations. The light sensation, which is omitted in these combinations, forms the complementary color of the respective primary pigment color. In the first of the three combinations (spectrum red and violet) green was omitted, and green will be the complementary color of the crimson red and will be found opposite the crimson red in our color system. In the second combination (spectrum red and green) violet was omitted, and violet is the complementary color of primrose yellow, opposite which it has its place in our color circle. In the third combination (spectrum green and violet) spectrum red was omitted, and this is the complementary color of cyan blue, and these two colors are placed opposite each other or 180 degrees distant on the color circle. If any other colors be chosen for primary pigment colors the mixtures will lose their pristine purity of tone. A few practical experiments will soon bear out this statement.

(To be continued.)

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. III.— ARCHIBALD BINNY.

THE first successful typefoundry in the United States was established in 1796, in Philadelphia, by Binny & Ronaldson. Archibald Binny was born and commenced his career in Scotland. After learning the printer's trade he abandoned it for typefounding, and he carried on the latter business in Edinburgh on a limited scale. He came to America in 1793, and after experiencing many difficulties he encountered James Ronaldson, in an alehouse, it is said, and from this sprung a friendship which soon resulted in a partnership. Mr. Ronaldson had been a biscuit-baker, but his establishment having been burned he was ready for a proposition like that presented him by Mr. Binny.

There was not at the time an active typefoundry in all America. The Saur foundry, at Germantown, was in operation, but only in a small way, and as an accessory to the printing business conducted there. There was thus a splendid opportunity to build up a business, and it soon sprang into an important one, a position which the foundry holds to this day. Prior to that time American printers were compelled to import their type from England, but the Binny & Ronaldson foundry soon made that unnecessary. In the words of Mr. Ronaldson, "The importation of foreign type ceased in proportion as the production of Binny & Ronaldson became known to printers throughout the United States." The foundry was improved and grew with the demands for trade, and absorbed the tools and matrices of most of the others who had previously attempted the business, as Mappa and Bain.

In 1806 the typefounding tools which Dr. Franklin had brought from Paris were in the possession of a relative, Mr. Duane, who had become heir to them after the doctor's death; and this gentleman, appreciating the zeal with which Binny & Ronaldson had entered upon their business as typefounders, offered to loan them such tools as they might wish from those in his hands. After an examination, Mr. Ronaldson was so struck with the superiority of some of them to their own, and fearing that Mr. Duane might change his mind, he borrowed a wheelbarrow and lost no time in transferring them to their own foundry on one of the hottest days in the summer of that year.



ARCHIBALD BINNY.

In 1811 a new and improved form of type mold was patented by Mr. Binny, which greatly increased the production of the caster, and at the same time made his work lighter. He afterward made energetic but fruitless attempts to devise a machine for rubbing type. In 1819, after a prosperous career, and being advanced in years, Mr. Binny retired from business, and was succeeded by his partner, James Ronaldson, who was again followed by his brother in 1823.

In 1812 the first and only specimen book issued by the firm of Binny & Ronaldson was sent out to printers. This shows nine bodies and seven faces of two-line letter; eleven faces larger than pica; fifteen kinds of body type, pearl being the smallest; two sizes of Anglo-Saxon, four of Greek, four of Hebrew, two of German text, six of black, three of German, four of ornamental letter, and one of script. There were one hundred and twenty kinds of "flowers" or borders, the greatest number being on English body. It will thus be seen how fully the foundry was equipped for the period. In the preface it is stated that they were obliged to imitate European taste, contrary to their inclination, the examples of erroneously formed faces given being two kinds of long primer and small pica, which were really condensed faces.



"WHAT ARE THE WILD WAVES SAYING?"

A reminiscence of the I. T. U. Convention in August last. Mr. and Mrs. "Sadie McGuire" at Whitefish Bay, Milwaukee.

We regard The Inland Printer as the most superb and practical journal of its class now in existence.—*The Dorman Press, Sherman, New York.*



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

COMMENT ON THE REPORT OF PRESIDENT DONNELLY.

"There is a growing tendency on the part of local unions to petition the International for support and assistance in difficulties. The council should be prohibited from paying more than eight weeks' strike benefit." Strikes in defense of the standard rate and normal day belong to the general body wherever they occur, and the International should "fight it out on this line, if it takes all summer." Strikes for any other cause are private affairs and should receive no support whatsoever. *The above inhibition on the council is like setting up a premium on the employers' virtue of persistence in strikes.* "Let us hold out eight weeks and we shall win," so the employers will say, with a sardonic laugh.

"By increasing the per capita tax to forty cents per month the receipts to the defense fund will be doubled." Yes, and the drafts on the defense fund will be quadrupled, if the striking-power is not lodged with the keepers of the fund, and its exercise limited to the defense of the standard rate and normal day. It will be as easy for labor jingoes to inveigle locals to strike when the defense fund is at their disposal as it is for them to vote the money of the local unions away for charitable purposes. Notoriety at somebody else's expense!

"I doubt if any member of our organization dare make the assertion that popular government in the Typographical Union is a failure." I believe the reverse. Within the International are many who think as I do, that there is something decidedly wrong with the typographical democracy of America. The referendum — that is, the perambulating ballot box — takes from four to six months to travel through the country, and not only paralyzes the government but gives in essential matters full sway to ring rule and despotism. It is simply absurd to govern a national trade body according to primitive ideas of the small trade clubs which sprang up in England toward the end of the last century.

But "ye shall know them by their fruits." In New York this popular government left the promulgation of a scale for Lanston machine work to a walking delegate. This criminal negligence has cost the union about $130,000 and the *Sun* employes their steady positions. Is this good government?

During the past year the International expended $92,500 for strike benefits. Adding to this the cost of strikes to the three local unions — New York, Pittsburg and Kansas City — I think that I am not amiss in saying that this popular government has expended about $200,000 for the support of strikers. What is on the credit side of this account? A full-faced cipher and a number of sad stories about broken-up homesteads and sublime self-denial with hunger and misery on the part of workingmen trusting in this great and popular trade-government at Indianapolis. The employers have the laugh on the union, and the unions print tiresome braggadocio telling in a hundred thousand versions, how costly it is for employers to raise a fight with them. Is this good government?

As to cost: The running expenses of the International are about $39,000 per year. The cost of a convention is about $25,000, so says the ex-president. Thus, the rank and file pay about $64,000 per year to put a fool's cap on the typographical democracy, and to preserve the illusion of popular government among the locals. Will American craftsmen never study the ideas of self-government developed by the English industrial democracy?

"The circulation of anonymous circulars and blackmailing publications has become common." I must confess that I have never witnessed a more abominable behavior of any body of men styling themselves "a brotherhood" than that of No. 6 during its last election of officers. Please do not shift the responsibility for this misconduct upon individual members. The union is responsible for the misdeeds of its members, *because it has the power to stop it and does not do it.* No good man with a strong sense of honor can afford to run for office as long as the union exposes him to such vilification as I have read this year. Suppose a man's wife or his children read these blackmailing circulars, will they not undermine the respect which they ought to have for their father; or will these papers not teach the young ones to hate the unions which thus vilify their parent? But I do not think that legal enactments will remove the evil. The blackmailers thrive on the home-rule and rotation-in-office system; remove this antiquated method of doing the business of the union, and you will improve the tone of every necessary canvass, as well as that of the quality of your civil service.

GERMAN AND AMERICAN METHODS OF SETTLING TRADE DIFFICULTIES COMPARED.

GERMAN METHODS.

During the year 1899-00 one of the German printing trade-courts decided 35 cases in favor of journeymen and 12 in favor of the employers; 15 were settled in favor of employes; in 3 the contending parties came to a compromise; 2 were dismissed and to 4 jurisdiction was denied; 6 cases remained undecided, and were brought before the High Court of Appeals, where 3 cases were decided in favor of the journeymen and 1 in favor of the employers. In addition to this the members of the trade-courts settled a large number of cases as individuals without being in session.

The following cases will show the methods of the printers' trade-courts better than description:

1. A pressman had voluntarily cleaned the rollers of two presses when not engaged in making ready. At a time when his presses were running, he was asked to wash the rollers of other presses, which he refused to do. His immediate dismissal followed the refusal.

Unanimously it was decided by the trade-court that he was not obliged to keep the rollers clean in his capacity as a pressman. This decision was based on the argument that a pressman can not very well attend to his machines and keep all the rollers in the pressroom in a clean condition at the same time.

2. Complaint of compositors for payment of Christmas holidays.— Plaintiffs had been engaged as subs from the 1st until the 23d of December. They were then dismissed and asked to return on December 27. The trade-court, Munich, dismissed the case, being unable to harmonize the views of the workingmen and employers sitting as judges. Thereupon the case went to the High Court, which decided in favor of the plaintiffs. Argument: The dismissal as per contract on the evening of the 23d is void because the compositors were reëngaged at the same time. If the dismissal on the evening of the 23d had been valid, the compositors should have had their cards returned to them.

3. Complaint of an employer against a compositor for leaving his place without due notice. — Defendant was found skylarking, which delayed a daily course-table. Plaintiff gave notice that he would hold the compositor responsible, where-

upon the man left without notice. The firm immediately asked him to return and give two weeks' notice, as required by the Common Rule, whereupon the compositor answered negatively in a most impolite manner. Unanimous decision: Defendant is bound to return. If unwilling, he is deprived of the benefits of the Guild Labor Bureau for one year.

4. Complaint on account of dismissal without notice.—Plaintiff was engaged on January 5, without further stipulations, and discharged on the 30th without notice. Upon this he sued in the trade-court for four days' wages, and damages for failure to give two weeks' time of notice. Decision: Suit dismissed by a vote of five against one, because it was proven that the working orders of the firm especially stated that employes must have been four weeks on trial before they can claim a regular engagement, with which rule the compositor was well acquainted. The cause of discharge was that the compositor had by circular asked the chapel to refuse overtime work, which should not be done without first notifying the trade-court.



Photo by Brock, Asheville, N. C.

A WOOD NYMPH.

AMERICAN METHODS.

Allow me now to state a typical American case, in order to show how far behind the age we are. The incident related below occurred about two years ago, and it is now published without any reflections on the parties concerned, merely as a proof of the unsatisfactory conditions of our one-sided trade arrangements. Cherouny states in presence of the chairman of his chapel that if he can not get one capable German compositor for a certain work, he will give it out to some other place. The chairman goes to the secretary of the Union, No. 6, who advises the chairman to apply to the secretary of the German Union, from which he brings four men into Cherouny's office, presenting them at the desk. Cherouny tells the four men that he does not want any member of the German Union in his place. The four men, having been in Cherouny's office five minutes, send a bill each for a day's work. Payment is refused, and the case goes to the International, which decides that Cherouny must pay, and Union No. 6 is asked to execute judgment. Cherouny has never had a chance to speak to any committee and court. He would repair, if tried in an American way, any damage done by him, and gladly pay any fine laid on him, but he protested in the name of manhood against such star-chamber justice!

I am sure that there is no employer who could not tell a story of similar high-handed proceedings. How long, gentlemen, are you going to stand this? And what are you going to do about it? Is it not high time to stop bewailing the wickedness of your trade unions and, resigning the vain claims of lordships in your printing places, agree with organized labor on a common rule and American forms of justice in our trade?

ITEMS OF INTEREST FROM THE GERMAN PRINTING WORLD.

The German Printers' Guild, which consisted on May 6, 1899, of 2,704 firms, with 27,449 workingmen, located in 880 places, numbers on May 6, 1900, as follows: 3,115 firms, with 30,630 workingmen, in 1,002 places. Besides these, 52 firms in good standing, employing only temporarily two men, and 238 firms whose help has not yet been ascertained.

A committee of experts had determined on a typesetting machine scale, which had been submitted to the men and firms operating them for approval. Up to May there were supposed to be in Germany 220 machines in operation, but only 36 firms working 89 machines have handed in their acceptance of the proposed tariff.

During the past year about 240 employes lost their work through the common strike of 1899. They were immediately supplied with work in card offices.

A Guild committee enforced in several cases the State law against abuse of apprentices. In Eberswalde were three firms

with 16 employes and 39 apprentices; in Potsdam, two firms with 16 employes and 28 apprentices. The magistrates duly interfered. The reader should bear in mind that these are offices in the neighborhood of the large printing center — Berlin.

The Guild has been successful in obtaining proper legislation which will enable it to apply their laws on apprenticeship even in non-union offices.

The Guild Labor Bureau reports as follows: The greatest number of unemployed in all 26 labor bureaus between August 12 and September 23, 1899, was 657 compositors, 137 pressmen. The lowest number, on March 31, was 172 compositors and 101 pressmen.

A committee has been appointed to prepare complete statistics of the German printing trades, giving a correct table of all printing material and of all printers and apprentices in the empire.

Could we Americans not do all these things better than the Germans? Would it not be beneficial to every employing and employed printer of America in this manner to carry the great idea of self-government into our workshops?

APHORISMS.

There are no self-made men besides Robinson Crusoe, and even he received his education from others.

Nobody can put in more than one day's work in one day; but any body can easily consume the sweat of a hundred working days in one day.

To condemn an action of a trades union does not necessarily imply a condemnation of its members and their principles.

The historical working-day varies in length from sixteen to eight hours. Not even the greatest optimist has ever thought of a shorter day than eight hours.

A man who understands the true relation of the cost of labor and the length of the working-day to their real productivity, knows more about the social question than an average dozen of professors.

The employing printer who questions an applicant for work, never begins with asking: "How cheaply will you work?" Knowing that the real value of labor depends on its productivity, he tries to ascertain the newcomer's grade before he speaks of wages.

The careful foreman who is obliged to reduce his force will first dismiss the worst-paid men, and then try to keep his high-priced force intact by laying them off in turn.

A high rate of wages and low cost of production, as well as a low rate of wages and high cost of production, are always concomitant phenomena.

Each local union translates the idea of brotherhood into attempts to remedy some kind of an evil supposed to be caused by some employers. Each local typothetæ translates the idea of employers' trade-unionism into attempts to down the ambition of labor by common action to improve their standard of life.

Enlightened craftsmen of the employing and employed classes hope for a common organization which will leave the Typothetæ and the Union intact, while defending the interests of both classes against the aggression of other trades who are intent on reducing the printers' share of the national dividend.

ANSWERS TO CORRESPONDENTS.

James M. Duncan, ex-President Union No. 6, New York.—Your candid criticism of my latest book, "The Burial of the Apprentice," and especially of my description of "The Chairman of the Chapel," has given me much cause for reflection. All the more so, as the Rev. Father Haggerty, of the *Catholic News,* and some highly esteemed trades-union officials have expressed similar views on the same chapter. My first thought was that either I must have been deficient in that delicacy and clearness of expression which is needed to present an all-embracing abstract idea in concrete form, or that you forget the spirit of the whole book while contemplating its different characters. The picture of the chairman of the chapel is not drawn, as Father Haggerty writes, "to magnify a local, particular abuse into an almost universal evil," but to represent a universal evil — the militant but headless brotherhood of labor in one concrete person. The ideal chairman exists, but not in many copies. Very few are what they ought to be; most of them remain below mediocrity. So most of the real chairmen are mere collectors of union dues, only too happy to receive a tax of 5 cents for this labor from each member of his chapel.

The story of "The Burial of the Apprentice" is to bring home to the minds of thoughtful union men and real friends of the toilers among the educating classes, the terrible tragedy of the brotherhood of workingmen struggling for their highest moral and material interests with suicidal weapons taken from the arsenal of their enemies. The unions act on the Manchester doctrine of demand and supply, with the intention to shove this so-called law so as to work in their favor. They fight in the spirit of Darwin, thinking that they, as a class, must either survive or die — rule or ruin. The result of these errors of trades-unionism is stagnation, before it strikes root.

I have pointed out to just such men as I know you to be, Mr. Duncan, that there can not be an advancement of the cause of labor so long as the national trade bodies uphold the system of organization on the basis of home rule and rotation in office, which breeds such characters as the "ideal" chairman, and serves only as a footstool for labor jingoes to stand on and talk their cause to death. You know that good and noble-minded labor leaders are generally pushed to the wall, tired out and incapacitated to carry out measures which benefit the whole craft and which tend to level up the conditions of labor so far gained by local efforts.

I have often said that there is no brotherhood of labor where crafts fight with crafts, unions counteract unions, and where one local body undermines the standard rate and normal day of another; where every president is year by year defamed and vilified by ambitious labor jingoes who covet their places; and where secretaries and treasurers are systematically incapacitated by the crowds that have the votes but not the common sense needed for their cause. True, some labor enthusiasts believe in spite of all this in the existence of a spiritual brotherhood. But, alas, my dim eyes can not discover unity of spirit where discord prevails. Neither can I understand how the spirit of solidarity can teach union officers in contact with employers what to do and how to do the proper thing at the proper time. As my learned critic, Father Haggerty, will always affirm, "*Nulla ecclesia, sine episcopus,*" so I must say: "No brotherhood of labor without unity of spirit and discipline."

Charles Des Roches, New York.— Please do not get excited. Manworship is the curse of our democratic age.

John Temperley, Newton Center, Massachusetts.—Thanks for your encouraging words.

Meyer, Boston.—The working day in the Lowell factories about the year 1830 consisted of twelve hours for "factory hands," and of eleven hours for skilled labor. It was President Van Buren who first ordered that the United States Government employes should work only ten hours.

Speck, Rochester.— Neither in Germany, England nor France has it been proposed to unite employers and employes in one body for the advancement of their common interest. Neither have I ever proposed such a thing. The experience of all the civilized countries teaches in respect to industrial organization that there must be two bodies representing the interests of the labor and capital of each trade separately; and that representatives with full power to act should meet in regular sessions to guard the interests which both have in common. As each of the States in the Union retains its sovereignty and cedes only so much power to the general Government as is needed to defend the common national interests, so should each of the estates forming a craft retain its power and delegate only a part of it to the main body for the defense of common interests.

Friend, New York.— I have never heard of formally blacklisting laborers. But in private conversation employing printers often exchange their opinions about professional agitators, and remember their names.

Master in New York.— It is true that political economy is a very dismal science. But as long as a considerable portion of the population ask questions about the distribution of the wealth of the nation, there will be political economy as a science, either to defend the system in practice or to attack it and find another one.

Frank Meagher, San Francisco.—"Why are you not a Socialist?" I can not be a Socialist, because what is called scientific Socialism is an arithmetical formula which ignores the fact that time and skill are coefficients which change the value of labor; and because the best exponent of the doctrine, Karl Marx, entirely overlooks that land is also represented in the product of labor. A Socialist bases all his calculations on the proposition: All wealth is labor. Labor *and* land are the parents of wealth — not labor alone.

X., Kansas City.—When a local body strikes because a general principle is violated — that is, when the standard rate or normal day are endangered — then it is the sacred duty of the national body to assist the strikers to the end. Forms of organization which evade this common principle should be demolished. Do not talk to me about a national trades union which leaves its best members in the lurch after six or eight weeks of strike for bread and butter; or which expends without a word of protest $100,000 to carry objects which have nothing to do with the standard rate and normal day, as was the case in New York.



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

PRINTING ON CLOTH.—W. E. McKee, of Los Angeles, California, asks: "What can be added to printing-ink to make it set on cloth? It must be an ink that will not be washed out by laundries." *Answer.*—Alkali-proof ink can be purchased from any reliable inkmaker, and will answer your purpose. If the edition is so small as not to warrant the buying of a special ink, add a little japan drier to a stiff-bodied ink.

PRINTING ON GLAZED PAPER.— Hurst Brothers, Stockport, England, writes: "We have occasion to print on the enclosed quality of white glazed paper in black, and also in colored inks, and have great difficulty in getting the ink to spread evenly, and, also, when printed, to prevent the ink from rubbing off. Could you please explain the reason?" *Answer.*—"Use a high-grade half-tone ink and first-class rollers. The specimen received shows an ink not well ground and in which the reducer was not thoroughly incorporated. Owing to some ingredient used in glazing this stock, it is sometimes difficult to get ink to dry, and it may be necessary to use a small quantity of body drier.

THE following communication was received from Charles Müller, Brunswick, Germany:

Before all I wish to congratulate you on the marvelous success of your esteemed journal, of which I am a regular reader by the courtesy of a large printing-office in this city, which is a subscriber to THE INLAND PRINTER. Although I know all German and most of the British trade journals, none of them offers so much really instructive matter as THE INLAND PRINTER, and I hope that you will always maintain this advance. In one of your latest issues a correspondent complains of his workman having washed a form with lye without considering that cuts and wood type will be spoiled thereby, and from your reply it would appear that washing with lye is still customary in the States. This is surprising to me, for in Germany we are for many years using a soaplike washing paste that is applied by a soft brush to type, half-tones or rollers equally, *no water being required at all.* As this paste (it is called "Franke's Washing Paste" and manufactured by the Gutenberg-Haus Franz Franke in Berlin-Schœneberg) saves lots of time, it might be well to call your readers' attention to it.

PRINTING CUTS WITH BRONZE INK.— From "Inexperienced," Indianapolis, Indiana: "Please give the best method of printing with bronze ink. We have trouble with the ink filling up the cuts and type, and blotting. What is the reason?" *Answer.*—Bronze inks are never satisfactory for printing cuts. The following is the better method: Make the job ready as carefully as possible with ordinary printing-ink. Then select a bronze sizing as "tacky" as the paper will permit. Allow as much time as possible to elapse between the printing of the size and the applying of the bronze. On some kinds of stock it would be better to make two applications of sizing, the second after the first is thoroughly dry. Apply the bronze lightly — do not smear. Spread out the work thinly and give plenty of time to dry before brushing off superfluous bronze.

DOUBLE PRINTING.—John Osborne, of Melbourne, Australia, writes that he has seen specimens of double printing, in black and sienna, and attempted to do the same, but had difficulty in getting his colors to lay, and wants to know what we would do under the circumstances. His attempts were made on a Wharfedale machine. *Answer.*—We would use a half-tone cut of a suitable subject on an ordinary platen press of perfect register. Print either the tint or black first (this is merely a matter of taste), allowing it to dry thoroughly. Do not remove the form from the press nor tamper with the gauges. If, in printing the second color, it does not lie smooth, reduce with linseed varnish. The beauty of the work lies largely in perfect register and the inks must be suitable to the subject, the black being a strong half-tone and the colored ink should be transparent. Either linseed varnish or magnesia can be used for reducing the colored ink if it is too strong, as they will not affect the transparency.

TWO CASES OF BAD SLURRING.— From C. W. D., Indianapolis, Indiana: "Please find enclosed specimen, printed on a late series two-revolution Cottrell press. You will notice that on certain pages there is a slur." Similar trouble is experienced on an older Campbell press. From J. I. M., of Sayre, Pennsylvania: "Find enclosed printed slip. What causes the slur? It was printed on a two-revolution cylinder and it always occurs the same distance from the gripper edge, and in no other place. What is the remedy? Also, why does a cylinder press round type?" *Answer.*— Not seeing the presses in operation, it will be difficult to place the trouble in either of the foregoing cases. From an examination of the specimen received from Indianapolis we are almost convinced that more packing is being carried than is necessary. If the form can be printed with one or two sheets less packing, the slurring will probably cease, and the appearance of the whole sheet be improved. This will, of course, require more careful make-ready. The specimen from Sayre, Pennsylvania, looks as though the cylinder or bearers were improperly set. There are other causes of slurring, and one common cause is the binding of the register rack, which causes the cylinder to enter the printing area under strain. Undue wear or rounding of type is caused by improper make-ready or worn-out machinery.

ANOTHER OPINION ON IMPRESSION SCREWS.—W. H. Dietrich writes: "In the August issue of THE INLAND PRINTER I noticed an answer to a query from D. C. Davenny, of Geneva, Ohio, in which, I am inclined to think, you are somewhat mistaken. By examining a Gordon press, it will be noticed that the platen and bed come nearly to the point of taking the impression before they become parallel. Now, let us suppose we have adjusted the impression as suggested by the answer to the query, and we have then run off an ordinary 5½ by 8½ job (say we are talking about a 10 by 15 Gordon). We now find that our next job is a one-sixth sheet bill, with two or three lines of wood letter. This will necessitate the addition of at least one sheet of heavy-weight pressboard. The movement on the bed and platen of a Gordon press is such that additional tympan increases the impression at the bottom more than at the top. Of course, on the improved Gordon this difference is not great, but there is an inequality, nevertheless. If you attempt to level it by the use of more tympan it will necessitate a sort of step-like tym-

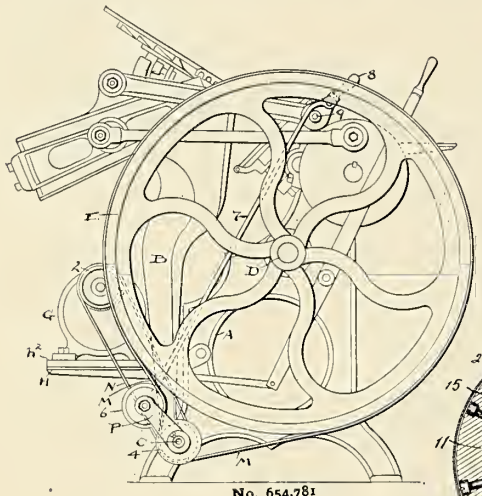
pan, gradually increasing the thickness from the bottom to the top of the platen, and this would result in a sorry looking job, especially in the case of a large half-tone or cut. It is my opinion that the impression screws on a Gordon press have a proper use, and that it is the only way in which such an adjustment can be properly made. In citing the above job it may appear that it is 'too heavy for the press,' but the principle, as explained, applies on other jobs as well." *Answer.*—What Mr. Dietrich writes is true, but there are exceptions to all rules, and the printing of a 12 by 12 bill with several lines of wood type on a 10 by 15 Gordon is an exception. We contend that such a form is too heavy for this press. The writer has Gordons in his charge on which the impression screws have not been changed in two years. If Mr. Dietrich will carefully reperuse the article in the August INLAND PRINTER he will notice the writer says: "Any form *not too heavy for the press* can be printed without changing the impression screws after the impression has been *properly* adjusted."

ELECTRICAL INKLESS PRINTING.—E. C. Krewson, Elmcreek, Nebraska, writes: "I have noticed several articles and mentions of the electrical inkless process of printing in THE INLAND PRINTER and elsewhere, but no reference has been noticed to the difficulty presented to my mind some time ago, which I wish you would answer, namely: Does the process print clear (entirely) through the paper; and if so, how can it be used for printing on both sides?" *Answer.*—The paper does not print through. It prints only on one side. In every respect the procedure is the same as with ink.

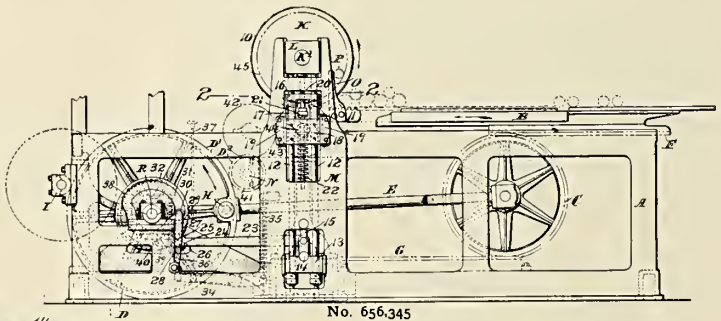
AUTOMATIC ATTACHMENTS FOR A WASHINGTON HAND PRESS.—In regard to this question, the Pavyer Printing Machine Works, St. Louis, Missouri, inform us that the St. Louis Type Foundry made a machine of this kind with automatic sheet delivery at one time, but it failed to prove a success, and its manufacture was discontinued. Mr. Charles D. Montgomery, 1968 Portland avenue, Louisville, Kentucky, also writes: "Allow me to confirm, in part, the statement of the old 'tourist' to the Press Printing Company, of Lawrenceburg, Indiana, as reported in your June issue, regarding an automatic attachment for the Washington hand press. I worked one in Mound City, Illinois, about ten years ago. My recollection is that it was sold through the old St. Louis Type Foundry, listing at $125. It was very ingenious, doing good work, with a capacity of five hundred to six hundred an hour, according to the ability of the pressman. It was fed by a boy, was self-inking, with automatic delivery, printed side up."

PATENTS.

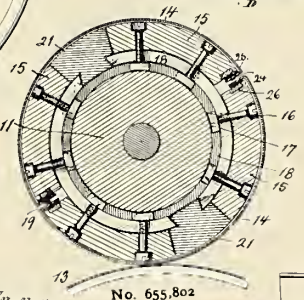
F. A. Burnham, of the Chandler & Price Company, in patent No. 654,781, shows a method of applying a motor *G* to a C. & P. Gordon. The platform *H* is located conveniently out of the way, and when the throw-off 8 is down the belt is run loose.



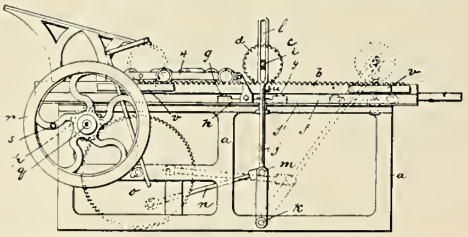
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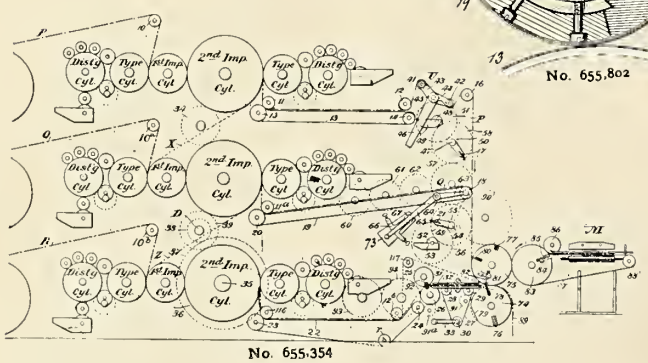
No. 656,345



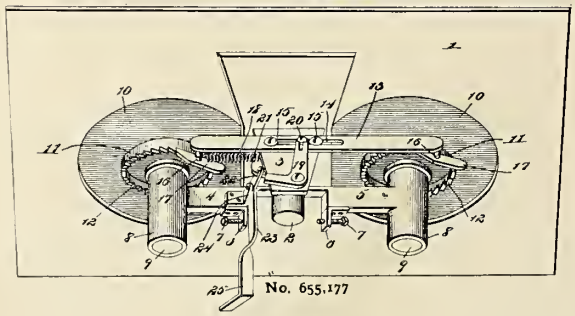
No. 655,802



No. 656,142



No. 655,354



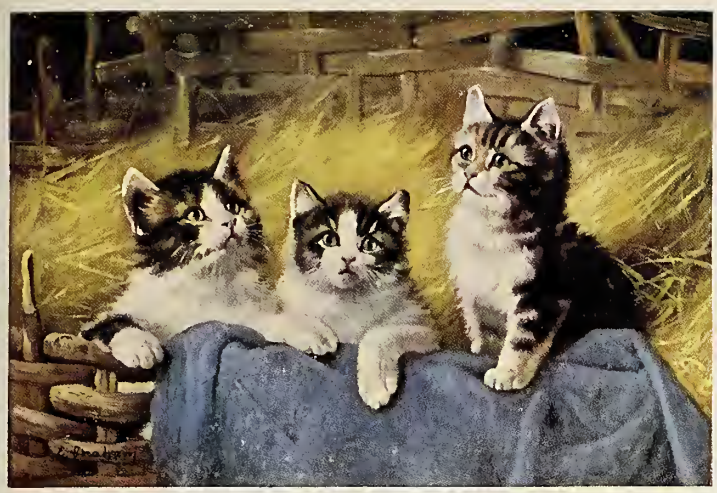
No. 655,177

A combination of two ink disks with a stationary plate, as the inking apparatus for a platen job press, is the subject of patent No. 655,177, by H. S. Adams and C. E. Wild, of Philadelphia. The object is to print in two colors at one impression by dividing the form.

Walter Scott has three recent patents on web presses. No. 655,354 covers means for securing accurate register of a number of webs, as *P, Q, R,* which may be variously slackened as they go to the folder. No. 655,355 pertains to a three-deck press, and provides a supplemental frame on the former. No 655,356 describes an auxiliary type-cylinder adjustable along one of the impression cylinders.

A printing cylinder made up of adjustable sections, as in the illustration (patent No. 655,802), has been devised by W. W. Russell, of Amsterdam, New York. It permits the use of stereotype or electrotype plates of various sizes.

A two-revolution cylinder press, devised by L. C. Crowell, and assigned to the Hoes, is patented as No. 656,345. A Wharfedale movement is used for driving the bed, and the



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movement of the cylinder is accommodated to this by driving the cylinder during the period of non-printing by a constant-speed mechanism, which is of the same speed as the travel of the bed at the time that the bed begins and ceases to drive the cylinder.

A rolling cylinder press with stationary bed is patented as No. 656,142 by J. D. Laswell, of Newark, New Jersey. Its operation is readily understood from the drawing.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

ROY ANDERSON, Greenville (Texas) *Messenger.*— Your ads. are all nicely displayed.

Naval Flashes is a new semi-monthly, nicely printed, published at Naval Training Station, San Francisco.

O. S. PERRAULT, Montreal *Gazette.*— The ads. of the Empire Chewing Tobacco are striking and effective.

READERS wishing to see a unique publication should send to Montgomery, Alabama, for a copy of *Practical Weather.*

THE Owatonna (Minn.) *Chronicle,* a clean, up-to-date paper, recently added a Simplex typesetting machine to its already well-equipped office.

THE *Ladies Home Journal* has the largest plant of any publishing house in America. It has just moved into a new seven-story building, in which are located forty-five presses.

LAFAYETTE (Ala.) *Sun.*— The make-up of the *Sun* has somewhat improved since it was criticised in July, but the uneven color has not been remedied. This gives your paper an appearance that is not creditable.

U. A. ANDERSON, Cleburne, (Tex.) *Enterprise.*—Ads. are well handled and show good judgment throughout. The display heads used need more leads, particularly between the lines in the second and third parts.

ON June 1 the Philadelphia *Record* issued a thirty-page number commemorative of its twenty-third anniversary. This is now reproduced by photogravure process on calendered paper in about one-fifth size, making a very handsome and novel souvenir.

ON the occasion of the twenty-fourth anniversary of the birth of the Washington (Pa.) *Reporter,* a double number was published, containing a reduced facsimile of the first page of the first issue. The growth of the *Reporter* has been steady and continuous.

AL HOFFMAN, *Criterion,* New York.— The ad. of the Grand Union Hotel, upon which you request special comment, is properly displayed and attractively arranged. The laurel border, enclosing "Open Until October," is out of harmony and should have been omitted.

STEADY improvement characterizes the Philadelphia *Bulletin,* which a few years ago had 5,000 circulation and now has 125,000. A recent feature which has contributed largely to its success is an independent cable service, putting its readers in daily news touch with more than one hundred foreign capital and chief cities.

OELWEIN (Iowa) *Record.*— A newsy paper with mechanical features well handled. Ads. are particularly good. Correspondence should be graded, and in making up the columns avoid running the last line of a paragraph at the top — change the bottom item to one containing another line. The head rules on the first page should be transposed.

A. L. WHEELER, Mt. Vernon (Ill.) *Register.*— There is not a poor ad. in the paper; in fact, all are exceptionally good. The letter used for "The Ham National Bank" should not be run in a newspaper. The full-page ad. of the Mammoth Shoe and Clothing Company is particularly well handled. Make-up is good, although two dashes together were allowed to appear in three places on the first page.



Photo by La Son, Owego, N. Y.

"Father calls me William,
Sister calls me Will,
Mother calls me Willie,
Brother calls me Bill."

W. H. F., Mobile (Ala.) *Item.*—The ads. for the *Item* are your best. You improved very much on that of Pearson & Ashe, but "Architects" should have been in a normal letter. A better position for the panel would have been in the lower left corner, allowing ample space for the display at the top. I have seen several copies of the *American,* published at Manila, all of which were poor enough, but you seem to have

discovered a particularly bad number. There are nineteen liquor ads. in its columns, which may account for the intoxicated appearance of the advertising.

CORUNNA (Mich.) *Journal.*—One of the neatest papers that has come to my table. I reproduce one of the headings that is particularly creditable (No. 1) — the one used on correspondence, similar to this, is not prominent enough. You could use a like head on "Additional Local" to advantage. A good ad., both in its value and display, is also presented herewith (No. 2).

FOR convenience in the transaction of its business, and also as a means of rewarding faithful employes, the firm publishing the Wilkes-Barre (Pa.) *Record* is to be incorporated, Messrs. Johnson and Powell retaining all but a few shares of the capital stock. The *Record* is a most prosperous newspaper property, and this new step will doubtless accelerate its growth.

L. A. EWING, Humphrey (Neb.) *Democrat.*— The *Democrat* is a good paper throughout. It is evident that much care is taken with the ads., but in many instances the lines selected for prominent display are not made large enough. The First National Bank ad. is displayed properly and if some of the others were given the same treatment they would be relieved of this sameness.

C. H. MCAHAN, St. Joseph (Mo.) *News.*— Each of the four ads. submitted has good points, while one or two could be somewhat improved. "Bring your prescriptions to," in the ad. of Garlich's Pharmacy, should have been about two



No. 1.

points smaller, and in that of the *News* the display at the top should have embraced the entire sentence, "You press the button and we do the rest," or else have included only the first four words with the "and" omitted.

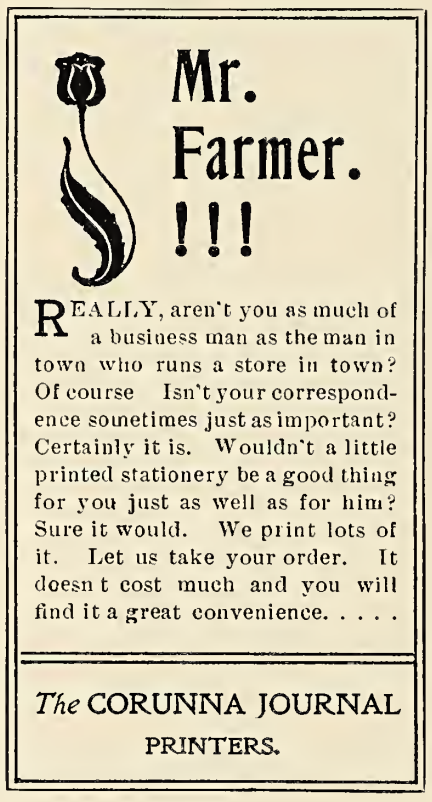
GUEYDAN (La.) *News.*— An excellent advertising patronage, but the ads. are very poorly handled. There is altogether too many display lines and "catch lines" are too prominent. You should select one line in each ad. for prominent display and make everything else in it secondary. There are several papers commended for their good ads. in this department this month; send a few cents in stamps for copies of these and you will secure many valuable suggestions.

CHARLES W. HENKE, Baldwin (Wis.) *Independent.*— The first number of your paper has a bright, up-to-date appearance, enhanced by good ads. and good presswork. Alternating ads. with and without borders makes all more distinctive and is a commendable practice. When space will permit it is advisable to lead the 12-point body letter in the double-column ads., as is evidenced by the contrast between those of Settergren & Pittman and A. Hirsch. The best cuts for general newspaper use are seventy-five and eighty-five screen, although you are getting good results from those which are much finer.

QUINCY (Mich.) *News.*— Your request for criticism was received too late for the September issue, as copy for this department must be in one month in advance. The *News* is very nicely arranged, with neat box headings throughout. Ads. do not follow any one particular style, but all are properly displayed. In the presswork both the color and impression are too light in places. The title design on the first page is very good, but both the building and "*News*" would have been brought out better if the other buildings had been omitted and your own moved over to the left margin.

CONTEST No. 8.— The eighth contest in ad. composition, which was announced last month, should prove very valuable. I have frequently noticed that a paper may contain most excellent ads. throughout, but when you glance at the column of inch ads. there is many times a conglomeration of various styles that is anything but pleasing to the eye. I trust my readers will enter the contest in goodly numbers, each adding the result of his efforts and experience, so that several good forms for handling these puzzling little ads. will be the result. The contest does not close until November 1, and full directions will be found in this department of THE INLAND PRINTER for September.

TOCCOA (Ga.) *Record.*— This paper is really a combination of *Records.* Seven of its sixteen pages have full newspaper headings and date lines. In addition to the above, which appears on the first page, there is the Demorest *Record,* the



No. 2.

Martin *Record,* the Baldwin *Record,* the Tallulah Falls *Record,* the Cornelia *Record* and the Clarkesville *Record.* There is an abundance of advertising, the most of which is nicely displayed, but in some instances an inappropriate letter is used in series for an entire ad. The Pisa is an effective letter, but loses its value when used in this way; as does also the Tudor and an extra condensed Roman. The Oliphant is not a good type for newspaper ads. and appears at its worst when used exclusively, as noted above. The presswork on the *Record* is good and it is a very newsy paper.

CHARLES M. BERKHEIMER, Connellsville, (Pa.) *News.*— While your ads. are strikingly displayed they lose some of their effectiveness through nearly all following the same style. All are very good, but you carry the full-line idea too far, evidently mistaking my complimentary words to you regarding this style of display in the August number. Procure copies of papers whose ads. are commended in this department and you will no doubt be able to appropriate ideas which can be improved upon, as your manner of handling

the full-line effects demonstrates you are capable of doing. The ad. of the Pittsburg Brewing Company, which you have reset, is an improvement, but is too crowded. The Jenson needs more space between the lines and you have chosen sizes which are too near alike. About 6 or 8 point should have been used instead of the 10-point in the central portion and for the last line.

An Unusual Opportunity.—I know of an opportunity for a man of 25 to 35 years of age, without money, but possessing ambition and ability to manage a daily paper in a small city, to secure a one-third interest in a most promising property, to be paid for as he succeeds in making it earn the money. It will be necessary for the man to be well recommended as to character, that he possess ability to take entire charge of the business management of the paper in every respect, and that he have had some experience in such a capacity. The paper in question is the only morning paper in a city of 40,000 people and in a contributing territory of over 100,000 people. Any young man willing to embrace this opportunity and who will furnish the necessary references and information as to character and ability along the lines indicated will be put in communication with the two men who have the business in prospect if he will address me as directed at the head of this department.

J. W. Louis, Pickneyville (Ill.) *Advocate.*—The ad. of W. A. Nesbitt, on the first page of the *Advocate*, which you term a "border ad.," is a departure from anything which has come to my notice. I believe the idea is original and when carried out effectively should command a good price for the ad. As it is too large to reproduce I will describe it for the benefit of my readers. The *Advocate* is a six-column paper and Mr. Nesbitt's ad. serves as a border to the first page, occupying the two outside columns, three and one-half inches at the top and one and one-half inches at the bottom. An 18-point border surrounds the entire page, while a 6-point lighter-faced border marks the inner line of the ad. The four short columns in the center are devoted to short personal items with a four-column caption, "Those Coming and Going." The whole effect is pleasing and the ad. is nicely displayed and arranged. The *Advocate's* ads. are all well handled and the make-up and presswork are commendable.

Hugh A. Lorentz, Buckhannon (W. Va.) *Delta,* writes: "I send you by same mail copies of the *Delta* for criticism. Tell me how to make it a better paper typographically. Point out the faults and tell me how to remedy them. I do not fear adverse criticism, for I expect to profit by your advice. If you have time I will appreciate a reply by mail, as I believe you are more frank then than in The Inland." *Answer.*—I always say just what I think in these columns and will give you a frank opinion of the merits of the *Delta*. In The Inland Printer for May I advised larger display heads on the first page, and the need of these is very apparent in the numbers before me. The heads are set to match the plate heads on inside pages, but the body matter on the first page is two sizes larger than that used in the plate, and a larger, distinctive head is advisable. The box heads in the issues of July 12 and 19 are creditable departures. Aside from this the *Delta* is a very pleasing paper, the make-up of correspondence and ad. display being particularly commendable.

E. Ralph Estep, of the editorial department of the *Cycle Age,* Chicago, sends me two-full-page ads., and writes thus:

I am sending you under separate cover proofs of two advertisements which were recently run in the *Cycle Age*. I will be pleased to have you notice and comment upon the same in your department, "Newspaper Gossip and Comment," in The Inland Printer.

After having carefully studied the relation of editor to advertiser in trade-paper work, I have arrived at the conclusion that the assistance rendered advertisers by preparing effective displays for them is much more legitimate and productive of good results than "jollying" in the reading columns of the paper. There are many good advertisers who employ no advertising manager. To these the assistance from the advertising medium they select is straightforward work toward profitable returns. No circulation, however large, can guarantee returns. Advertisements must be written to and for the trade which they represent, and the editorial workers on a trade paper are especially well fitted to assist the advertiser to create trade-producing advertisements. The man on the paper knows both the seller and the buyer. Standing between the two, he is in a position to bring them together; thus, it seems to me, that by making a specialty of writing advertisements for those advertisers who are not familiar with or capable of such work is fair and a matter for cultivation.

The advertisements to which reference is above made are submitted for your consideration, from standpoints of general policy, ad. composition and typographical display. The typographical composition is by our Mr. W. C. Welton.

Mr. Estep has the right idea of the best course to pursue in order to secure and keep advertisers. With men in charge of this department capable of designing and executing such ads.



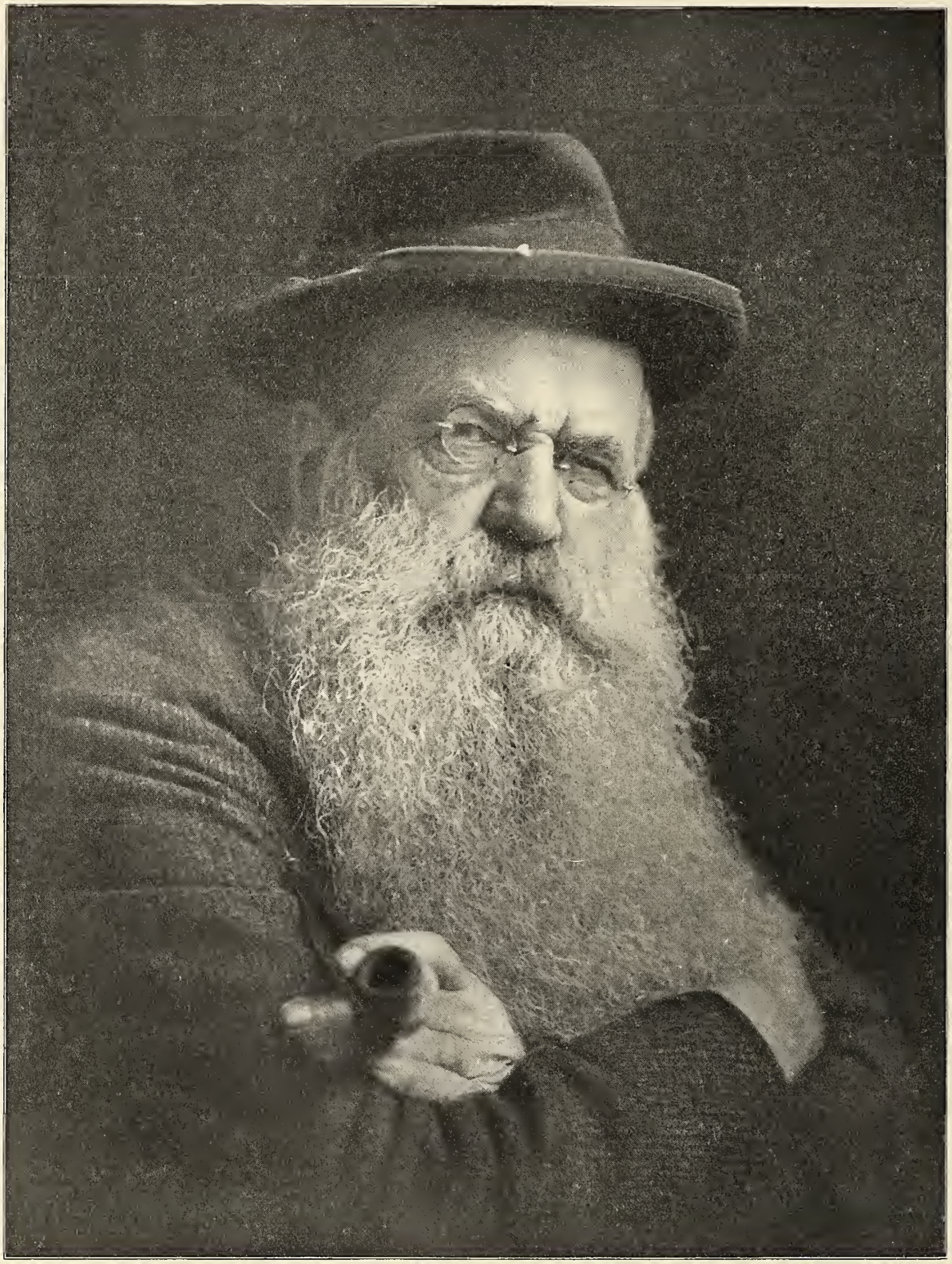
No. 3.



No. 4.

as the two submitted, which are reproduced herewith (Nos. 3 and 4), the *Cycle Age* must have well-satisfied customers. The ads. are well balanced, appropriately illustrated and displayed, and their simplicity serves to make them distinctive and readable.

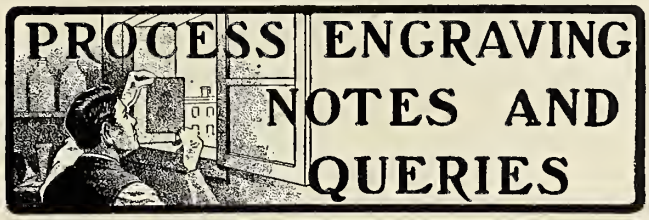
E. J. R., of the Maryland Hospital *News*, a paper edited and published monthly by the patients of the Maryland Hospital for the Insane, at Catonsville, Maryland, sends two copies of his journal and writes: "The entire publication is the production of the patients who are committed to this institution, and the work is done in the industrial shop, a building for the employment of patients. It is not necessary to dwell in particular on the individuality of the patients who do this work; some of them are, of course, men who have been following their trade until the hand of mental distress has placed them beyond the pale of the world's competition, and it is in this connection that we seek to show you the value and purpose of what is usually condemned as worthless life. The literary work as well as the mechanical has a specific value, and is written in all instances by those whose periods of mental disturbances are more or less normal at times. We will appreciate any good wishes you have to convey and await suggestions that appear to your mind. The typefoundry with whom we deal has been furnishing us with copies of The Inland Printer and it has afforded us much pleasure. The writer (editor) is a patient and has never had any experience in journalism or printing until commitment here." *Answer.*—Mechanically the *News* has very few imperfections. An additional lead at the top of columns would relieve their crowded appearance and about two more leads in each column are necessary to bring them to the end of column rules. When articles are continued on the last page, a line "Continued from first page" should be used beneath the repeated head-line. Ad. display is very good and presswork excellent. The literary work, both heavy and light, shows talent equal and considerably in advance of much that is published by editors who are not confined in hospitals for the insane. That the editors are



"WHAT'S THAT?"

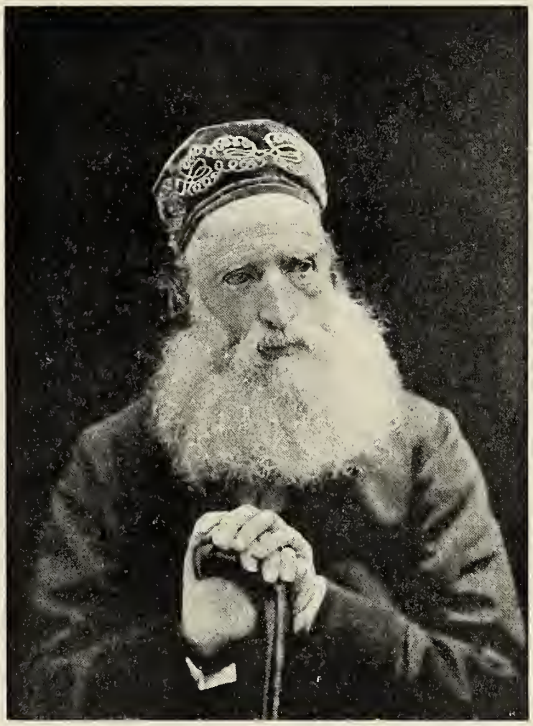
A study in lighting, by Erock, Asheville, N. C.

good judges of printorial matters is evidenced by the following item which appeared in the August number: "THE INLAND PRINTER, a Chicago trade publication, is a delightfully artistic and entertaining compendium of information. Its advertising pages contain no soap ads. or look anything like the old familiar cortège that follows the wake of stories about Abraham Lincoln, Shakespeare, etc., and its glossary of reading matter and pictures are more interesting than the Bible — on very hot days."



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.



Half-tone made from a Heliogravure print.

MUNGO PONTON.

Born in England in 1801. He discovered, in 1839, that gelatin in combination with bichromate of potash became insoluble under the action of light, and on this discovery is based nearly all the photomechanical printing processes.

PROPER COLOR VALUE IN NEGATIVES.— F. M. S. writes: "I am learning process-work from your 'Jenkins' Manual' and have come up against something puzzling. I have been trying to get the correct color, or rather tone values of crayon work on grain stipple paper. My blacks fill up, and the whites wash out. Can you offer a remedy? I use Jenkins' formula and soft zinc, with Fuchs & Lang's best transfer inks. My negatives are perfectly clear and the solution will print in thirty-five seconds with noonday sun. Doubtless this is ridiculously simple to you, but it is monumental to me, as I wish to get things right and hope to see an answer to this in your next issue." *Answer.*—The correspondent's trouble is this: In making a negative from crayon-drawing on stipple paper, he finds after printing that the fine grain develops away, while the grain in the heavy shadows fills up with ink. The grains in the highest lights of the crayon-drawing may be too fine or not black enough to photograph. Then the shadows may be too deep in the drawing. If the drawing can not be remedied then you will need a collodion that will not give such harsh results. Jenkins' collodion contains only iodides. What you need is some bromide in the collodion. In Jenkins' formula for 18 ounces of collodion, he uses 50 grains of iodide of cadmium; you use 20 grains of iodide of cadmium and add 30 grains of bromide of cadmium, then you will find the negatives less harsh. The developer could also be restrained in its action by the addition of acetic acid. One way to remedy these negatives would be to do local reduction on the fine grain with the cutting solution and local intensifying in the blacks.

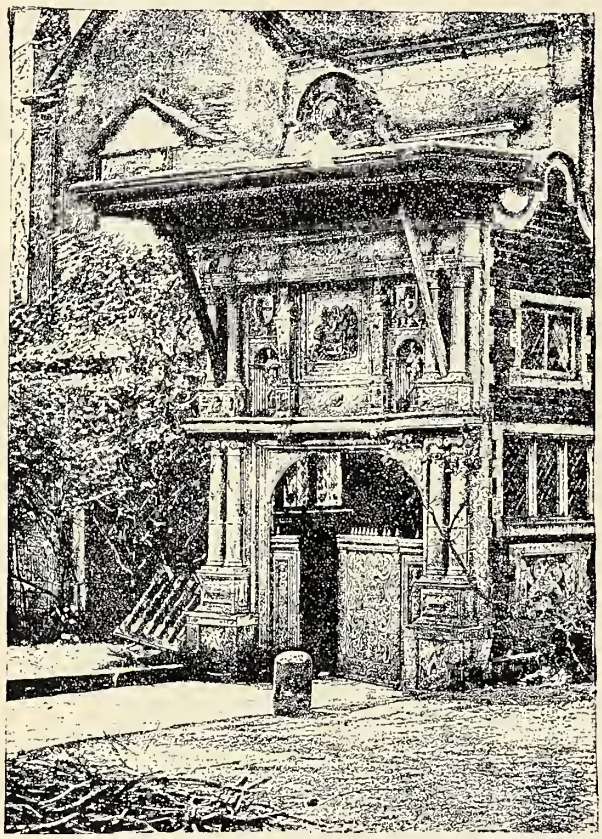
THE PASSING OF THE WOOD-ENGRAVER.— Commenting on Mr. Hentschel's lecture on "Process Engraving," the London *Daily Graphic* says that the lecture serves to draw attention to the extent to which the camera and acid bath have superseded the slower, costlier methods of the wood-engraver. There are a good many people, and among them not a few artists, who can not help regretting the decline of a very interesting art which this change in method implies; for wood-engraving has a personal quality in it which process-work can never have. In one sense, however, the public is the gainer, for the older and slower process could not have supplied the huge output of cuts of all sorts which the rapid march of events nowadays calls into existence.

HALF-TONE NEGATIVES ON DRY PLATES.— George W. Hinton, St. Joseph, Missouri, sent a proof of excellent half-tone work, the negative for which he made in this way: Cramer Contrast plate, Emulsion No. 215, hind side before in camera, ordinary daylight, from photograph copy, passed through a cheap symmetrical view lens; size of lens, 5 by 7, diaphragmed to 24; then light passed through a cross-line screen, then through the negative glass to the film on the back side of the glass; exposure, twenty-eight seconds; developer, bromo hydrochinon; acid fixing bath; then thorough soaking in water; then bichloride of mercury as an intensifier; then sulphite of sodium to clear; and last, a rough soaking as recommended in your little book. After drying on a rack the negative was ready for use.

VALUABLE NOTES ABOUT ZINC.— In an interesting article by William Gamble in *The Process Photogram* is found the following: "Old etchers know that there is zinc which 'etches like butter' and other zinc that is as 'hard as nails.' There is also zinc which etches with a perfectly smooth bottom and shoulder, while another kind will have a rough, granular appearance. Then we often hear of zinc which is alleged to have lead in it. If you ask the etcher what is his reason for saying it has lead in it, he will tell you 'because it etches so slowly,' and he will probably draw attention to little pyramids of metal left standing in the whites as being particles of lead which will not etch away; or, in other cases, he will point out bright streaks on the usually dull surface of zinc which has been passed through the etching bath. It is rather more likely that the impurities in zinc are arsenic, antimony, tin or iron, rather than lead; and I am disposed to say that the 'pimples' or pyramids left in the white spaces during etching are tin and antimony, where they can be proved not to be due to a spot of ink, resin, or other acid-resisting substance, which is too often the case. Lead would not be found in isolated granules in this way, nor in streaks, but would simply confer a brittleness or hardness to the whole sheet. The most probable reason of the difference in hardness of zinc is the temperature at which it is rolled. At ordinary temperatures we know that zinc is brittle, but between 212° and 302° Fahr. it is very ductile and malleable. Somewhat below 300° Fahr. is found to be the

best temperature for rolling. Above this it gradually gets more brittle, and at 400° Fahr. it becomes pulverizable. The melting point of zinc is 773° Fahr., so that there is a considerable range between the beginning of the pulverulent stage and the melting point."

Answers to a Few Correspondents.—F. W. Blythe, St. Joseph, Missouri: The negative that you send is an excellent one. The dots in the shadows do not appear too weak. If you desire to have them stronger, expose longer with the small stop you have been using. Carl B. Andrews, Honolulu, Hawaiian Islands: You can get all the information regarding an apparatus for etching by an acid blast from Louis Edward Levy, Philadelphia, Pennsylvania. John Osborne, Printing Manager Salvation Army, Melbourne,



Print from a Pretsch Process block, in the *Photographic Journal*, November 15, 1860. One of the earliest photomechanical blocks printed in a periodical.

Victoria, can learn about cereotypes by watching The Inland Printer. Starnaman Brothers, Berlin, Ontario, should send to this office for "Practical Guide to Embossing," which will furnish the information they seek. A Prover encloses a flat proof of half-tone and asks what the trouble is. If he asked what was not the trouble it would be easier to answer. The half-tone has too much detail in the shadows to make a good result; then the roller was out of condition, the ink had numerous dirt specks in it, and the proof was without the slightest attempt at underlay. Before "Prover" does anything else he must learn to keep ink, roller, slab and everything about the press absolutely clean. After he learns that thoroughly he will get further instructions.

The Width of Advertising Cuts.—Charles M. Berkheimer asks why it is that these fellows who make cuts for newspaper advertising do not make them to nonpareil and pica measures and thus save an ad. man two-thirds of the trouble he has with cuts. *Answer.*—The mere publication of your suggestion in this number will bring it to the notice of photoengravers everywhere, and you know that "a word to the wise is sufficient."



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

An improved form of lithographer's reduction frame is described as patent No. 655,302, lately issued to F. J. Kallenbach, of New York. He uses markers mounted slidably on a cross-bar of the frame, such markers having fingers that may be adjusted micrometrically.

Wood-engraving and the Lithographic Transfer.—This is the engraver's number of The Inland Printer, and it seems but fair to state in what way lithography can contribute to the grand old art. By taking a careful impression from wood block, with ink containing a little soap, etc., upon a stiff glazed paper, you can transfer as many impressions, one along side of the other, like so many electrotypes, and fill up a sheet 48 by 64 and larger, and make ready within a few hours from the time of starting transfers and go on printing an edition, including types, etc., at will, upon the transfer. The same can be done with copperplate or any other variously engraved blocks and plates and types; all can be rendered printable by lithography, one next to the other, by the transfer process, without making ready.

Combinations of Two and More Colors in Printing and Painting.—Clarence, Buffalo, New York, inquires: "I have read an advertisement somewhere describing the 'Color Printer.' Is it of any use to a printer or chromo lithographer? Kindly state in these columns—is it worth the price asked, $10?" *Answer.*—The work in question is a very valuable auxiliary to the colorist, lithographer or printer. It shows the changes which take place when two or more colors are printed or washed one over the other; it contains 166 colors, hues, tints and blends. The proportion of each color is also given. I understand the edition is limited and will not very likely be reproduced again for this price, as it must have taken over 600 different plates to produce it. The book will be sent by express, prepaid, for $10. I think it a good investment for the color student or technician.

New Lithographic Paper.—The *Paper Trade Journal* says that a new lithographic paper, known as Steinpapier, has recently been introduced in Austria, and has met with a favorable reception. It is a fairly stout card, coated on one side with a mat white film that does not soften or dissolve in cold water. The paper is made glossy, mat, grained, or with lines impressed on it. It will take either printing or fatty inks, and gives absolutely sharp, clean lines. It is possible to obtain from it any number of transfers, without harm to the matrix itself, of type, blocks, woodcuts, engravings, lithographs or collotypes, on to stone, zinc or aluminum. In lithography the great advantage claimed for this paper is that it will save the stones used in printing, as an impression may be made on or from it, and then preserved as a proof. The stone may then be cleaned and reground, but with the Steinpapier proof preserved, the original design can be transferred to the stone at any subsequent time.

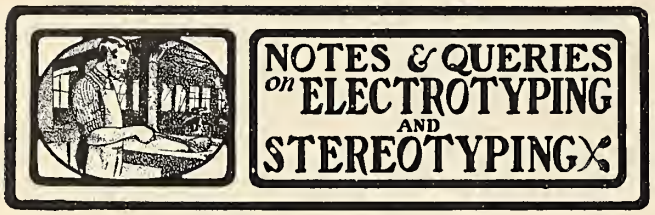
Proposition for a "Trade Office" Trust.—At an informal conference between the Lithographic Trade Office and the Lithographic Engravers' League, it was suggested by a member of the latter body that all Trade Office proprietors should

come together (combine in a trust), have a large loft or building, appoint one of their number to estimate for all, have a bookkeeper, collector, lawyer, typewriter, clerks, etc., and divide all work among themselves to the best advantage, according to the division of labor principle. Then they could also hire help and afford to pay a respectable price for same. This was opposed by the Trade Office spokesman, as taking away the individuality of each, and could not conduce to harmony, and in fact would never be thought of anyway. In the meantime it would be well for trade offices in other cities to write to the editor of this department, giving their views, as it seems that something ought to be done to stop cut-throat competition. We earnestly hope to receive some suggestions from those who are not taking this matter lightly — those who believe that something can be done in the matter which would be of lasting benefit to the craft.

Preparing "Decalcomania" Paper.— George M. McI., Bloomington, Illinois.— In answer to your query regarding "The whole process, from preparing the starched paper, making of the gelatin coating, the kind of type used, and if the letters can be printed without covering the whole sheet of paper with the gelatin coating." I presume you are speaking of decalcomania transfer paper. I shall describe the process here, but other transfer paper recipes can be found in "Richmond's Grammar of Lithography." Decalcomania paper used by Professor Bunde: 1st. Take 10 parts (40 cents lb.) ordinary commercial gelatin and soften in 300 parts of cold water; then pour in hot water to dissolve; strain and coat, on even, unsized, not too thin, paper, with the mixture, using a soft sponge or broad brush; spread on glass plates to dry. 2d. Mix 50 parts of starch and 10 parts gum tragacanth and dissolve in 600 parts of water; take about half the water to soak the gum tragacanth; use the other half to boil the starch in the usual way; then pour both together and boil a little longer. The resulting paste is strained through muslin. The sheets which have been coated with the first mixture, when dry, must be covered very evenly with a heavy deposit of the second mixture, and dried in the same manner as at first. Finally, take 1 part albumen and dissolve in 3 parts of water, adding a little spirits of ammonia to clear the liquid. In order to prevent the curling of the paper a little glycerin in the first coating is very useful. Now print your colors upon this paper in reverse order, printing gold last — and a background of heavy white over the entire picture. Regarding that part of your question referring to type and letters, if you wish to take type from impressions you must use a hard backer and take care not to press the paper too much into the face. When decalquing the print, lay it in water for a minute; then press upon the object, which should receive a coat of varnish first, to make the print stick better; a little hand-rolling instrument can be used upon the back of the print, to press it more firmly to the transfer surface.

When and Where Does the Responsibility of a Transferrer End.—J. C. writes: "I will be much pleased if you will make the following a matter for consideration in The Inland Printer, a lithographic journal I have read continuously for a number of years, as the subject is of general interest to all transferrers. Names and places need not be mentioned. *Does the responsibility of a transferrer end when the transfer is complete and proof from hand or steam press is passed upon, or does his responsibility continue all through the printing of the job?* The facts are these: Our work consists of very large runs, 50,000 to 500,000, and sometimes 1,000,000. We work 24 on a sheet. It sometimes happens (and does always happen on the heavy red stones) that the ruling in the several colors 'work off' after a few thousand impressions (sometimes after 500 or 1,000 has happened on several occasions, and sometimes after we have run off 20,000 impressions) and tinkering has to be resorted to. It is at this step that insinuations are made as to the fitness of the transfer — notwithstanding that we have passed proof and everything was satisfactory at the start. Elsewhere, when proof was passed the responsibility of the transfer man ended, and they looked to the pressman for the future work coming from that transfer. We have them tell us: 'Here is one of the first sheets, why is the impression not as good now?' We have then been told that the transfer was not good, etc. We on the other hand have answered that if the transfer was bad it was so from the beginning. We use nap rollers for black and smooth rollers for colors, our large stones are yellow, and some which we must use are sprinkled with chalk spots of various sizes. We use F. & L. transfer ink, and I mix it half and half. The superintendent said that litho varnish was out of date, linseed oil is the thing. Our pressmen are respectively 18 and 21 years of age. Our employer is a very rich man and seldom troubles himself to come here. Our superintendent is an old-time lithographer. I am a graduate of G——— Company. I have been with present firm about four years, with last firm over five years. I have now given you the facts as they are and hope you can give the matter a vigorous treatment so as to be of benefit to both sides." *Answer.*— I would say in answer to all this that 1st, very long runs on isolated lines, or fine ruling, is not practical, especially on soft, uneven stones, so you can expect trouble more or less. 2d.— Pressmen should be litho printers with clear understanding of the principles of lithography, and must put the transfers in condition every evening, during a long run, so that the transfer is, so to speak, *renovated* the next morning. 3d.— Upon the least sign of weakening, an able steam pressman must rub up, roll up or coax back anything threatening to leave the surface of the stone, for these things will happen and the reasons therefor are manifold. 4th.— Smooth rollers certainly have a tendency to wear off the line of a transfer. "Nap" rollers are better. 5th.— Certain colors have admixtures or compounds very injurious to the work on stone, for instance, the mercurial origin of vermilion is very likely to act as a corrosive on delicate work; also other oxides and acids found in many colors. 6th.— The chemical compounds used in the manufacture of paper—potash, for instance—will become active and destroy work on stone when that chemical comes in contact with water used for damping; so will alum become a counteretch the moment it comes in touch with the moisture on a stone, etc. 7th.— It was found in certain localities that the chemical composition of water used in the steam press contained so much alkaline matter that the work suffered. 8th.— There is such a thing as the transfer not being right for long runs. A transferrer may make a proof from a stone before etching same, but that transfer would not hold for any kind of an edition. The philosophy of transferring consists of forming a firm combination of the lime of lithographic stone with the soap and fat of your transfer ink, but the mere contact of these factors will not fill the bill. Rubbing up, resining, or rolling up, or gumming will not do the business. The nitric acid in combination with the gum arabic is the agent which creates an oleomargarinous lime substance, which goes into and firmly incorporates with the stone. When a transfer has been made with an ink (usually transferrers make their own ink) containing the proper material, upon a good, not too hard, even stone, properly etched several times, it ought to hold. Such a transfer, if not abused in the press, printed from with good ink, paper, etc., ought to stand a run as you describe, provided it did not contain work too isolated in design or flimsy in execution. Lithographic varnish is a product of linseed oil. It is an essential to good litho printing and will remain so for quite a while; neither does it contain anything which would hurt the work, but on the contrary would benefit it.

The Inland Printer is just as necessary to a good printer as his three square meals a day. This is my tenth year.—*A. R. Andrews, Batavia, New York.*



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

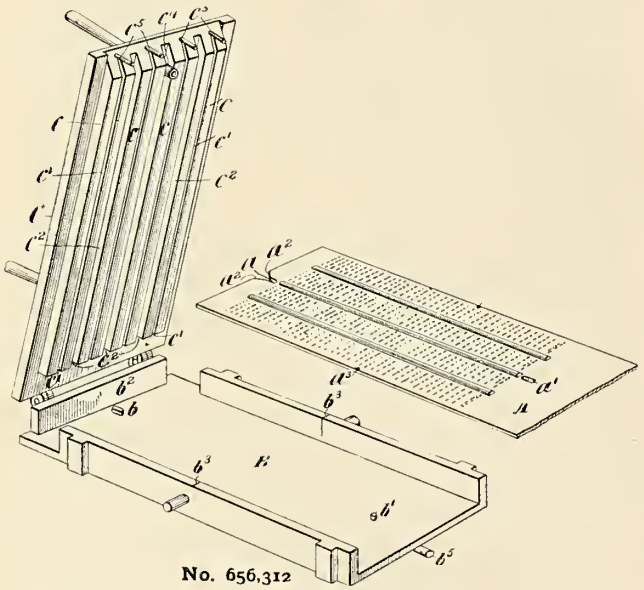
The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metallizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusivcly to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complcte list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

A NEW ELECTROTYPE FOUNDRY.— The New York Electrotype Company has been established at York, Pa., by William Denier, late superintendent of the electrotype department of the Hubley Printing Company, and Robert McLean.— *American Printer.*

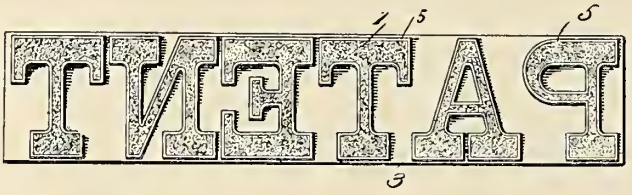
FERDINAND J. WENDELL, of New York, has produced an invention in stereotype-plate manufacture, and patented it



as No. 656,312. The main object is to adjust the matrix in the casting-box from central points of the matrix instead of from the edges as heretofore.

STEREOTYPE PLATE TRIMMING MACHINE.— The business of supplying the country press with stereotype plates of ready-set matter has grown to such proportions, and has developed so much competition, that rapid and economical methods of manufacturing have become imperative. Every producer of such plates now employs special machinery for the manufacture of his particular style of plate, with the result that in some cases full columns are finished ready for the press at the rate of eight or more per minute. The latest patent for a stereotype plate-finishing machine has just been issued to Hermann Winter, of New York city. The plates to be finished are placed in a hopper from which they are taken by the machine, one at a time, and rapidly and automatically trimmed. The technical description of the machine is too long and complicated to be reproduced here. The number of the patent is 740,422.

NEW METHOD OF MAKING PRINTING SURFACES.— This invention, which has been patented by Mr. Charles A. Tripp, of Hudson, Massachusetts, relates to the method of producing printing surfaces principally used in connection with the water-color inks, in order to insure solid printing, and which have the letter, design or character to be printed in solid outline, and the space between the outline filled in with felt or like ink-absorbing material. In practicing the invention a matrix or mold of the design character or the like is constructed in any of the well-known ways. Pieces of felt, textile or like ink-absorbing material, of less dimensions each way than the actual printing surface, are placed in the mold so as to leave a margin. The material to form the base



or body of the printing type or surface is pressed into or supplied to the mold, and simultaneously assumes the required shape and adheres to the absorbent material, the marginal portion surrounding the felt being integral with the base, and sustaining the pressure and wear when the printing is executed. In the drawing 1 is the ink-absorbing material, 3 is the body or base of the type, or printing surface, and 5 is the marginal portion surrounding the felt, which receives the pressure and wear when printing and prevents the packing of the felt. When the base, or body, is of rubber, the latter is vulcanized while under pressure, the vulcanizing process hardening the rubber and causing it to adhere to the felt by fusion.

PLATE MAKERS' UNION.— The International Electrotype Plate Makers' Union of the United States and Canada, which was incorporated in March, 1898, has recently sent out a circular letter to employing electrotypers, which is an encouraging sign of the times, because it demonstrates that electrotypers at last realize that the interests of employers and employes are identical. We quote one paragraph from the circular, which is the form of resolutions adopted at the last convention of the Union. "*Resolved*, That the International Electrotype Plate Makers' Union of the United States and Canada, in annual convention assembled, do extend a feeling of fraternity and appreciation of the consideration shown us by our employers during the past year, and in return wish to render them all the assistance in our power to enable them to receive a just remuneration for the products of our labor, we realizing that only by mutual coöperation can the welfare of both employer and employe be maintained."

MISCELLANEOUS QUERIES.— W. H. L., Gerard, Kansas, asks the following questions: "Can a curved stereotype plate be successfully covered with copper? If so, what per cent will that add to its wearing qualities? Can stereotype metal be made to work on a Linotype, and if not what must be added to make it work? What are the component parts of an electrotype bath? Can it be operated from an incandescent light circuit?" *Answer.*— Curved stereotype plates may be copper-plated as described in the September INLAND PRINTER. It would be advisable to use a curved anode for this purpose, or else several small anodes suspended in such a manner

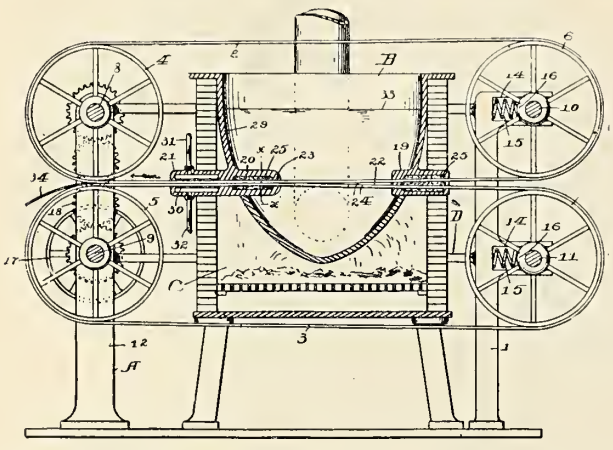


Photo by Brock, Asheville, N. C.

"TRUST HER NOT; SHE'S FOOLING THEE!"

that they will be equally distant from all parts of the surface of the curved plate. If a flat anode were employed the deposit of copper would be thickest at the center of the plate, which would be nearest the anode, and the edges of the plate which, by reason of the curve, would be separated a long distance from the anode, would receive a very thin deposit. Copper is so easily and rapidly deposited in the acid copper bath (electrotypers' solution) that a current of very low tension should be employed; otherwise the deposit will not be smooth. A tension of one volt would be amply sufficient, and the anodes should be separated from the surface of the plate by a distance of four inches, or even more, if there is any tendency to roughness in the deposit. Under favorable conditions, a sufficiently heavy plating will be obtained in from twenty minutes to half an hour. As to the wearing qualities of a copper-faced stereotype, the Newton Copper Type Company claims that the durability of type is doubled by copper-facing, and its claim seems to be amply supported by the testimony of those who have used its product. It is probable, therefore, that the wearing quality of a stereotype would be increased to a similar extent by copper-facing. Regarding the use of stereotype metal on Linotype machines, it is not to be recommended. Stereotype metal of the grade employed by the daily newspapers is too hard, and clogs the machines. The cheaper grades of stereo metal are sometimes used for Linotype, but are often the cause of annoyance. Linotype metal should be made of refined materials in exactly the right proportions to insure the best results. The electrotypers' bath is made by dissolving sulphate of copper in clean water until the specific gravity of the solution reaches sixteen degrees Baumé. Sulphuric acid is then added until the hydrometer reading is increased two degrees. The incandescent light current will not answer for electrotyping or plating, because the tension is too high. The voltage of an electric light machine is 110, or more, while one to three volts is amply sufficient for electrotyping. There are other reasons, not necessary to explain, why the electric-light current would be unsuitable for electrotyping.

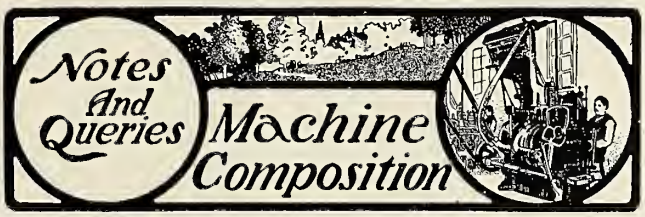
New Lead-casting Machine.—A somewhat novel machine for casting printers' leads has been patented by Charles P. Babcock, of Minneapolis. The machine consists primarily of endless belts moving through molten metal,



their adjacent faces being formed with longitudinal grooves converging to mold the metal and discharge the solidified product from the machine. The illustration is a central longitudinal cross-section of the lead-casting machine. B is the crucible and D is the furnace. To cast the metal in the crucible, endless steel belts, 2 and 3, pass respectively over and under the furnace, through the crucible and around the pulleys 4, 5, 6 and 7. The belts converge into the crucible and operate at similar speed in the direction of the arrow. The crucible is provided with stuffing boxes, 19 and 20, and a water jacket, 21. The belts slide through the box, 19, in a spread position, thereby forming the ingate or opening, 22, and converge toward the opening, 23, in the box, 20, where the adjacent faces, 24, of the belts are in contact until they reach the pulleys, 4 and 5. The boxes are provided with packing to prevent the crucible from leaking. The adjacent faces of the belts are provided with corresponding grooves which, when in juxtaposition, form the mold in which the metal is cast. The metal enters the mold through the ingate, 22. The belts, after traveling through the box, 19, and crucible, pass through the water jacket, 21, whereby the molten metal contained in the mold is cooled and solidified.

Withdrawal Resolution Voted Down.—The decisive manner in which the International Typographical Union voted down the withdrawal resolution presented by the Trades District Union of Stereotypers and Electrotypers at the Milwaukee convention during August, and the apparent sincerity with which the asked-for autonomy reforms were granted, reflect credit on the parent organization. Many of the printer delegates viewed the situation with alarm, fearing, not without cause, that a further separation of the printing trades meant the gradual disintegration of their honored body. The danger of "going it alone" was pointed out with the apt simile of the unbreakable bundle of fagots and the well-known weakness of the fagots separated. Eloquent pleas for separation were made by Messrs. John F. Connor, president of New York Stereotypers' Union, No. 1; James J. Freel, president-elect of the Trades District Union; Charles Ashton, of Boston, the framer of the resolution; James Dellagana, of the same city; McArthur Johnston, of St. Louis, and H. A. Fredrich, of Denver. The kindest of sentiments were voiced by the speakers, who insisted firmly, however, that the autonomy, granted overwhelmingly by the International Typographical Union referendum following the Syracuse convention, has up to the present time existed only on paper, and has been of no practical benefit to the two trades for which it was intended. They clearly demonstrated that at every crucial moment the Executive Council of the International Typographical Union upheld its general law, where it conflicted with the autonomy, and gave the allied trades "the worst of it." It was proven that those unions subordinate to the Trades District Union, who have refused to pay the five cent Trades District Union per capita, have never been disciplined by the International Typographical Union Council. This laxity has given rise, among stereotypers and electrotypers themselves, to a divided opinion of the scope and purposes of the autonomy plan. Cause for complaint has been occasioned by the fact that cards have been issued without the consent of the Trades District Union. Secretary Bramwood did not deny that he said he would not pay a death benefit to a stereotyper who held a Trades District Union card. And this in face of the fact that the International Typographical Union constitution expressly declares "said Stereotypers' and Electrotypers' Trade District Union shall issue and have absolute control of certificates of membership and traveling cards," etc. It was also pointed out that the numerical strength of the allied trades under the jurisdiction of the International Typographical Union is weaker than it was two years ago, in spite of the increase of charters granted. That the independent electrotypers' organizations of Chicago, New York, Philadelphia and Boston, with a membership of more than six hundred, would at once step into an international union of stereotypers and electrotypers, whenever organized. That the International Typographical Union can never again hope to control this large body of independent workmen, and that the attempt to place an International Typographical Union charter in these cities will meet with serious objection. That the Chicago strike and the revocation of Pittsburg Stereotypers' No. 20's charter are wounds which will not heal. That the Executive Council of the International Typographical Union has reversed the decisions of subordinate unions when the Trade District Union autonomy expressly declares there

shall be no appeal from the Trade District Union convention. The usurpation of these and other rights and privileges, clearly intended by the rank and file of the International Typographical Union, has led the allied trades to despair of ever securing their own, and it is not surprising to know that Mr. Ashton's resolution passed the Trade District Union by a nearly unanimous vote, Kansas City, Toledo and Indianapolis alone voting in the negative. These delegates voted for withdrawal, however, when the matter came up before the International Typographical Union convention. President-elect Lynch, of the International Typographical Union, in opposing the resolution, said: "The employer will hail this resolution with delight. He knows that if it prevails it is only a question of time until the Linotype operator will insist that he be allowed to withdraw. And how will it end? The employer will use one union to beat out the brains of the others. Let mutual forbearance prevail. It is not by separation, but by a still closer merging of interests, that wrongs can be righted and steadier progress be maintained." The resolution failed of adoption by a vote of 101 to 51. Everybody seemed satisfied, and, as one stereotyper expressed it: "Give us what we are entitled to, and you will find us with you every time." The Trade District Union reforms submitted were immediately granted by the convention unanimously.



BY JOHN S. THOMPSON.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

EDINBURGH (Scotland) Typographia has bought a Linotype for the instruction of its 574 members.

THE new keyboard of the Monotype utilizes compressed air for punching the holes in the record strips.

"TILL death do us part" was the decision of the International in the matter of the machinist imbroglio.

OUT of 225 step-justification Linotypes built, Chicago got 140, all the daily papers except the *News* and *Record* and *American* using this pattern of machine.

SPEED contests on typesetting machines are to be prohibited in the future by decree of the International Typographical Union. Violators are liable to a fine of not less than $25 or suspension.

THE *Daily News*, Ithaca, New York, has installed another Simplex machine. They have now three Simplex typesetters in operation, and the publishers are highly pleased with the results attained.

THE Canadian Composing Company, Montreal, Canada, manufacturers of the Monotype, have issued a neat booklet of testimonials from users of their typesetting machine in Canada. Averages of from 5,300 to 5,800 ems per hour are shown by weekly reports to be not uncommon. The price of this machine has recently been advanced from $1,000 to $1,100.

ON the latest style of Linotypes the line-delivery pump cylinder, keyboard top plate and other parts formerly nickeled are now blued. The style of burner under the pot is also changed. There are two jets under the mouthpiece and one large circular burner under the main pot.

THE Paris Exposition edition of the New York *Times* employs five Linotypes. In the British section, two Mergenthalers are engaged in setting the *Daily Bulletin*, printed in French and English, and in the French section two more machines are setting the type for the Parisian daily, *Le Soleil*.

"MESSAGES FROM NEARBY AND FAR AWAY," is the title of a recent book issued by the Mergenthaler Linotype Company, containing a large number of testimonials from users of one, two and three Linotypes. It is set in 8-point Ionic and is from the press of Redfield Brothers, New York, and printed direct from Linotype slugs, not one movable type being used in the entire book of fifty-four pages.

THE "History of the Setting Machine and Its Development Up to the Present Time," by Carl Herrmann, Wien, Germany, is, as its title indicates, a review of the many attempts, both in Europe and America, to solve the problem of mechanical type composition. Numerous illustrations are given of machines designed to accomplish this object, some of which are decidedly novel to printers on this side of the pond.

E. W. POWELL, Seattle, Washington.—The publication of a series of articles giving instruction in the mechanism of the Linotype will begin with the November number of THE INLAND PRINTER. The title of these articles will be "The Machinist and the Operator." If you will closely follow the instructions given therein and apply the knowledge acquired, you will have a very complete understanding of the mechanical details of the Linotype.

IN Great Britain Linotype operators are being offered prizes for high averages. In a public competition for one hour recently, the winner set 16,704 ens. The second man set 15,296 ens, with but one error in the whole 239 lines. Of the thirty-four competitors who entered, no man set less than 10,000 ens in the allotted hour. The average output in London is from 7,000 to 9,000 ens corrected matter, good men on morning papers earning £4 and £5 per week.

THE three Empire machines in the office of Skeen, Aitken & Co., 417 Dearborn street, Chicago, are each turning out an average of 50,000 ems long primer a day. As the distributing machines are limited to between 50,000 and 60,000 ems per day each, the typesetter is limited by the capacity of the distributor, though their operators have set above 70,000 ems a day when supplied with type by two distributing machines. The automatic justifier is not in use on these machines. The scale is $19 per week of fifty-four hours.

COMPOSITION ON SIMPLEX.—J. Howard Sharp, Rock County *Herald*, Luverne, Minnesota, asks: "In estimating composition on Simplex machine, what rate per thousand should be figured on as cost under usual conditions?" *Answer.*— Several things enter into cost of composition on a machine. Some users of the Simplex say they are setting type at 7½ cents per thousand ems. Others estimate the cost at 10 cents per thousand, including the cost of operator, interest on investment and depreciation. The latter is a safe estimate under usual conditions.

LEARNING THE LINOTYPE.— Fred A. Clarke, Monticello, Indiana, asks what we consider the best way for a beginner to learn to operate, whether there is any chance to learn at the Mergenthaler factory, and whether there is any demand for operators. *Answer.*—The only way open for a printer who wishes to become an operator is to get a position in an office as an apprentice on the machine. Such opportunities are not

very plentiful, purchasers of machines rarely breaking in more men than they have situations for. The demand for operators is uniformly good. The factory does not teach operators, and we are unable to recommend any particular school.

Linotype Measure.—J. H. Reichel, foreman *Pantagraph*, Bloomington, Illinois, writes: "I noticed a 'long-felt want' in The Inland Printer for July — that there is a table prepared by which Linotype matter can be measured accurately. Will you please inform me more fully about it?" *Answer.*— Linotype measurements are made on a basis of .014 of an inch to a point and .168 to an em pica. The trimming knives on machine should be so set that a 12-point slug, measured on the ribs, is 12×.014=.168 of an inch in thickness. This measurement can be made with a micrometer caliper. You can make up a line measure from this. The table mentioned in the July number forms a part of the "Linotype Operator's Companion," noticed at head of this department.

No Data.—T. B. Macabe, superintendent *The Colonist*, Victoria, British Columbia, asks: "Will you please let us know what you consider the life of a Mergenthaler Linotype machine running eight hours a day? We are in doubt as to what percentage we should deduct yearly for wear and tear to bring the machines even by the time they will have to be renewed. We have allowed twenty years as the life of a printing machine." *Answer.*—The Linotype has not been in use in its present form long enough to enable owners to figure as nearly as they can with presses, but plants of machines put in in 1892 are still doing as good work as when first installed, and by keeping up repairs as they are needed, we do not see why they should not last indefinitely. Typesetting machines grow out of date faster than they wear out. It is often cheaper to throw out an old-style machine and put in an up-to-date one rather than wait till it wears out. Advantages of speed and quick change from one size of type to another and other improvements in many cases offset the cost of new machines. Probably a fair percentage to deduct yearly for wear and tear would be five per cent.

"Sore Fingers."— George W. Farley, operator-machinist on the *Standard*, Eureka, California, sends a description and sketch of what he says is a useful appliance to protect operators from sore fingers due to pushing down spacebands which do not settle while line is being assembled. He fastens a piece of wire under the head of the lower screw of the short finger of line delivery carriage and bends the wire at a right angle, the other end passing through a hole in the long finger drilled at the same level. His idea is that the spacebands which may stand up in the line will come in contact with the wire when the assembler is elevated, and thus be pushed down. This device would be all right if there were not a better way of skinning the same cat. If spacebands are properly cleaned they will not stick up in the line while assembling, and so the operator's fingers need not get sore pushing them down. The ounce of prevention in this case consists in polishing the spacebands with graphite so the slide moves freely, or, if dirty and sticky, wash and clean them in kerosene for a few days. They should and will settle in the matrix line if everything is in proper working order. A device similar to Mr. Farley's was patented in January, 1899, No. 614,762, by T. P. Ritzema.



Photo by Geo. A. Furneaux, Chicago.

LOVERS' LEAP.

On the Illinois River, near Utica, Illinois.

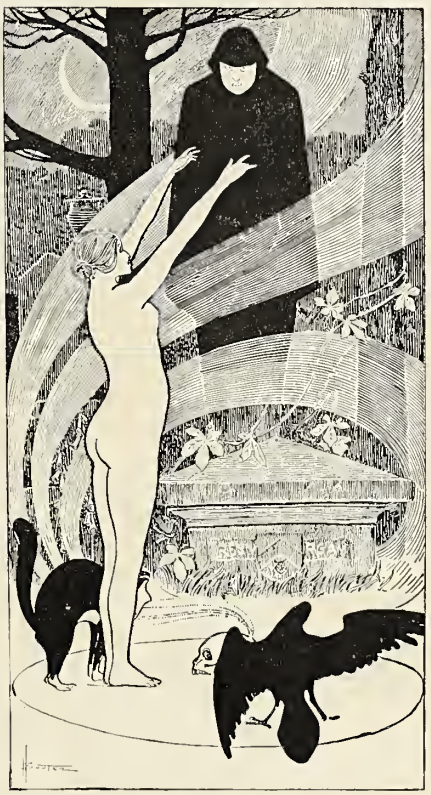
Metal on Mold Face.— E. J., Washington, D. C., writes: "We have a little trouble on one of our machines which so far we have been unable to locate. Metal gathers on the face of the mold, and, of course, is likely to cause hair lines. We thought possibly the mold wheel did not lock tight enough, but on tightening the eccentric, the machine would not space out

properly. Everything seems to be in such perfect condition otherwise that we are at a loss to account for this trouble, and would be pleased if you could advise as to what may be the cause. The spacebands and matrices work freely in the jaws, so that the trouble must be elsewhere. The mold-wiper is also new and works perfectly." *Answer.*—Anything that prevents the mold locking up closely against the matrices will cause metal to form on mold face. The eccentric pin in the mold slide cam roller should be adjusted so the mold moves forward to within .01 of an inch of vise jaws at its first forward movement. The pot in locking up springs the disk forward to make a tight fit. An accumulation of metal on vise jaws, locking pins or elsewhere which prevents mold disk springing forward will cause metal to escape between mold and matrices. If mold liners are not perfectly flush with face of mold, metal will gather on mold face. Polishing face of mold with graphite and setting mold-wiper so it wipes the mold at each revolution will keep it free of metal ordinarily. If justification levers do not perform their functions under these conditions, they should be attended to. Oil the bearings in the vise and oil holes in shaft bearings in the rear of machine, and if that does not do the trick, tighten justification springs. If spacebands are working freely, the line will justify.

"A few years ago," said an old-time printer the other day, "a compositor worked ten hours a day — eight composition and two for distribution — and if he had 10,400 ems to paste up was considered a fast man. That was $5 worth when the scale was 48 cents per thousand. The machine has changed all that, but it does seem that those lucky enough to get a chance to learn their operation have a better thing of it than they did on the case. For instance, there's Gus Bilger, of the Chicago *Journal*. He put in ten hours' composition not long ago, pasted up 96,600 ems and drew down $11.55 for his day's work, and, besides, had no type to distribute. He was on minion about three and a quarter hours; the balance of the time on agate. But then, that's nothing for Gus. He averages that right along, but, of course, they don't work that number of hours often. A couple of years ago he sat down for an hour just to see what he could do. He set 445 lines of nonpareil, measuring 12,015 ems, in the hour, and had but eighteen lines to correct, and eight of those errors were transpositions, probably due to the machine. And there are others at that."

The Chicago *American* is responsible for many innovations in the local newspaper field, but none more startling than the introduction of the "fudge" Linotype machine, a style of machine used by the New York *Journal* and *World* for several years past. The *American* has thirty machines, two-letter, black-letter and other "freaks," but over in one corner stands the "fudge," the greatest freak of all. In order to beat contemporaries in placing late race reports and other news before the public, a mold was designed by the Mergenthaler Company which would produce a slug that could be clamped directly on the cylinder of a press and printed from without stereotyping. Instead of keeping a form open until the last line of a late news item has been received, the page is made up with a blank space and a stereotype plate made and placed on the cylinder of the press, the other plates being in position and in readiness. When the telegraph editor receives the late copy, he shoots it to the "fudge" machine operator, who rattles it up. The slugs are taken from the machine, clamped in a curved brass receptacle and dropped to the pressroom, where it is slipped on a separate cylinder and made fast, the press started, and in one minute after the slugs are cast the paper is on the street. This "fudge" cylinder is frequently run in red ink. The peculiarity of the slug cast by the "fudge" mold lies in the fact that it tapers from top to base, so that when a number of slugs are placed together they present a curved printing surface. A special font of 18-point type is also used for baseball reports, which are corrected in the "fudge" while on the cylinder of the press. This type has a groove cut along its side into which a tapering slug with a projecting flange fits, the ends of the slug being gripped by the brass receptacle, thus preventing anything being pulled out while press is running. Though the "fudge" has been in use in Europe a number of years, and, as before stated, in a couple of New York city offices for some time past, the *American* has introduced it in the local field. Other newspapers are preparing to follow its lead in this respect.

The Operation of the Keyboard.—"Beginner," New York city, asks: "Can you give me a few pointers as to the proper operation of the Linotype keyboard?" *Answer.*—While instruction in the operation of the Linotype keyboard can only be given in a general way, we will endeavor to give you such directions as will assist you in operating speedily. The seat should preferably be high, as this position gives more freedom to the arms. The copyholder should be so positioned that the operator does not need to lean forward to read the copy. It is far better to lean back in the chair than forward, for reasons of health as well as ease of operation. Do not remove copyholder and place copy on keyboard tray. The latter method cultivates a tendency to watch the keyboard, but the operator should bear in mind that an absolute essential to speedy operation is to so memorize the position of the keys that they require only an occasional glance, the eyes being kept almost constantly on the copy. To operate swiftly, copy must be read swiftly, and this can not be done if the eyes shift from copy to keys at every word or sentence. The fastest operators do not read ahead of what they are setting, but print the word as they read it in copy. Use the first and second fingers of both hands and both thumbs in operating; the other fingers if they can be controlled. The left hand should be positioned so the middle finger is over the lower-case *e*, the third finger over the spacebar extension, the thumb in a position to strike *i* or *n*. The fingers of the right hand should be kept apart and slightly curved, and in a position to control the keys of the third and fourth rows. This hand will naturally have a greater range of motion than the left, the latter seldom leaving the first two rows of keys, unless the right is reaching for a capital letter, when the



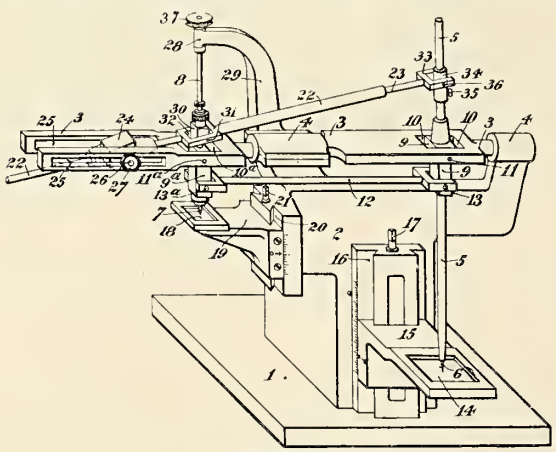
THE WHITE WITCH.

Drawn by D. H. Souter.

left will follow far enough to be in readiness to strike the letter immediately following. The normal position of the right hand will be with the middle finger over the lower-case *c*, thumb over *d*. The keys should be struck with the ball of the fingers, not the tips. Do not pound the keys; press down lightly and release immediately. If held down a fraction too long, two matrices will drop. The lightest touch suffices. The fingers should spread to reach for keys, and the position of the hands moved as little as possible. On striking a key, roll the next finger into a position over the letter next wanted, the finger last used acting as a pivot. Lower-case *in* should in almost all cases be struck by the thumb of the left hand with a wiping motion, sliding off the *i* onto the *n*. *Sh, ch, eh, rd, lu,* and other such combinations should be struck in like manner with the fingers of the hand nearest to them. When necessary to hand-space a line, bring down the proper number of thin spaces or en quads and lift several out together, dropping one at each desired point in the matrix line. Handle spacebands as little as possible, as they will rust if hands are damp. Keep fingers free from oil and grease — it is transferred to the matrices and causes them to stick in magazine. If spaceband does not drop when spacebar is touched, do not strike it again; that will only aggravate the trouble. This does not apply to the matrices. Run in pi before it accumulates in great quantities. The number of matrices is limited — twenty at most of frequently used letters, as few as ten of those less used. The controlling lever to the left of the keyboard should be thrown in as soon as the operator hears any unusual noise about the machine or anything goes wrong while it is in motion. Prompt action in this particular may prevent damage to the machine or annoying difficulty. Do not shoot the assembled line up and let the assembler drop with a crash. Lower it gently.

PATENTS.

The Linotype Company, of London, England, has obtained the assignment of the American patent No. 655,750, by Mark



No. 655,750

Barr, covering the pantograph engraving machine shown herewith. This machine is used in copying type-faces, as for reproduction in a series of sizes.

"WHEN TO STOP ADVERTISING."

Mr. A. D. Peters, advertising manager of the Bemis Omaha Bag Company, Omaha, Nebraska, writes to THE INLAND PRINTER: "Referring to your August number, bottom of page 655, we note mention made of the question asked by an English journal concerning the best time to stop advertising, also several replies to the said question. It is our conclusion, had this question been put to us, it would have been covered as completely, if not more so, and in fewer words, by the answer that the best time for a man to stop advertising is, 'when he is dead.'"



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PUNCTUATION WITH PARENTHESIS.— H. C. N., Boyertown, Pennsylvania, writes: "In a sentence ending with the words 'healthy ulcers (so called),' should the period be placed inside or after the parenthesis? I hope I may look for the answer in the September number." *Answer.*— The letter was received after the matter for September had gone to press. The period should follow the parenthesis, thus: "Healthy ulcers (so called)." Some old-fashioned persons may occasionally still punctuate within a parenthesis, but that practice may be safely called obsolete. There never was any reason for it, though it once was not uncommon.

SPELLING AND GRAMMAR.— S. F. P., Freeport, New York, asks: "Is there any word meaning most slippery, spelled slippriest or slipperiest? Should the singular or plural verbs be used in the following cases, and why? (*a*) The following are the order and the topics. (*b*) Neither the horses nor the goat was injured." *Answer.*— It is best to say "most slippery"; but if one chooses to use a single word, it should be "slipperiest." The sentences are written correctly in the question. In the first sentence the plural verb is right, because its logical subject, "the order and the topics," is plural. In the second the singular verb is right, because grammar (that is, the regular practice of the best and most authoritative users of the language) prescribes agreement of the verb and the nearest nominative word in such cases. It is a kind of construction that is best to avoid as far as possible.

POOR WRITING.— The following is from *Truth* for June: "A popular author whose handwriting was none of the best used to maintain that it was a matter of principle with him not to write too well. He declared that for the use of printers good handwriting was only a snare and a delusion, tending to encourage carelessness and mistakes on their part. The compositors, he asserted, were compelled to devote their very best care and attention to bad handwriting, with the result that when it was deciphered it was so fixed in their minds that it was impossible for them to set it up incorrectly. He therefore declared that the worst handwriting was the best for the printers. This somewhat paradoxical position may derive some support from the experiences of Mr. Aldrich, whose clean-cut, handsome, upright hand is free from all mistakes and blemishes, and is often more like printing than writing. In spite of this, Mr. Aldrich has been pursued by printers' errors, which have sometimes seemed to him like a fatality, and of which a few amusing examples may be given. In one of his early poems the following line occurs: 'But the old wound breaks out anew.' To his surprise, it appeared in print, 'But the old *woman* breaks out anew.' In a later poem the line, 'A potent medicine for gods and men,' was trans-

formed into, 'A *patent* medicine for gods and men.'" If the popular author seriously entertained such notions, and really did write poorly for the reasons given, he must have been a monomaniac. Good handwriting is not a snare and a delusion. Instead of encouraging carelessness and mistakes, it is the thing most highly conducive to accuracy. The only result that can be absolutely attributed to devoting the very best care and attention to the decipherment of bad handwriting is a lessening of the compositor's earnings, because his time is wasted in the effort, instead of being at command for the natural increase in the amount of work done. In this light, it is almost reasonable to say that illegible handwriting given to a compositor as copy constitutes an outrageous injustice. The plainest handwriting is the best for printers, and the somewhat paradoxical position can not properly derive any support from any one's experience. Of course errors will occur in print, no matter how plain the written copy may be—nay, not even is that alone inevitable, for some of the worst errors in books have been made from reprint copy. To a slight extent, this is unavoidable. Even the most careful and deliberate work is not absolutely certain to attain perfection. Writers themselves make ludicrous errors sometimes. We may offset "woman" for "wound" by a recent instance of error in copy. A paragraph about the Philippines, for a daily newspaper, contained the names of some of the islands, all in carefully formed roman capitals, one of them being (in copy) MINANDOA. A proofreader left it exactly like copy, and a proof was sent to the writer, who read it and returned it approved, without correcting the name of the island. Likewise, the office editor did not correct it. But for a reviser in the proofroom, the ridiculous error would have been printed. Who can tell how any one could actually write out in capitals such a squabbly pseudo-anagram? Possibly this writer's bit of mental aberration was similar to that of a compositor who set, some years ago, from plain writing, an advertisement of an insect-powder, and made it announce that the powder would kill race-horses, where the copy said cockroaches. Of course this was a man who "played the races." Instances might be given innumerably, yet the fact stands that the best copy, both for author and printer, is the plainest that can be made.

Perplexing Instructions.—H. N., Baltimore, Maryland, writes: "About a thousand sheets of copy like the following have been sent to us, with instructions to make all the cases uniform in regard to figures; that is, to use 26th instead of twenty-sixth: '(1) George M., aged 28 (Hosp. No. 1,763), admitted Aug. 18th, 1896, on the 10th day. Temperature normal on 26th day. After 7 days of apyrexia, a relapse, lasting 9 days. Range 108.2°. Rose-spots on abdomen. 26 tubs, 2 sponge. (2) Chas. H., aged forty-five (Hosp. No. 36,845), admitted Jan. twenty-ninth, 1898, on second day of illness. The patient was admitted with perforation of the appendix and operated on five times. On thirty-seventh day, after one day normal temperature, relapse, lasting eight days. Ten tubs, five sponge. (3) Mary G., aged fifteen (Hosp. No. 16,977), admitted August 11, 1896, on 6th day of illness. Primary attacks of great severity; temperature range to 107°; 63 tubs, temperature normal on twenty-eighth day. On 33d day, after 4 days of normal temperature, relapse lasting sixteen days; range 102.8°. Spleen not palpable, tongue coated, no rose-spots. (4) Arms, thirty-nine; forearms, thirteen; thighs, nineteen; legs, eight; face, three; scalp, two; neck, 1; knees, 1; buttocks, one.' You can see at a glance, from the four cases cited, what a mixed-up mess this is as far as uniformity of style is concerned. Are there any recognized rules for cases like this? Would you use figures in all instances, or only over nine? Would it not look odd to have 10th day in one place and second day in another? Then again would it appear right to say the patient had 2 chills in 1 hour? This appears to be a very confusing subject to me, and I might say to all the proofreaders in our office; and if you can offer a few suggestions, it will be appreciated, not only by me, but by all printers who try to maintain a uniform style throughout their work. In the average office, is it the operator's (or compositor's) duty to solve these problems?" *Answer.*—There are no recognized rules for such cases, unless it may be called such a rule to ask for more definite instruction. It seems that it would be safe to set the matter with figures all through, for every number. Any mixture would look odd, but uniformity, even down to the lowest number, should not. Instruction to operators (or compositors) not to spell out any number should be easy to follow, and cause no trouble. Perfect safety might be secured by asking if this was what the customer wanted; if not, it would be advisable to ask that definite indication be made on the copy—by a circle around each number to be spelled out, or in any unmistakable way.



MOTHER GOOSE.
Drawn by D. H. Souter.

WHYS FOR THE PRINTER.

Even as misery loves company, and as it comforts a peasant who is grief-stricken to know that a king also nurses sorrow, so it is balm to observe the groanings and gnashings of Ambrose Bierce, the long-distance correspondent of a Pacific coast paper, over the things that compositors do to him. Bierce writes a peculiar "hand," and I suppose that the intelligent, etc., thinks so vile a chirography deserves no better treatment than it gets. Bierce, however, can not see it this way, and hence come such bursts of grief as the following, the like of which Bierce has emitted at intervals for, lo, these many years:

"To all editors, proofreaders and compositors to whom these presents shall come, greeting: May dogs not walk upon your graves. These, therefore, are the things which I do not know: Why you print 'heaven' with a little h and 'Harrisburg' with a big one; 'earth' with a little e and 'Bermuda' with a big B; 'hell' with a little h and 'Kansas' with a big K; Mr. McKinley's official title with a big P and Mr. Satan's with a little d.

"Additional thing unknown to me: Why it is less easy to print my stuff as I want it than as you want it.

"Addendum: Why, although your existence may be sweet to you, my sins can not be punished otherwise."—*Los Angeles Herald.*



"CHERRIES ARE RIPE."

Specimen Half-tone Engraving (posed from life).
GATCHEL & MANNING,
Illustrators and Engravers,
Duplicates for sale. Philadelphia, Pa.
See page 16.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Modern Printing.— Section I. The Composing-room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

Modern Printing.— Section II. The Composing-room (concluded). $1.50.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank Book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Specimen Bureau.— Orders for blotters will be obliged to wait their turn in being filled. Blotters are a scarce article, and the only way we can do is to fill the orders in the order in which they come in. Patrons will confer a favor by not sending in orders for specimens with samples for criticism. They are overlooked in this way and do not receive the attention they otherwise would.

E. P. Ferte, Butte, Montana.— Folder attractive and well displayed.

Print, Cheboygan, Michigan.— Specimens neatly displayed and attractive.

James H. Beck, Port Arthur, Texas.— Specimens well designed and artistic.

W. J. Carveth, Logan, Iowa.—Title-page neat and good as to display and design.

H. O. Smith & Son, Lafayette, Indiana.— Specimens artistic and very attractive.

Davis & Cannon, Cleveland, Ohio.— Booklet neat, attractive and well designed.

U. S. Grant Sweeney, Polo, Illinois.— Specimens all very neat and well displayed.

C. W. Galloway, Austin, Texas.— Blotter neat, forcefully displayed and attractive.

F. A. Quillen, Bloomfield, Indiana.— Specimens well displayed and good as to design.

Paragon Printery, Grand Island, Nebraska.— Mailing card neat and well displayed.

J. R. Cornman, Baltimore, Maryland.—Your specimens, by their neatness and good display, show that you are a studious compositor. The border on the Donaldson bill-head is a trifle too elaborate.

William Breitsenstein, Louisville, Kentucky.— Cover-page well designed and artistic.

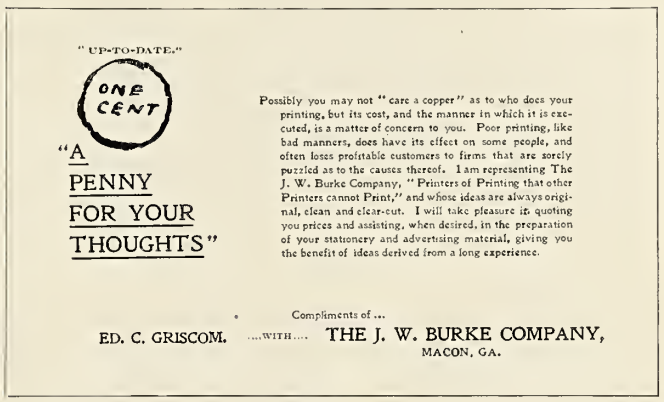
A. E. Minion, Humboldt, Iowa.— Neatness and good design are characteristic of your specimens.

Roscoe Thompson, Ransom, Michigan.— Specimens neat and good as to display and plan.

Edmund G. Gress, Easton, Pennsylvania.— Specimens up to date as to design and display.

C. O. Krebs, Hoosick Falls, New York.— Specimens neat, well displayed and very creditable.

Ed C. Griscom, Macon, Georgia.—We reproduce your card, specimen No. 1. A bright, new penny was glued in the upper



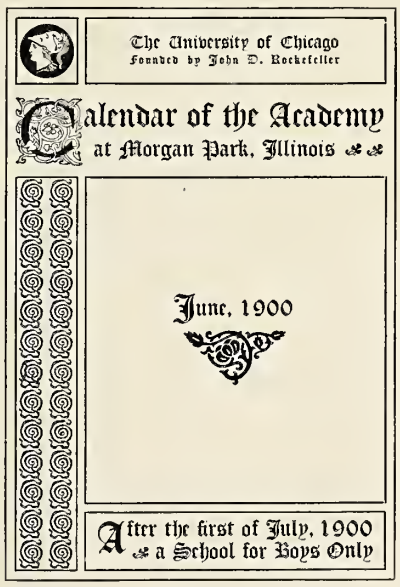
No. 1.

left-hand corner. The card is a unique one and should prove a profitable advertising hint for other printers. The idea can be utilized in many ways.

J. W. Oates, Philadelphia, Pennsylvania.— Specimens up to date, well displayed and attractive.

Fred H. Drinkwater, Portland, Maine.— Specimens very neat and creditable. Designs up to date.

A. Koester, Chicago, Illinois.—We reproduce your cover-page, specimen No. 2. This is a very excellent design and affords good opportunities for color-schemes.



No. 2.

Frank Simpson, Pawtucket, Rhode Island.— Blotter attractive and quite well displayed. We think the practice of

using the monthly blotter with calendar is better than your plan.

P. E. Albritton, Abilene, Texas.— Specimens very creditable and quite well displayed.

William Lichtenwalter, Canton, Ohio.— Specimens creditable, well designed and neat.

M. C. Kelter, Clarinda, Iowa.—Taken as a whole, your specimens are neat and good as to display.

J. F. Stevens, Sidney, Illinois.—Your work is neat and well displayed, but not out of the ordinary.



"A."

Frank S. Stuart, Binghamton, New York.— Specimens all well displayed and very good as to plan.

Bruce A. Fields, Watseka, Illinois.—Your work is artistic, well displayed and up to date in all respects.

H. A. Holmes, Brockton, Massachusetts.— Cover-page, card and blotter are first-class in every respect.

D. S. Williamson, Brooklyn, New York.—Taken as a whole, your specimens are neat and well displayed.

Keystone Press, Portsmouth, Ohio.— Commercial specimens artistic. Blotters up to your usual standard.

Fred Melton, Cassville, Missouri.— Specimens very creditable. Mr. Bennington's specimens are also good.

Commercial Printing Company, Tacoma, Washington.— Ball program excellent and artistic in every respect.

F. H. Morse, Frankfort, Kentucky.— Folder a trifle too fancy, or elaborate, on inside. Outside page is good.



"B."

Sol Olson, Ames, Iowa.— Specimens excellent and well displayed. Up to date as to designs and composition.

Frank E. George, Erie, Kansas.— Specimens up to date as to design and good as to display, balance and whiting out.

Fiske & Barton, Worcester, Massachusetts.— Blotter very attractive and artistic. Should prove a trade-winner.

W. H. Deitrich, Geneva, Ohio.—We reproduce your Myers card, example "A." While this card is good as to design and a decided improvement over example "B," the reprint copy, yet we believe it would have been better to have employed a plain type instead of the script for the name of proprietor. Your other specimens are also very creditable.

Ernest L. Briggs, Plymouth, Massacusetts.—Your specimens are up to your usual standard. Very creditable, indeed.

Gazette Printing Company, Eufaula, Indian Territory.— Your ad. is excellently well designed and forcefully displayed.

John T. Yocum, Omaha, Nebraska.— Cover-pages up to date as to design and artistic as to conception and handling.

Starnaman Brothers, Berlin, Ontario.—Your August blotter is unique as to form, and the work is excellently well done.

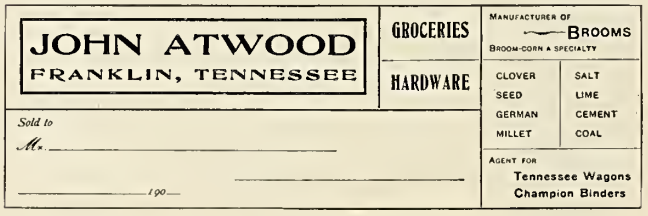
Augustus Harr, New Kensington, Pennsylvania.— Envelope corner artistic and attractive. Other specimens very creditable.

Johnston & Peck, Newburgh, New York.—Your booklet specimens are all very good. Composition and presswork up to date.

W. S. Osborn, Gainesville, Florida.— Specimens up to your usual standard of excellence. First-class, attractive and artistic.

Lytton Alley, Nashville, Tennessee.—Your specimens are up to your usual standard for good display, attractiveness and neatness.

Williamson County News, Franklin, Tennessee.—We reproduce your bill-head, example "C." This specimen is not bad as to design, but you have ruined it by employing too many rules and cutting it up into too many panels. This is a



"C."

sad mistake in rule-work. Simplicity and dignified display should govern designs of this kind. We do not consider the display at all good. Too much prominence is accorded the address line and not enough force to the business engaged in.

Charles M. Berkheimer, Connellsville, Pennsylvania.— Yours ads. are all good. The display is forceful and the ads. attractive.

A. F. Lewis, Fremont, Nebraska.—We have no criticism to make on your specimens. They are good as to composition and design.

S. F. Parker, Rock Island, Illinois.— Cover-page well designed and displayed. Color-scheme could have been more harmonious.

Don R. Bennett, Carson City, Michigan.— Specimens neat, artistic and good as to display and whiting out. Wedding invitation very good.

The J. A. Showalter Company, Dalton, Georgia.—The Brumby catalogue is a first-class piece of work in every way. It does you credit.

Tribune Publishing Company, Scranton, Pennsylvania.— Booklet well designed, pleasing and artistic. The cover is especially attractive.

William B. Brown, Kansas City, Missouri.—Your commercial headings set in Blanchard are certainly up to date, well displayed and artistic.

Will Crombie, Brattleboro, Vermont.—We have seldom received a parcel representing so varied an assortment of

specimens that was so uniformly artistic as those now before us. They are very artistic and we congratulate you on your proficiency.

F. E. Rathbun, Mountain Lake Park, Maryland.—The composition, especially on the ads. of the Mountain Chautauqua Program, is very good.

J. S. Thompson, Ashland, Kentucky.—Your reset heading is a decided improvement over your reprint copy. It is a very neat and creditable heading.

The French Broad Press, Asheville, North Carolina, sends us two very artistic and attractive brochures. The work is all that could be desired.

Mohr & Carter, Bellefontaine, Ohio.—Your August blotter is very artistic. It is one of the most unique and attractive blotters that we have ever seen.

W. S. Terry, Portland, Michigan.— Specimens good as to design and composition. In every instance you have made improvements over reprint copies.

George A. Miller Printing Company, Des Moines, Iowa. Your work is certainly artistic and fully up to the times. We consider it good print-shop advertising.

L. R. Tracht, Galion, Ohio.—Your specimens are up to date and artistic in every respect and you deserve praise for your good work. We reproduce the copy for the Sponhauer

OFFICE OF
H. C. SPONHAUER,
Gas, Steam and Hot Water
FITTING.
General Repair Work.

ENGINEERS' SUPPLIES,
BRASS GOODS, and
PIPE FITTING.

Galion, O.,.....

No. 3.

GAS, STEAM AND WATER PIPING AND FIXTURES..

H. C. SPONHAUER
316 EAST MAIN STREET BELL 'PHONE 1701

MACHINE AND BOILER WORK
A SPECIALTY

ENGINEERS' SUPPLIES AND BRASS GOODS

GALION, OHIO._____190__

No. 4.

note-head, specimen No. 3, and the heading as reset by you, specimen No. 4. The contrast is so great that comment is unnecessary.

H. R. Cotter, Cleveland, Ohio.—We fail to see anything that would justify criticism on your invitation. We think it a very good and neat piece of composition.

Lisle R. Morehouse, Washington, Iowa.— Letter-head and envelope corner excellent. You made a decided improvement in the brochure over your last year's effort.

A. A. Risendorph, Kent, Washington.—Your specimens are neat, but not out of the ordinary. You should try to get away from the old long-line-short-line plan of display.

Matt Hamilton, Jr., Lodi, California.—Your ads. are well displayed and attractive. Considering everything, we do not think you wasted any time in the composition.

D. H. Bower, Buchanan, Michigan.— Specimens quite creditable and well displayed. We would not employ the Schoeffer initials as frequently as evidenced by your specimens.

Henry G. Meyer, Litchfield, Minnesota.— Specimens well designed and good as to display. Be careful of your color-schemes. They are a little crude, especially the *Review* envelope corner. The ornaments worked alternately in red and blue give the job a bad appearance. Otherwise the job is all right.

N. Rosenauer, New York.—We do not approve the design on your envelope corner. The design is not up to date and the rule-work scroll requires too much time in construction.

Arthur A. Whitbeck, Springfield, Massachusetts.—Your specimens are of an artistic and very attractive kind. We reproduce the reprint copy of the Lumyunsky card, specimen

L. LUMYUNSKY & CO.,
WHOLESALE DEALERS IN
SHODDY & FLOCK MATERIALS.
Cotton, Woolen and Wiping Rags
ALSO METALS, RUBBERS ETC.
31 SHARON STREET, SPRINGFIELD, MASS.

No. 5.

No. 5, and the reset example, No. 6. There is about as great a contrast between these two specimens as any we have ever seen. It is a case of "way back" and "up to date." The contrast is sufficient.

P. Domann, Clinton, Iowa.— Bill-head good as to balance and whiting out, but would have been improved by the substitution of a Jenson line for main display instead of script.

G. A. Rensch, Greenville, Illinois.—Type employed on the Heaton business card is too large, and the balance is not good. Other specimens quite creditable as to design and display.

Carroll C. Allen, Glencoe, Minnesota.—Taken as a whole, your specimens are quite good. It is plain to be seen that you do the best work possible with the material at your command.

Howard C. Keeler, South Norwalk, Connecticut.—Your specimens are all excellent and artistic. The embalmers' printed matter is of the right kind and appropriately treated.

Robert J. Stein, New York.— Foster bill-head first-class in every respect. Reynolds job shows improvement over reprint copy. Other specimens well displayed and attractive.

W. S. Rowley, Westfield, Pennsylvania.— Bill-head very good as to design, but the border around the panel is too heavy for the type employed. Poster well and forcefully displayed.

JOE LUMYUNSKY & CO.
31 and 39 Sharon Street, Springfield, Mass.

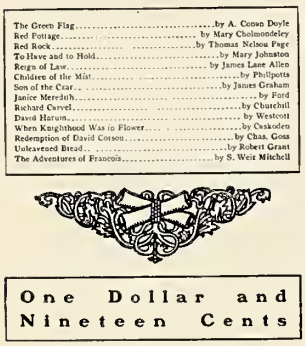
WHOLESALE DEALERS IN
Shoddy and Flock Materials
COTTON, WOOLEN, AND WIPING RAGS
ALSO METALS, RUBBERS, BOTTLES, ETC.

No. 6.

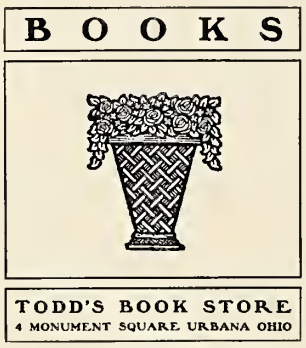
Estill Carpenter, Owensboro, Kentucky.—The word "menu" is the term or word for "bill of fare." The word "dinner" is not superfluous in connection. We are usually served with breakfast, lunch and dinner. This being the case,

it is rather necessary that the menu should state for which meal it is intended. Your specimens are neat and quite creditable.

Will Poland, Urbana, Ohio.—You are certainly to be congratulated on the artistic merit of your work. There is not a bad specimen in the entire collection. We reproduce your folder, "Books," specimens Nos. 7, 8 and 9. We consider this one of the best specimens you have ever submitted. Of course, we know that you did not have duplicates of some of the ornaments and were, therefore, unable to employ them in that manner. The ornament on the first page is a trifle too large, and we know you would have employed a duplicate of the lamps shown in specimen No. 8 instead of the flower-pots if you had them. The rules and side-notes were in red, balance in black.



No. 9.



No. 7.



No. 8.

The Cream of Recent Literature

The Lippincott Company, Philadelphia, Pennsylvania, have issued a very neat booklet, specimen No. 12, which is the work of the Franklin Printing House, Philadelphia. The cover is a trifle too plain, but the inside pages are very good.

Myron D. Moulton, Stuart, Iowa.— Blotter good and well designed. Other specimens very creditable as to display. You should strive to make better joints at corners of your rule-work.

Will Johnson, Clarion, Iowa.—Your note-head shows a decided improvement over the reprint copy. The only criticism we have to make is on the ornaments employed. They are too large.

Tony Ferlet, San Antonio, Texas.—Your label-work is certainly very well done. Blotter neat, well displayed and attractive. Taken as a whole, your other specimens are creditable.

James A. Evoy, Kemptville, Ontario.— Considering your equipment and the difficulties under which you labor, your work is quite creditable. Some of your specimens are very well designed.

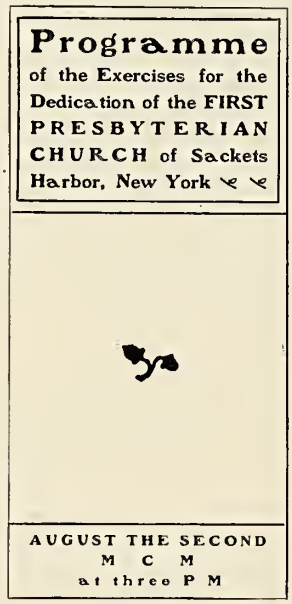
Charles W. Retzer, Rochester, Pennsylvania.—Your specimens show a good way in which the printer can advertise his business and remind his customers that he is about out of printed matter.

E. B. Ault, Equality, Washington.— Considering your age and experience, your specimens do you credit. They show that you mean to study and perfect yourself. Use small type for unimportant wording and avoid too large type for display lines on commercial work. The type employed for the secondary reading matter on the Equality Colony letter-head is too large, but the general plan is good.

The C. M. Krebs Company, New Albany, Indiana, manufacturers of gutta-percha tint-blocks, have gotten out a very neat circular, the work of F. R. Baker Printing House, New Albany, Indiana.

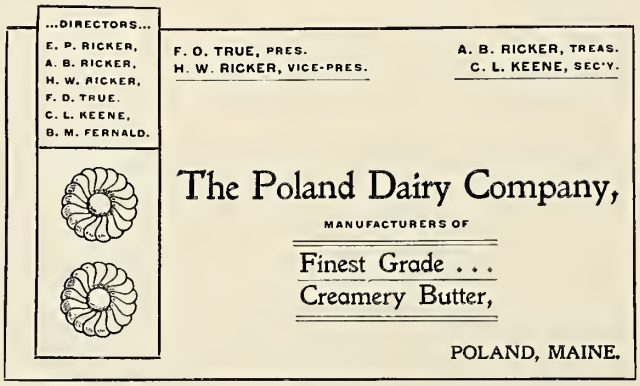
Parlin & Orendorff Company, Canton, Illinois, are doing some clever advertising, which is the work of Mr. Kenny, who has charge of their printing department. The work is first-class in every respect.

Fayette M. Herrick, Watertown, New York.—We reproduce your program title-page, specimen No. 10. The design is pleasing and out of the ordinary. We wish to call your attention to one point. You should have accorded the word "Dedication" the same prominence that you gave "First Presbyterian Church." This is not a matter to be lightly passed by with the excuse that "There was not room for a cap. line." It is of the utmost importance that display lines make sense and above all to not allow them to be misleading. Have them tell their story in a straightforward, businesslike manner. Your other specimens are excellent and creditable.



No. 10.

A. L. Chipman, Poland, Maine.—We reproduce your Poland Dairy Company card, specimen No. 11. It is excellently



No. 11.

well designed and good as to display. We suggest that all the officers' names should have been enclosed in the panel with the names of directors. The directors are of just as much impor-

tance as the officers, and it would have been better to have had all names of the official board grouped together and to have omitted the ornaments. Your other specimens are very pleasing.

Moore Printing Company, Texarkana, Arkansas.—We reproduce the copy of title-page of Texarkana Business College, specimen No. 12, together with the job as reset by you, specimen No. 13. Certainly the contrast is very great. In the No. 12 specimen we see an attempt to make every line a dis-



No. 12.

play line. We have repeatedly called attention to this practice. Good results are very seldom realized on this plan. We might go on and tell many other things about this faulty job, but we know our readers are competent to judge for themselves. The border around the central panel of the No. 13 specimen is a trifle too heavy. Other specimens very neat and creditable.

Roland C. Stovel, Chicago, Illinois.—Your composite design is excellent and very artistic. The design is too large for us to use as an illustration or we would reproduce it. It is worthy of reproduction.

Karl C. Miner, Montague, Massachusetts.—Your set of stationery for your own use is neat, creditable and harmonious as to stock and ink, but we believe you could have gotten it up in a more modern style.

L. A. Morgan & Co., Americus, Georgia.— Cover-page excellent as to design and display. Too much work on your letter-head for the results obtained. We would urge you to employ more simplified designs.

H. C. Pressler, Jr., Albion, Indiana.—Your specimens are all very creditable. The display is neat, balance and whiting out correct. You made decided improvements in every instance over the reprint copies of jobs submitted.

C. A. Neal, Williams, Arizona.—You made an improvement in the Tolfree card when you substituted one-point black-face rule for the light rule used on first specimen. The card is well balanced and the display good.

Fred N. Dunham, White, South Dakota.— Blotters very creditable, but we believe you can do better. They could be more forcefully displayed. While the color-work on the blotter which you refer to is all right, and demonstrates your resourcefulness, yet we do not think the results justified the expenditure of so much time. Certainly it is not practical from a financial standpoint.

K. M. Dickson, Thurmond, West Virginia.—You employ too large type on some of your commercial specimens. Blotter and Coal Company letter-head are your best specimens. These are very good. Others only ordinary.

W. B. Conant, Concord, Massachusetts.—Your letter-head would be much improved by the omission of the fancy border band. This is the only criticism we have to make. Otherwise the heading is first-class. The flyer is very good.

F. J. Schwarz, Philadelphia, Pennsylvania.—Your specimens are quite neat. We see no reason, with the proper amount of study and close application to your work, why you can not become a good, up-to-date job compositor.

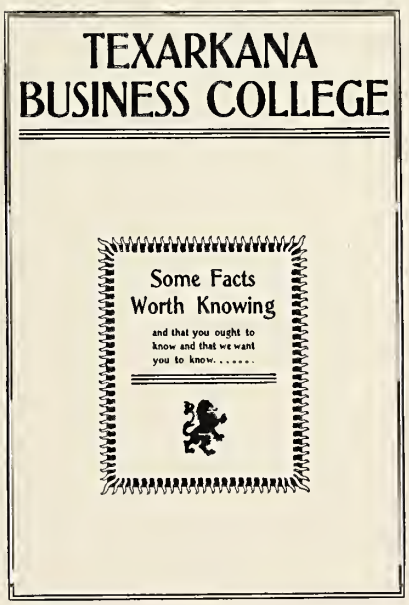
T. Burr Thrift, Bellefontaine, Ohio.—You should certainly be gratified with the work on your amateur magazine, *The Lucky Dog*. The work is not only a credit to you — an apprentice — but would be a credit to some who are graduates.

Will O. Upton, Placerville, California.—The type you mention is large enough for cards of that size. Your other specimens are neat, but we have had better specimens of your composition, with the exception of the envelope corner, which is excellent.

H. Jorgensen, Britton, South Dakota.—Your blotter is all right. The stair-step display on the front cover-page of booklet is not good. Smaller type should have been employed for the unimportant reading matter in the Alpin ad. The other ads. are very creditable.

P. J. Coe, Stillwater, Michigan.—The trouble with the Atwood bill-head is that it is too radical a change from what your customer has been in the habit of using. The job is set on up-to-date lines and is a more artistic heading than the one the firm has been using.

L. P., Manistee, Michigan.—Ads. all well displayed and very creditable. The Wangen ad. might have been more forceful in the matter of display. But it is a poor plan to attempt too many display lines. We do not see this fault in your ads. We mention this to keep you from it.



No. 13.

J. E. Tonkin, East Hamilton, New York.—Your specimens are not up to the present standard. You employ too large type on your commercial specimens. For example see your Taylor

note-head and envelope. Don't try to display every word and line. Pick out the portions that should be displayed and employ small type for the remainder.

C. W. Luse Printing House, West Fairview, Pennsylvania.— Specimens quite neat, but they are not designed on new lines. Plain rules are more in demand now than fancy metal borders for panel-work. Sorry that we located you in the wrong city in the May Inland Printer.

Specimen "D" was forwarded to us from a firm in Virginia. This is not shown on account of its typographical merits or faults. Our readers can judge of this for themselves. It is one of the most audacious pieces of advertising we have ever seen. It is a forcible illustration of one of the causes of

The Best Place to Get **Married.**

Gretna Green, At PELHAM, N. C., Is the Best Place For a Quiet Marriage.

License, Board, Lodging and a Preacher can all be found in the same building.

Only 8 miles by Rail from Danville, Va.

"D."

"marriage being a failure." When a minister of the Gospel will stoop to be a party to such things as this it is time to place him in his proper light and prevent him from officiating at weddings.

Charles S. Pease, Elgin, Illinois.— Neatness, forceful display and good designs characterize the specimens you send. The pressman should make the rules print at joints if properly locked up. There was not sufficient impression on the rules in question. Should have been underlaid at corners.

Butcher & Biggers, Ennis, Texas.—We would advise the omission of the silhouette figures on your letter-head. Otherwise it is excellent. The extra work indicated in pencil on your envelope corner would not have justified the expenditure of extra time in the results obtained. Other specimens very good.

Roy Anderson, Greenville, Texas.—Your specimens are all right as to plan in nearly every instance, and yet quite a number are faulty. We reproduce one of these, example "E," in order to correct a common error among beginners in paneled

Greenville, Texas, 190

M

In Account With

The Harrison Book Company,

News Dealers. | Booksellers and Stationers.

"E."

work. This heading is cut up into too many panels. There is no excuse whatever for the lower center panel. There should have been but two panels in the entire heading. It is well enough to cut off the upper portion from the display matter, but when it comes to introducing vertical lines in the manner shown in this example, it ruins the effect of the rule-work and invariably kills the design. The ornament is in bad form and utterly meaningless, and there should be no periods employed in order to balance the matter in the lower left-hand panel with that in the right-hand panel. The matter in these two panels should be transferred to the panel containing the firm name. If necessary to fill the heading, another blank line could be added in top panel and more liberal whiting out indulged in.

U. A. McBride, Warrensburg, Missouri.— It is impossible for us, in our limited space, to review separately so large a number of specimens as you send. The best way is to send two or three specimens at a time and send more frequently. Taken as a whole, your specimens reflect much credit and are very neat and attractive.

W. P. Delaney, Baldwinsville, New York.— Considering your experience on job composition, we think you do very well indeed. Your work shows that you study, and for this reason we feel sure you will come out all right. Send specimens frequently for criticism, but send few at a time. You will gain more by this plan. Cover-page artistic.

A. H. Crowther, Osage, Iowa.—We reproduce the reprint copy of the Hathawaye note-head, specimen No. 14, and the heading as reset by you, specimen No. 15. The No. 14 heading is not up to date, the balance is not good and the type

W. C. HATHAWAYE,

Fruits, Confectionery, Cigars and Tobacco.

Clear Lake, Iowa, 190

No. 14.

Ice Cream and Soda Water — Tobacco and Cigars

W. C. HATHAWAYE

Fruits and Confectionery

Clear Lake, Iowa, 190

No. 15.

employed is too large. We also know that it required more time to set No. 14 than it did No. 15. The contrast is so great that we deem further comment unnecessary.

Harry C. Nagle, Boyertown, Pennsylvania.—Your specimens are only ordinary. Too much time was consumed on the Standard Hosiery bill-head and the results were anything but satisfactory. The Nagel heading is better, but as the customer ordered it the way you set it, you could do nothing else. You should study and get your work up on a better line.

George W. Nagle, Allentown, Pennsylvania.—Your letterpress specimens are very artistic. Your brochures, booklets and cover-pages are up to date as to design and composition. We would not advise you to waste your time on the tint-block and rule-bending designs. That is not your forte. The cuts in colors have a cheap appearance. Abandon the scheme and forget it. Confine your efforts to such work as the booklets

and cover-pages referred to. Your cards are also good, with the exception of the poor attempt at engraved card. Do not see how many colors you can use. Employ few and have them dignified and harmonious.

E. W. Jobe, Little Rock, Arkansas.—The Cotter letter-head is by far your best specimen. This is a very neat and dignified piece of composition. There are too many faces of type employed on the Hall heading. The statement is modeled on too old-fashioned lines. The sentence in the panel on your note-head is not in good form and is out of place on your stationery.

J. L. Whitton, Almogordo, New Mexico.—The presswork on the half-tones you refer to is as good as could be expected when the finish of the paper is considered. The paper is not suitable for first-class half-tone work. The brown ink was worked too thin and there was a slight slur, caused, probably, from a "baggy" tympan or a rocking platen. Your composition is good and up to date.

A NEWSBOYS' OUTING.

There are numbers of ways to successfully conduct a newspaper. An innovation by a country editor was that of C. L. Lee, of the Charleston (Ill.) *Daily Courier,* recently. On August 15 Mr. Lee brought his newsboys, nine in number, to Chicago for a two days' trip. The boys' ages range from eight to thirteen years, and it was an eventful two days in the youngsters' careers. Beginning with the start from home, a complete program had been planned in advance, and nothing was neglected to give the boys a royal good time. For five years it has been Mr. Lee's custom to give his newsboys outings or dinners, at least twice a year, and it is needless to say that the *Courier's* delivery is as near perfect as it is possible to have. We show Mr. Lee and his boys herewith. Started six years ago, the *Courier* has enjoyed phenomenal success under Mr. Lee's management, and he attributes much of it to a perfect delivery system which he makes possible by maintaining between his newsboys and himself a most kindly feeling of respect. He treats the boys well and he gets good service in return.

ENCOURAGE THE ENGRAVING HOUSES.

Irving L. Spencer, well known in advertising circles, not only in Chicago but throughout the country, in a recent letter has this to say concerning the question of illustration:

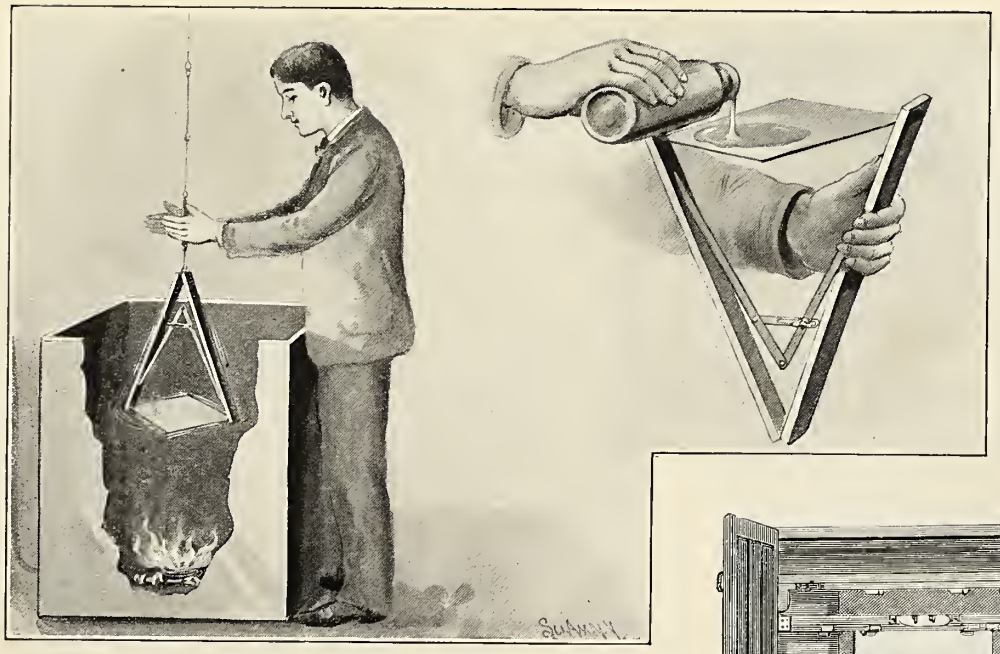
"It has been my experience, and I believe I am right in saying that it is the experience of other newspaper advertising men of Chicago, that the illustration of advertising has done much to increase our business. In the matter of the local dry goods stores it has encouraged them to use more space and to use space oftener, because they found that the illustrations made sales for them. As one man expressed it: 'It is sending your show windows out to the people instead of waiting for them to walk by.' The advertising of proprietary articles has become far more effective since illustration has reached its present excellence. I find it easier to land a customer when he is certain that he can display some picture that will show his goods or the use of them. The work of the engraving houses has done much to increase our sales in the last two years. It is undoubtedly right for the advertising departments of all newspapers to foster and encourage the engraving house that gives attention to the making of illustrations and cuts for the use of newspaper advertisers, as it is most certainly to the paper's interest."

Advertisers, printers, advertising men, merchants, business houses — in fact any firms or individuals wishing to push business, can take a hint from Mr. Spencer's statements. There is no doubt as to the advisability of spending money with the engravers as well as with the printers when publicity is desired. Of a truth "a cut's the thing."



AN ILLINOIS EDITOR AND HIS NEWSBOYS.

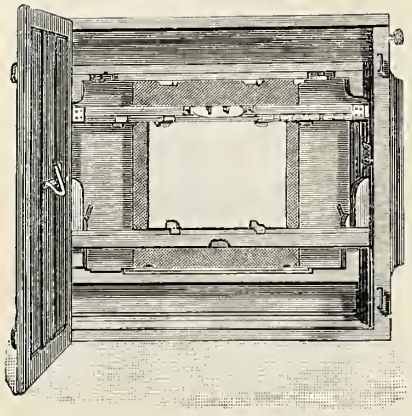
Robert Crews. C. L. Lee. Harry Morgan. Clarence Morgan. Walter Ficklin. Dan Moore. Ben Straley. Bernard Rice. Tom Moore. Alex. Griffith.



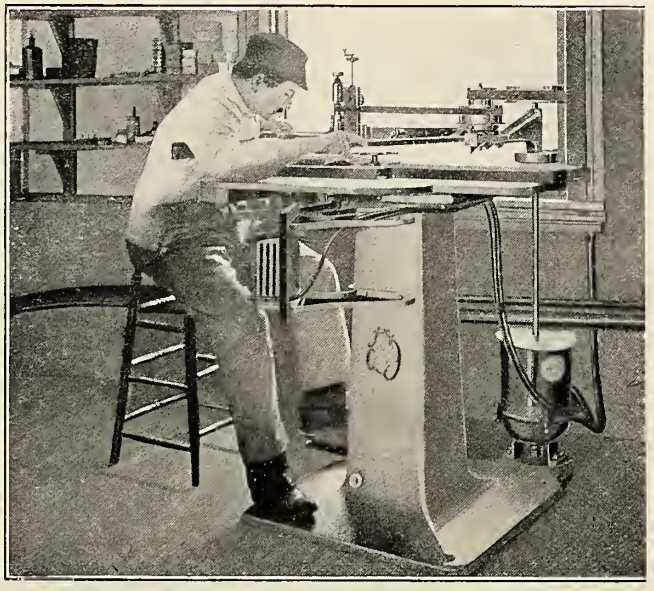
WHIRLING THE SENSITIZED COPPER PLATE.



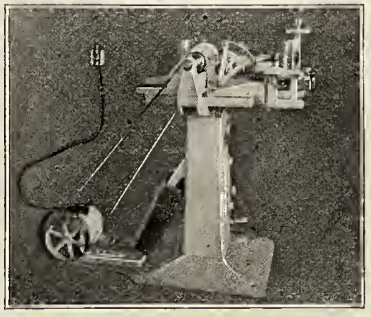
FINISHING THE PLATES.



THE PLATEHOLDER.



ROUTING THE PLATES.



BEVELING MACHINE.

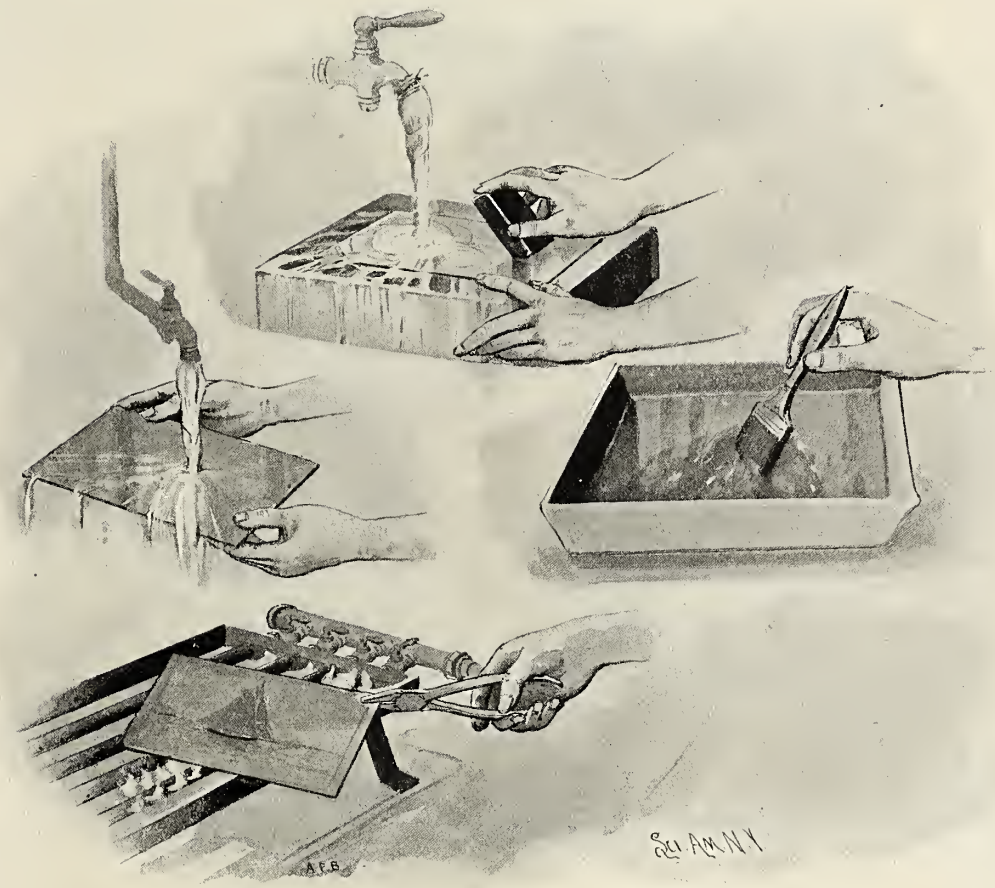


FINISHING AND PROVING THE PLATES.

THE MAKING OF A HALF-TONE ENGRAVING

THE MAKING OF A HALF-TONE ENGRAVING.*

THE general introduction of photomechanical engraving processes has wrought a revolution in the publishing world. Possibly it has not been as far-reaching as regards books, as in the case of periodicals, but it has changed entirely the character of many magazines and weekly papers, and now it is possible even for daily papers to make half-tone plates which are adapted for printing on octuple presses in a space of time which a few years ago would have seemed nothing less than marvelous. The new processes have permitted of double and treble the number of illustrations being used, owing to their comparative cheapness. As for the quality of the work, it is safe to say that these processes should be used to the exclusion of all others for reproducing works of art and certain classes of subjects in which the interposition of artists or artist-artisans is not desirable.



Developing. Burning in. Polishing. Etching.

VARIOUS STAGES IN THE TREATMENT OF THE COPPER PLATE.

The very general adoption of the half-tone process for the illustration of high-class periodicals and books practically sounded the death-knell to wood engraving, which is fast becoming almost a lost art, having comparatively few exponents of note at the present writing, so that in a few years wood engraving will be practiced, perhaps, only in art schools.

Omitting a historical outline of the steps by which the half-tone process has been developed, we will proceed at once to describe a thoroughly modern process establishment, taking up the various steps in the making of a half-tone plate, from the time the copy is placed before the camera until a reproduction of it is printed in the periodical. The plant which we have selected for the purpose of illustration is located on the fourteenth floor of a building devoted almost entirely to printing, and being next to the Brooklyn Bridge the building enjoys remarkable advantages as to light. When the copy, which is usually a photograph or a wash drawing, is brought into the establishment, the requirements of the customer as to time of delivery, character of plate, fineness of screen, proofs, etc., are entered upon numbered cards, which are temporarily filed away (to later receive data as to size of plate and cost of making), the operative data on the cards being noted upon slips which follow the plates through the various stages of manipulation in the shop. If the photograph needs retouching it is sent to the retouching room, where several artists are employed. The retouching of photographs is practically a new profession, and the results which are obtained by this treatment are very remarkable. On a machinery subject it is possible for the retouching to exceed in cost five or ten times the expense of making the plate.

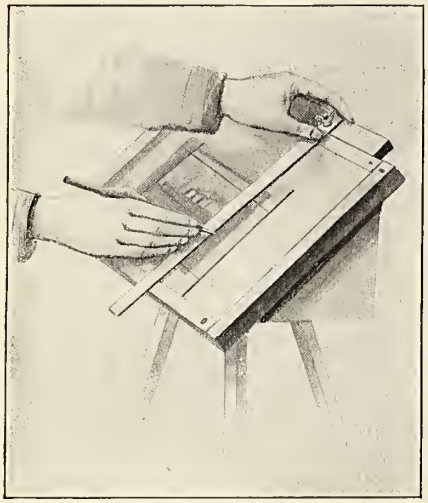
The copy is taken up to the photographic gallery, which occupies a mezzanine story immediately under the roof, where both daylight and electric light through powerful arc focusing lamps are available, the latter being used chiefly on cloudy days.

The first step in the production of the half-tone plate is the making of the half-tone negative, which differs from the ordinary dry-plate negative in that the half-tone image is recorded in the shape of a series of dots and spaces due to the use of a finely ruled glass screen. The camera beds are made very long in order to obtain the proper reduction in cases where the copy is large and the desired plate small. The copy is fastened to the copy board, which stands vertically at right angles to the runway at one end of the camera bed, the latter being adjustably

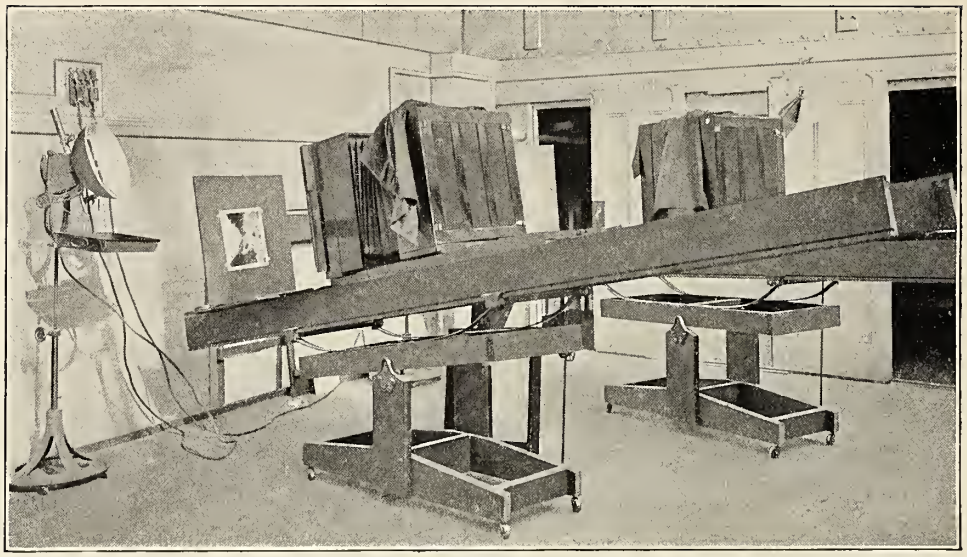
machinery subject it is possible for the retouching to exceed of the springs being to absorb vibration, or, to put it in another way, to insure the simultaneous vibration of the camera box and copy, so that the relation of one to the other is absolutely the same throughout the time of exposure. Having moved the camera box back and forth along the bed until the image is of the desired size, the camera box is then firmly secured to the bed by a turn of a binding screw and the image is brought into sharp focus on the ground glass. The photographer is now ready to prepare his wet-plate, the wet-plate process being particularly adapted for photoengraving purposes, owing to the facility with which it can be manipulated to get desired results. He takes a perfectly clean piece of glass, previously albumenized, free from dust, and flows over it an iodized collodion, obtaining an even coating by allowing the collodion to run off at one corner of the glass.

When the collodion sets, the plate is then sensitized by placing it in a silver nitrate bath. When sensitized the plate

*From the *Scientific American*.



SQUARING THE FILM.



THE PHOTOGRAPH GALLERY.

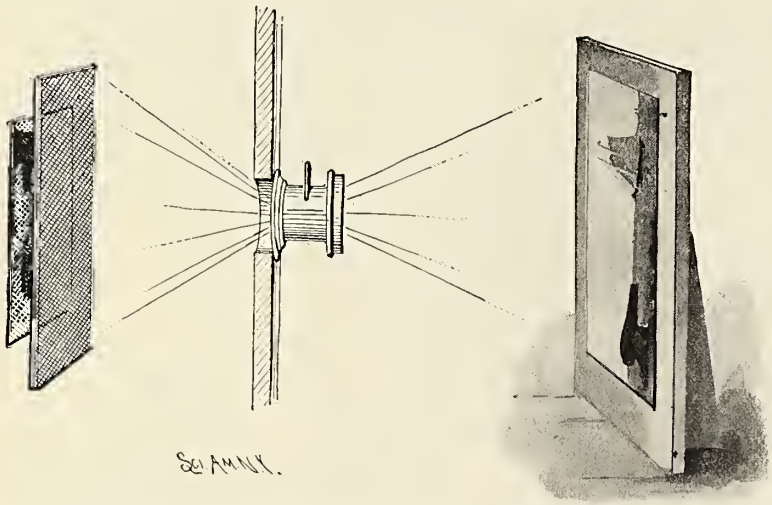
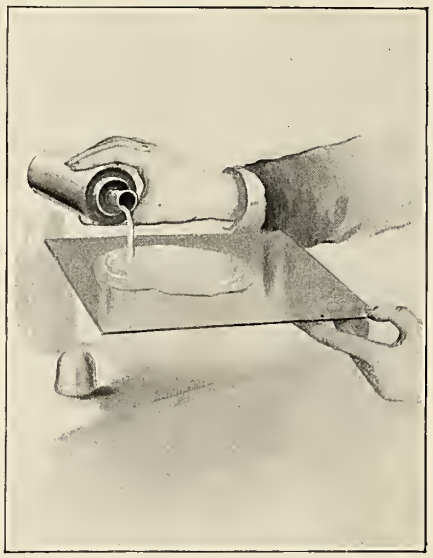


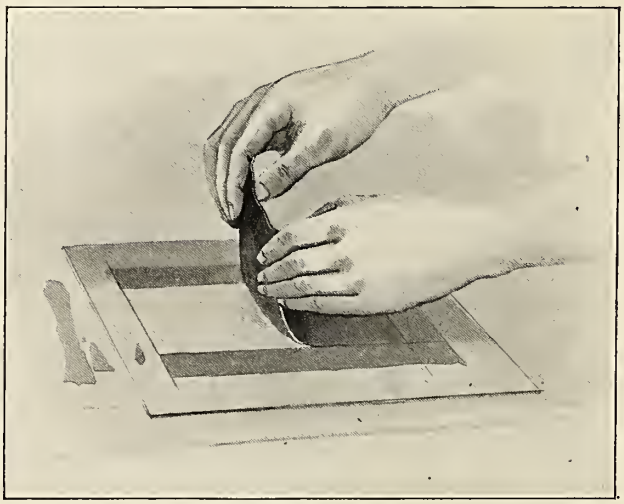
DIAGRAM SHOWING THE RELATIVE POSITION OF PLATE, SCREEN AND COPY.



FLOWING WITH COLLODION.



PRINTING WITH THE ELECTRIC LIGHT.



STRIPPING THE FILM.

THE MAKING OF A HALF-TONE ENGRAVING.

is put in the plateholder and is then ready for the exposure. The process plateholder is of special construction and is adjustable so as to hold any size plate up to the limit for which the camera was designed. The holder also contains the ruled screen which is placed at a very short distance from the sensitized plate, between the latter and the lens, as indicated in the accompanying diagram. This diagram also serves in a measure to show how the production of the dots of the half-tone negative is effected.

The half-tone screen is made up of two plates of glass that have been carefully ruled on one side, the plates being cemented together, ruled side to ruled side, in such a way that while the lines are ruled diagonally across each plate, the lines of one plate run at right angles to those on the other when the two plates are put together, producing a mesh representing from eighty to two hundred and fifty lines per inch. In making half-tone plates the coarseness of the screen employed depends upon the use for which the plate is intended. For a large number of periodicals the one hundred and seventy-five line screen is one which gives general satisfaction, that screen having been used in making the engravings which accompany this article.

The dot in the half-tone negative represents the double effect of the screen and the diaphragm, which is inserted in the tube of the lens. The forms of some of the diaphragms are jealously guarded by photoengravers. Square and round hole diaphragms, as well as many other types are employed, the kind of diaphragm used depending upon the effect desired in the negative. When the print from the half-tone block is examined, it will be found that the size of the dots and spaces vary, the dots being smallest in the high lights of the picture, growing larger in the dark portions, the inter-spaces growing correspondingly small, and disappearing entirely in the absolutely black parts of the picture. The form of the dot can also be modified by the use of different intensifiers. The first diaphragm to be used having been inserted in the lens-tube, the plateholder having been secured in place and its slide drawn, the cap is removed from the lens and the exposure begins, the time of the exposure depending upon the character of the copy, intensity of light, effect to be secured, etc. At night or when daylight is not sufficiently strong, electric light is used.

Having been exposed, the plate is taken to the darkroom and developed, the kind of developer used depending upon the judgment or particular practice of the operator, the expert varying his manipulation with different subjects within surprisingly wide limits. The image appears in about five seconds, and the plate is fixed with a solution of potassium cyanide. If the negative is not of the required density, it is intensified. The negative is allowed to dry, when it is coated with a solution of rubber, and this coating is followed by another of collodion for the purpose of securing greater body in the negative to permit of its being handled. In order to secure a printed image like the copy it is necessary to reverse the negative. Should the negative not be reversed then the right-hand side of the printed proof would represent the left-hand side of the photographic copy. This is done by stripping the film from the plate. The glass is placed in a specially designed "squaring frame" having squared metal edges, and after adjusting the T-square and squaring the negative, as shown in one of our engravings, the portion of the film which it is desired to transfer for printing is cut with a sharp knife, so that when placed in an acid bath for the purpose of loosening it from the glass the desired portion may be readily removed, reversed, and transferred to another and thicker glass plate, which is used in printing the picture on the sensitized copper.

The copper plates come already polished, but it is necessary to give them a high finish before using. This is accomplished by rubbing them with willow charcoal and water. The copper plate is dried and coated with a sensitized solution, which is flowed on in the same way as the collodion was on the glass plate. The copper plate is placed in an A-shaped clamp and the sensitized coating is evenly distributed over the plate by means of what is called the "whirler," the construction of which will be readily understood by reference to the engraving. The clamped plate is hung face downward toward the floor in a large box having a gas stove at the bottom, and is fastened to a swiveled wire support so that it can be whirled rapidly. The motion causes the coating to be evenly distributed by centrifugal action and at the same time plate is dried. The half-tone printing-frame does not differ materially from the ordinary photographic printing-frame, except that it is much more strongly built and is heavier. In the front of the printing-frame there is a sheet of plate glass about an inch thick. The negative is placed in the printing-frame next to the front glass with the face of the negative in contact with the sensitized copper plate. The back of the printing-frame is then secured and by means of a number of hand screws great pressure is applied so as to hold the copper plate in the closest possible contact with the negative. Either daylight or electric light can be used for printing. One of our engravings shows the latter method, the required exposure with electric light taking more time than with daylight. When the plate is taken out it is placed under a jet of running water, by which means the image is developed. Following development the copper plate is gripped with a pair of pliers and held over a gas stove, as indicated by one of our illustrations, for the purpose of "burning in" the image, after which process the plate is placed in an etching bath of chloride of iron, wherein it receives the first etch. What are termed flat proofs of the plate are then made on a "Washington" hand proving press, and if the flat proof indicates the presence of those qualities in the plate that have been sought, the plate then passes to the "router."

In the case of a vignetted subject, where the tint is allowed to die away around the edges, the plate is clamped in what is called a "routing" machine which is designed to give a speed of three or four thousand revolutions per minute to a small cutter whose section is varied according to the part of the work it is intended to perform. The routing machine, like all the other machinery of this establishment, is run by an independent electric motor. The router follows around the edges of the tint, cutting away all superfluous metal. Except in the case of silhouettes, there is little routing in subjects which are not vignetted, but in some cases the sky or background of a picture which is defective is removed by the router. In the case of what are known as "square" plates, a bevel groove is run all around the plate at a short distance from the printing edge to allow for securing it to the wooden block on which it is to be mounted, and also to permit of the excess metal being readily cut off.

If an examination be made of most half-tone plates, it will be found that there is a black line bounding them with a white line just inside the black one. Both lines, together with the grooving, are made on the plate by a beveling machine, which is something like a planer and a milling machine combined. The plate is securely clamped to a movable bed, which is moved by hand, planer fashion, so as to bring the plate under a steel graver, which cuts the black line and the white line in the plate. The current is then turned on to the motor, causing a circular beveling cutter to rotate at a high rate of speed. The bed carrying the copper plate is then run under the cutter, which "mills" a groove. This is done with all four sides of the half-tone.

The plate is now ready for the "finishers," upon whose artistic judgment much of the success of the plate depends. The finishers "stop out" or paint out with asphaltum varnish those parts of the engraving which are not to be reëtched. In the accompanying illustration of the finishing operation, the workman on the right is engaged in painting out the locomotive, to the smallest detail, so that the background may be

lightened by reëtching. The finishers take out all imperfections in the plate, improving it as compared with the original copy by means of roulettes, burnishers, and wood-engravers' tools. The extreme high lights are often put in with the engravers' tools, a sample of which work will be seen in the cut of the grooving and scoring (technically styled "beveling") machine, in which the high lights are emphasized by white lines. The high lights of the picture having been reëtched, and the shadows burnished where necessary, in order to secure brilliancy without a sacrifice of the delicate middle tones, a proof of the plate thus "finished" is inspected and passed upon, the full quota of proofs are "pulled," and then the plate is ready for mounting or "blocking." Holes are drilled for the nails that are to secure the plate to the wooden block, which is cut to the proper size, the excess metal being cut away before blocking. Nothing but the best seasoned maple, specially prepared, is used for blocking. Such, in brief, are the many and complicated steps necessary to make a satisfactory half-tone plate. It needs not only a considerable plant, but also expert and conscientious work at every step of the process.



BY F. F. HELMER.

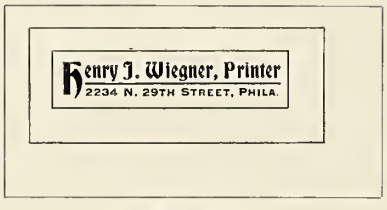
This department is meant to help the printer put his business profitably before the public. It criticises specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

A good novelty is the "Declaration" blotter from the printery of J. D. Monroe, Fall River, Massachusetts.

Here is an envelope from the Hill Printing Company, of Gainesville, Florida, which I did not let pass me unopened.



AN ENVELOPE CORNER CARD.

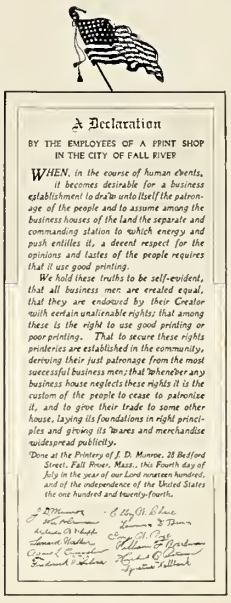


BUSINESS CARD.

The card of Henry J. Wiegner, Philadelphia, is a strong advertisement of style. I would feel great confidence in giving my work to the man I knew chose such dignified form and so carefully adjusted proportions.

"Well-dressed Printing" is a good blotter in red, orange and blue, on pink stock, done by Cunningham & Co., Williamsport, Pennsylvania.

Very appropriately does William Lichtenwalter, of Canton, Ohio, present a half-tone portrait of President McKinley.



A BLOTTER.



A BLOTTER.

It is a portrait slightly different from those we usually see, and being nicely printed is likely to be kept.

Putting the title or some special remark upon the envelope in which you deliver a blotter, calendar or circular, adds much to the effect. It is the only really stylish way to do, and you know millionaires alone can afford to appear behind the times in the matter of dress.

A neat blotter is sent us by the Kansas Company, of Newton, Kansas, with the explanation that it was designed "without any special effort" by C. F. Rannells, foreman of



BLOTTER.

the jobrooms. The calendar is in a style not quite consistent with the rest of the work, but the simplicity of the whole is attractive.

The East Liverpool (Ohio) *Tribune* has a round-cornered "business card blotter" with matter printed on the blotter side. Besides this, it provides for address and announcements on the coated side, and bearing a stamp, goes through the mail. The trouble with this is, that it is small and seems quite used up (by printing) when one gets it.

Fire alarm cards are good advertisements, when you know people will keep them and use them. A very substantial, neatly printed specimen comes from John E. Russell's Sons, Troy, New York. In a week they sent out about one hundred, they say, and had fourteen calls for others. Being good

enough to be sent for, marks a successful advertisement. Specimens can be had, for 5 cents postage, from Messrs. Russell's Sons.

"A Hot One," is the title of a blotter from the Transylvania Company, Lexington, Kentucky. To speak in slang, it is not a very hot one. It shows some originality in the crossing out of the "moving day" on the calendar, which they "know will be hot," but why was not the whole thing printed in a flaming red?

We reproduce "Something to Figure On," the interesting matter printed on front and back covers of desk tablets by the French Broad Press, Asheville:

SOMETHING TO FIGURE ON

A man applied to a merchant for work. He was a skilled workman—an expert. The question of wages was argued for some time, and finally the applicant proposed that he should be taken on trial for thirty days at five dollars per day. "Why," the merchant said, "that would be paying you at the rate of $150 per month." "Well," said the workman, "I'll tell you what I'll do. Start me in at half a cent a day and double the amount each day for the thirty days—that's cheap enough?" "Good enough," chuckled the merchant, "I'll take you at that."

The workman's wages for the thirty days will be found calculated on the back of this pad

WHAT THE MERCHANT LOST IN THINKING TO PAY A MAN LESS THAN HE WAS WORTH

Days	Amt.	Days	Amt.
1	1-2	16	163.84
2	1	17	327.68
3	2	18	655.36
4	4	19	1,310.72
5	8	20	2,621.44
6	16	21	5,242.88
7	32	22	10,485.76
8	64	23	20,971.42
9	1.28	24	41,942.84
10	2.56	25	83,885.68
11	5.12	26	167,771.36
12	10.24	27	335,542.72
13	20.48	28	671,085.44
14	40.96	29	1,342,170.88
15	81.92	30	2,684,341.76

MORAL—Good work is worth a fair price. Cheapness that is apparently absurd is invariably the cause of loss

THE FRENCH BROAD PRESS

32-34 Patton Avenue, Asheville, N. C.

Book and Commercial Printing of every grade and style. First-class work at moderate prices. We give a freshness and originality to all our work. Equipped with the best and newest typefaces and machinery, our work is equal to the best you are sending North to procure. We have ideas, too

MATTER FOR PAD-BACK.

The Moore Printing Company, Texarkana, Arkansas, are the first to acknowledge the use of suggestions in August Inland Printer. They use the Shoemaker's Pegs. "These," they say, "we mailed mostly here in town, and of course, caused no little comment."

It is a clever thing to take an old idea and make something new out of it. On this we have "A Point for Consideration," from the Talbott-Ammons Company, of Des Moines, worked about the much-used pin. It would be impossible to describe it briefly, and interested printers would do well to send stamps with request for a sample of the folder.

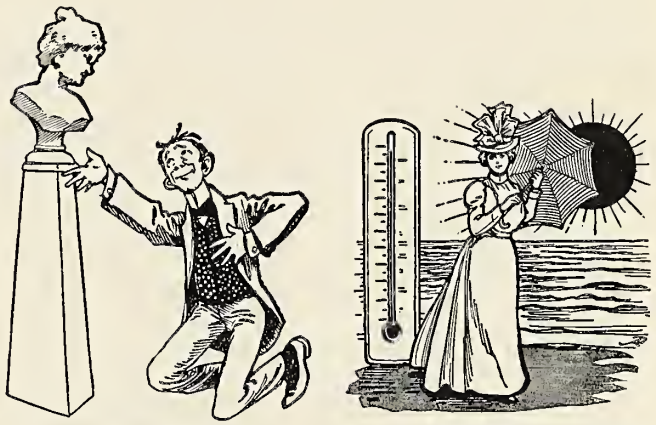
The Keystone Press, at Portsmouth, Ohio, issue a specimen book of good advertising matter, which they send out to customers and those they desire as customers. To others it is 50 cents a copy. They consider the results entirely satisfactory, having thus far secured considerable new work through it. The same concern would like to exchange advertising matter with other printers.

N. A. T. Carrell, of Buffalo, prints a reproduction of the famous picture, "Hailing the Ferryman," with the claim of "Three-Color Process-Printing Our Specialty." The good point of this advertisement is that the other matter on the blotter is confined simply to the name and address in Engravers' Roman, thus leaving the attention entirely upon the effect of the color-print.

The card of Mr. Edward C. Griscom, who is with the J. W. Burke Company, Macon, Georgia, has pasted in the upper left-hand corner a 1900 cent, under the words "Up to Date," and over this quotation in large type: "A Penny for Your Thoughts." The matter of the card is made up of very readable remarks on printing, but it seems to me a fault that it does not play sufficiently upon the words of the title. In an advertisement we are after force, and what is the use of a striking title, if the matter which follows dissipates the attention instead of satisfying the curiosity as to the application. Do not let a pun tempt you away from a good point. It is this which makes many brightly written advertisements powderless.

Starnaman Brothers, Berlin, Ontario, have made a blotter in the long-book shape, described under article on "Cutting Special Shapes," page 641, in the July Inland Printer, but they have missed the opportunity of making the matter printed on it have some point, by reference to the unusual shape. If, instead of the heading, "Vacation Time," they had only said something about "A Package" of their work, or made the label read, "Tonic for Dissatisfied Advertisers," or talked about their work being "Neatly Done Up," there would have been apparent reason in the use of the box shape, and the advertisement would have stuck better in the memory.

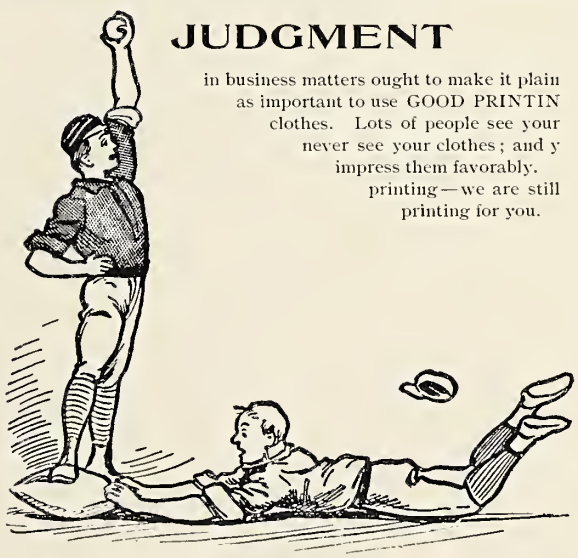
"An Appeal," "Judgment," "It's Not So Warm," are reproductions of an illustrated service supplied to a large number of printers. The designs are easy to print, and in the



AN APPEAL. IT'S NOT SO WARM!

ILLUSTRATIONS FOR BLOTTERS.

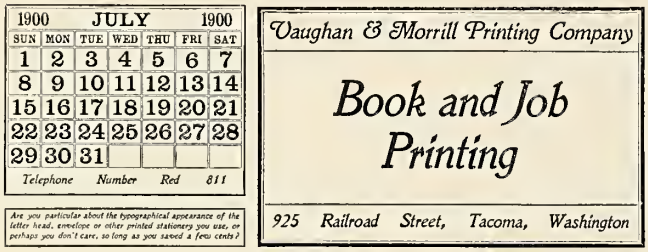
three or four strong colors for which they are intended, the effect is very striking. Printers vary in their wording of these advertisements, but the subjects are good enough to



CUT FOR BLOTTER.

stand a considerable number of variations. I do not think I have seen any with poor matter.

VAUGHAN & MORRILL PRINTING COMPANY, Tacoma, Washington, send a handful of calendar blotters, representing work in 1899 and 1900. The 1900 work is the best. Their style



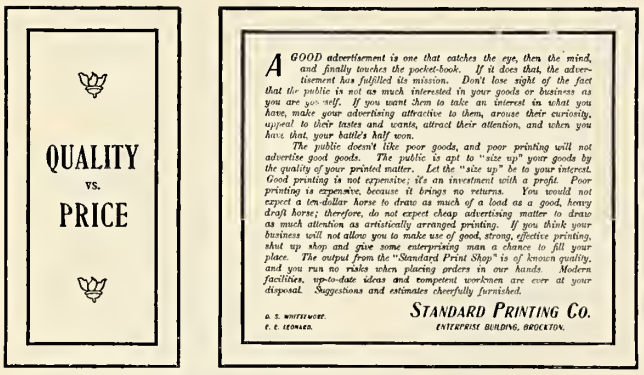
BLOTTER.

is a simple display in one or two type faces only, and the matter, though not brilliantly effective, is straightforward and ought to do good.

D. E. STUBBS, Eaton, Ohio, finds the public appreciative of a blotter containing the explanation of weather bureau signal flags. As people were in the habit of cutting off the end containing his advertisement and tacking up the rest, he placed his name lightly in green across the flags, which, unfortunately, does not well support his title, "Artistic Printer." The name could have been set between lines with safety and better effect.

THREE by nine inches are not common dimensions for a booklet, but they work to good effect in a little collection of envelope, blotter and letter-head specimens, with price list, from the Chipman Printery, Poland, Maine. The cover is one of those spotted papers, a brilliant yellow; the inside a good white antique, with the specimens printed sideways and the lists meandering down the narrow page very appropriately. For its purpose, the shape seems very handy, as well as new and striking.

WHEN printers give up cutting prices, they generally resort to the boast of superior quality in their work. I would that invariably they knew what superior quality is. As to the fact, it is unusual, but indeed refreshing, to find an assertion of high-grade work put forth in an advertisement



INSIDE OF A FOUR-PAGE CIRCULAR.

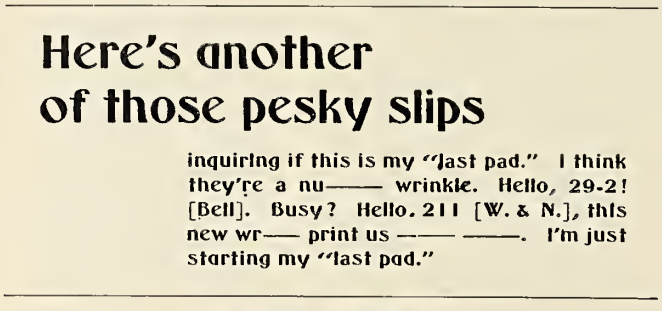
that really shows appreciation and refinement. The Standard Printing Company, of Brockton, Massachusetts, through the services of H. A. Holmes, gives body to this boast and sends us a number of good blotters and a very tasteful folder, on "Quality versus Price."

SPACE does not permit us to describe the following interesting matter as particularly as we would desire: An "After the Fire" announcement of Thomas A. Clark, Minneapolis, brightly written and neatly illustrated; colored blotter designs, printed by Smith Brothers & Company, St. Louis, very striking, but a little irregular in quality; Composite Printing Company, New York, foot-rule blotter, clever variation, but stingy as a blotter and not a firm rule; Limbocker, Thomas & Limbocker, Springfield, Ohio, a strikingly paneled blotter, emphasizing the meaning of "Prompt and Particular Printing"; Fred N. Burt, Buffalo, a watch-shaped folder, to remind customers of the right time to get their printing.

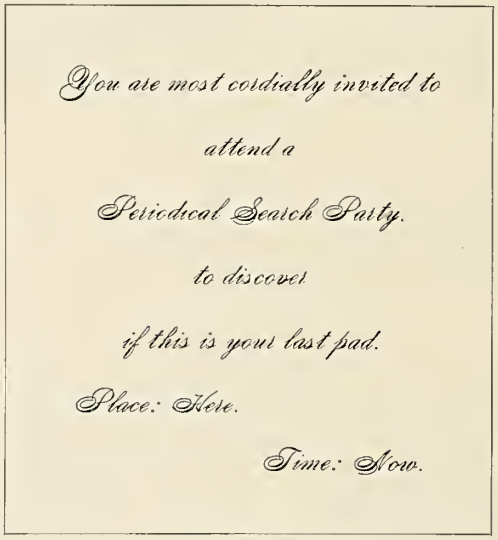
A LITTLE bunch of reminder slips, for placing between leaves at the bottom of pads and tablets, comes to us from the Niles (Ohio) Printing and Publishing Company. "A more



REMINDER SLIP FOR PAD.



REMINDER SLIP FOR PAD.



REMINDER SLIP.

general use of something of this sort," says their Mr. W. C. Brown, "would in time, I think, shift many a 'hurry-up' job on to the time hook." The specimens are all written in a pleasant, slangy style, with occasional bursts of decided originality. We reproduce a few, omitting some that can not be reproduced because of the yellow and red stock on which they are printed.

THE TRIBUNE PUBLISHING COMPANY, of Scranton, Pennsylvania, has put out an attractive booklet, each page illustrated and its matter emphasized by some cut. The pages are not all equally strong in the relation of cut to matter, but some of them are so exceptionally good I do not wonder at the statement that before the books were circulated "the publishers secured two orders for similar jobs, through parties seeing the pages unbound." To find any fault with it in the face of such a proof of excellence only shows how strong

the best parts of it must be. It is bound in a red cover, printed in black and aluminum inks. The design is a girl in a fantastic bathing dress, standing by the sea, over whose silver strand she has just walked, the sun's silver rays radiating in wavy bars behind her. The cover-title beneath the cut is "The Scranton Tribune"; the inside first page title is "Good Printing," made up on a rule-work sign-board. Why under the sun was not the booklet entitled "Dainty Prints," with those three plain footmarks in black across the "silver strand"?

A NEAT mailing slip of large envelope size is printed by the Paragon Printery, Grand Island, Nebraska, with matter beginning:

THE LATE

A. T. Stewart once said: "People go where they're invited." The object of this card is to invite your attention to our printing. We produce good printing and want you to know it, etc.

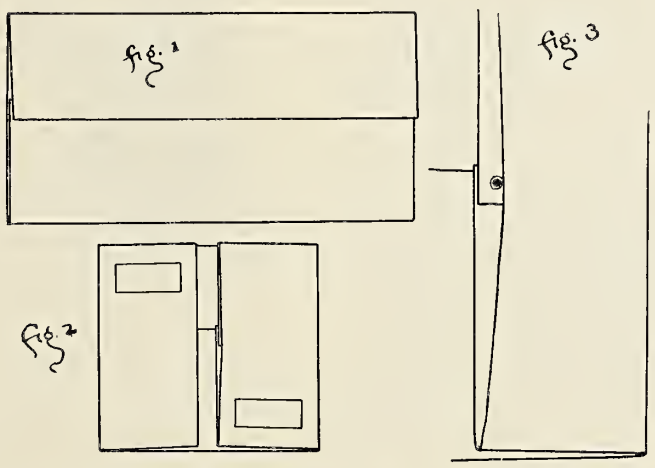
The striking part in it is the placing of the words "The Late" alone in a panel at the head of the slip. This draws attention, but as there is apparently no further reason for this heading, the advertisement is not strong enough to pull after it has got hold.

A PRINTER-MADE POCKETBOOK.

Taking the method of folding paper described for book-covers in last month's INLAND PRINTER, one can see how it is easy to have a pocketbook, or even a portfolio, out of a square-cornered sheet.

Fold the sheet first from top and bottom to the middle, so that the edges lap, as in Fig. 1; then turn the two outer sides not quite to the middle, as in Fig. 2; fold double through the middle. This brings the form very similar to the book-cover (INLAND PRINTER, page 809) without a book placed in it.

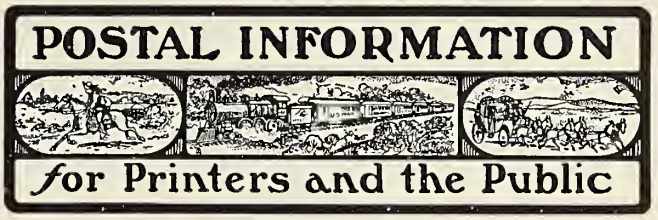
Now, by setting eyelets through two or three thicknesses of the paper, as in Fig. 3, or by pasting the lapping folds



together, the pocketbook can be made more substantial and easier to use.

I would advise printing on the inside, as shown by rectangles in Fig. 2, a little advertisement of some kind, with your imprint or press mark, if you have one that is decorative.

Using a cover-paper that is heavy and strong, and preferably of a dark color, the pocketbook would be a serviceable and handsome gift to your patrons, and it might not be too much to give some of them copies with their own names in gold above the presentation line: "Compliments of Jones, the Printer." Or you might say something like this: "Put your papers in here, unless they are to be printed, when, of course, they should go to John Black, your Printer"; or, "Keep us in mind, and by printing we will help others to keep you in mind. Redline Brothers, Printers."



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

ENVELOPES FOR SECOND-CLASS MAIL.—The Postoffice Department requires that all envelopes inclosing publications mailed at second-class rates shall bear the name of the publication and the words: "Entered at Chicago as second-class matter," immediately under return card, on the address side. Publishers will please see that all future issues of their publications mailed in envelopes comply with this ruling.

CHANGING FROM WEEKLY TO MONTHLY.—J. McE. asks: "I have been issuing a weekly publication for some seven years and have now decided to change it to a monthly; that is, if I may be allowed to do so and still mail at the second-class rates. What steps must I take to accomplish this?" *Answer.*—An admissible publication may change the periods of issue, as from monthly to weekly, weekly to daily, or vice versa, but on such change should receive a new certificate of entry accordingly.

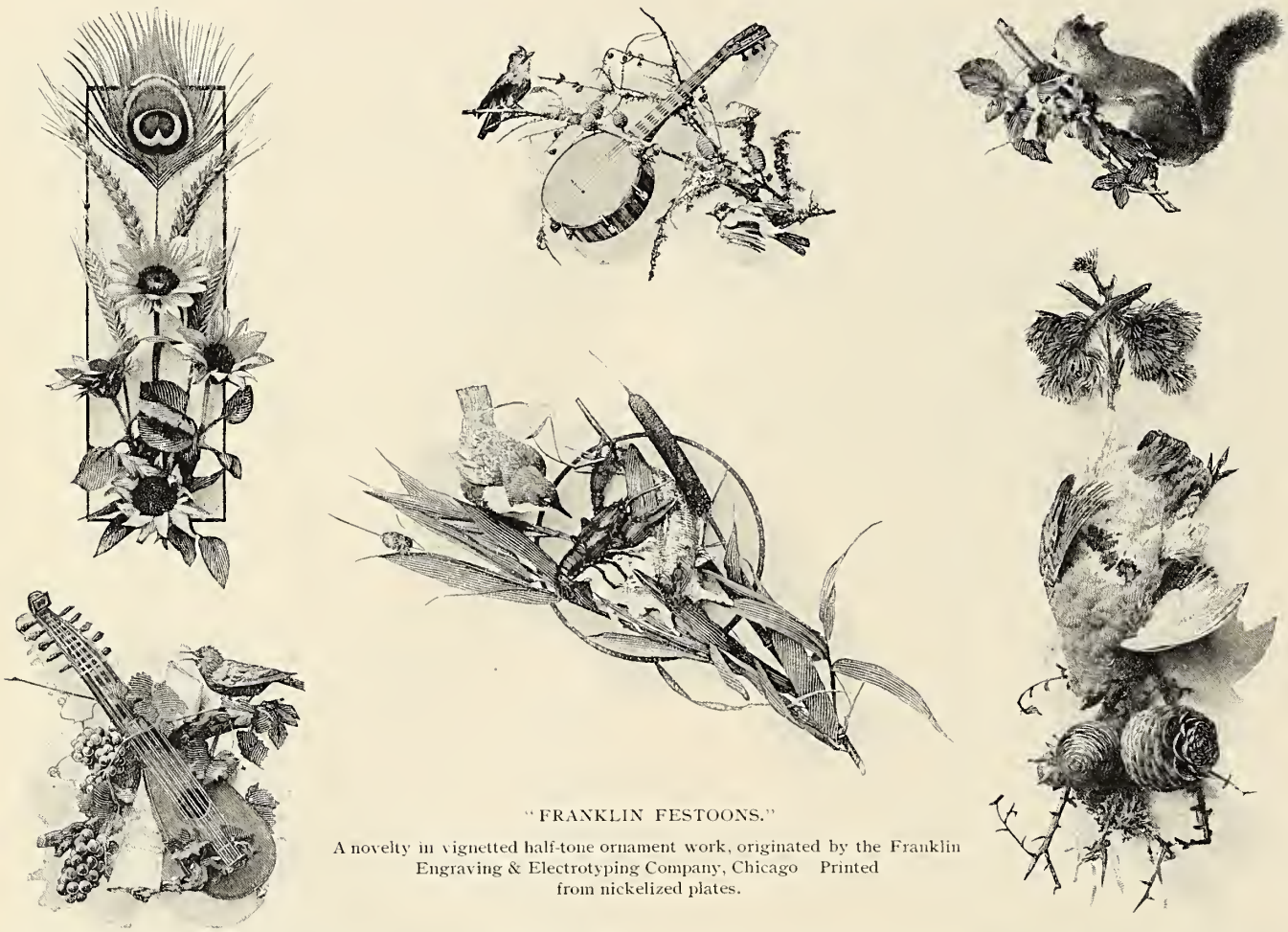
MAILING CORRECTED PROOFSHEETS.—J. L. asks: "Can corrected proofsheets be sent at the third-class rates of postage?" *Answer.*—Yes; and the corrections in proofsheets may embrace the alteration of the text or insertion of new matter, as well as the typographical or other errors, and also any marginal instructions to the printer necessary to the correction of the matter, or its proper appearance in print. Part of an article may even be entirely rewritten by way of correction, but not the entire article; and such corrections must be on the margin of or attached to the proofsheets. Manuscript of one article can not be enclosed with proof or corrected proofsheets of another.

BINDING IN INSERTS.—M. & M. Company write: "We are sending you a copy of our magazine and ask if it could be legally held up for the third-class rates of postage. This was done with the issue, copy of which I am sending you. We can not see that there is anything wrong with it and ask your opinion and advice as to what to do." *Answer.*—Your attention is called to the advertisement of the R. F. & U. Company, between pages 116 and 118 of your magazine, and to the fact that this advertisement is not permanently attached to your publication by binding, pasting or otherwise; also to the fact that it is not of uniform size of the pages of your publication. The postmaster had a right to charge the third-class rates of postage on this issue.

MAILING SINGLE COPIES OF SECOND-CLASS PUBLICATIONS.—J. E. Walker writes: "Saturday I mailed at the postoffice the weekly edition of the *Recorder* at second-class rates. This morning I sent out two copies that had been overlooked and the postmaster required me to place a 1-cent stamp on each one. Is that according to law?" *Answer.*—If the publication is regularly entered at the second-class rates of postage, the publisher has the right to mail one copy or more at different times at the pound rate. Of course, if only one copy were mailed, postage would be charged for one whole pound, as the rate is 1 cent per pound or fractional part thereof. If everything in the publication was regular, the postmaster had no right to charge 1 cent each for stamps affixed.

VIGNETTED ORNAMENTS.

We show, through the courtesy of the Franklin Engraving & Electrotyping Company, Chicago, a few specimens of the new ornamental designs they have recently brought out, designated "Franklin Festoons." Ornaments of this character have usually been made from wash drawings, but the series now under consideration is made in an entirely different way. The cuts are produced by artistically arranging the natural objects and making photographs from them, and then making the half-tone plates from photographs so taken. In the October number of the *Electrotype Journal,* in which the whole series is shown, the Franklin people state that while beautiful effects can be secured with these cuts it is highly essential that care be exercised in the printing of them. The specimens are printed from nickelized plates, as the originals are always kept.



"FRANKLIN FESTOONS."

A novelty in vignetted half-tone ornament work, originated by the Franklin Engraving & Electrotyping Company, Chicago Printed from nickelized plates.

THE MYSTERY OF CHINESE NAMES.

The mysterious names appearing in the Chinese dispatches become familiar enough when translated, thus: Tung means east; si, west; nan, south; pei, north; while tsin, kin, or king stands for capital or metropolis, as in Peking (northern capital) and Nankin (southern capital). Tien means heaven, so Tien-tsin signifies heavenly metropolis. Ho or kiang means river, so Pei-ho is north river; Si-kiang, west river. Che means seven, so Che-kiang is seven rivers. Shan is mountain, and Shan-tung, east mountain, and Shan-si, west mountain. Pai is white, and Pai-shan, white mountain. Hai is sea, and kwan stands for gate, so Hai-kwan (the maritime customs) is gate of the sea, and Shan-hai-kwan, mountain and sea gate. Shang is a city, and Shang-hai, city by the sea. Hoang is yellow; Hoang-Ho, Yellow River, and Hoang-Hai, Yellow Sea. Yang means ocean, and Tse, son; hence, the Yang-tse River is son of the ocean, and Tien-tse, son of heaven (the Emperor). Ku or kow is a mouth or pass, and Ta, big or great, so Ta-ku means big mouth (of Pei-ho), while Nan-kow stands for south pass (from Mongolia). Hu is a lake; ling, a hill; hsiang, a village, hsien, a tax district. Fu is a prefecture; tai, a governor; tao, a circuit or group of administrative departments; so tao-tai is a governor of a circuit, and fu-tai is a governor of a prefecture. Chao or kiao is a bridge; li, a Chinese mile; pa, eight, and thus Pa-li-kiao is the eight-mile bridge. Cho or chow is a depot or stopping-place; hence Tung-chow, eastern (depot of Peking). Shen is a province, and Shen-si is the western province. Yamen is a police-station or official residence, and Hui, a secret society or club. Ts'ing means pure or clear, so Ts'ing-kiang is clear river, while Ta Ts'ing means great pure (name of present dynasty), and Kwo being a kingdom or empire, Ta-Ts'ing Kwo signifies the empire of the great pure (China). Ta Mei-ka is the name applied by the Chinese to the United States, and means great America.—*Leslie's Weekly.*

A GUTENBERG MEDAL.

Robert Hoe, manufacturer of printing-presses, has had a medal designed to commemorate the five hundredth anniversary of the birth of Gutenberg. The design is by Anton Scharff, of Vienna. On one side appears the simple hand press used by Gutenberg in 1450, and this inscription: "To the honor and memory of Johan Gutenberg, inventor of movable types." On the other side appears a Hoe octuple press and this inscription: "Octuple press printing 192,000 four-page newspapers per hour. Invented and constructed by R. Hoe & Co., in 1900." The whole is surrounded by a border bearing the words: "In commemoration of the birth of Gutenberg."—*Fourth Estate.*



JULES BRETON PINX

THE COMMUNICANT

PLATES BY
THE BECK ENGRAVING COMPANY
PHILADELPHIA

BINNY OLD STYLE No. 77

An original and beautiful series of Old Style Letter adapted to the Printing of Fine Books and Magazines

12 Point

STIMULATED to reaction against ecclesiastical and feudal tyranny, and responding to influences possibly brought to life by the influx of scholars from Byzantium, Italy had already done much toward rehabilitating the classical products of antiquity when the balance of Europe began to throw off the shackles of intellectual despotism, and succumb to those mighty spiritual energies which ended in the emancipation of reason, the freedom of thought and the recognition of natural rights. The course of the Renaissance, determined by the revival of learning, vitalized the Italian scholarship of the fifteenth century, afforded tremendous impetus to

11 Point

THE RISE of Greek and the accumulation of its classical documents, and became an encouragement for the new art—typography—which gave to Italy an Aldus Manutius and to France the Estiennes. This century is the fountain of those influences which culminated, in the sturdy Teutonic mind, with the Reformation, for the enthusiasm and devotion with which Oriental, Hebrew and Greek studies were pursued evolved a race of scholars whose labors almost instantly began to trend in the direction of Biblical criticism. Italy, at the time, was sponsor for the new birth. The awakening which came to mankind, showing in one direction the basic relations which unify humanity, and in another the possibilities of intellectual freedom, entered the

10 Point

ITALIAN mind first. The arts of Italy reflected the humanistic spirit of her letters. Science and philosophy bridged the mental chasm between the ancient and fifteenth-century worlds for the first time in 700 years, and sought to evolve a new critical apparatus which should adequately express the renascent culture. A classical education became a necessity, and the knowledge of antiquity was indefatigably explored to add thereto. The threat of the Turk to seize Constantinople more and more influenced the emigration of learned Greeks into Italy, and with them came the literature of Greece—the writings of Pindar, Plato and Aristotle. From Italy the tidal wave swept across the Alps into Germany, where, receiving modifications akin to the nature of the inhabitants, it effected a liberty of religious conviction and a license in expressing it which were powerfully enlarged by the agency of the printing press. The achievements and aims of Froben, at Basle,

9 Point

REFLECT the position of printing in Germany at the time. Already the power of the press began to deprive the pulpit of its exclusive claim to be the supreme center from which all knowledge emanated, and forerunners of the coming freedom appeared among the nations of Europe. The light of mind extended on, rapidly encompassing the European peoples, but peculiarly affecting France. Strongly tinctured with Italian culture from the intimacy of that intercourse which was steadily maintained between the two countries, the terror of classical learning held sway in France the longest. Architecture, the fine arts, and, to a

8 Point

CERTAIN extent, literature, experienced a change, and a genius here shone forth through the patronage of Francis, which was sadly wanting in the domain of Biblical literature. To art was accorded liberty, while the press was governed by the ecclesiastical body of the time, the college of the Sorbonne. Of this seeming inconsistency in the actions of a monarch who has been diversely criticised, a student of the epoch, in relation to the Estiennes, has said: "We must remember that two powerful influences operated upon it (the press of France) simultaneously, but not in the same way. These two influences were the demands of the public and the patronage of the Court. The patronage of the sovereign was exerted, and successfully

7 Point

EXERTED, to develop the material beauty and splendor of books. Grolier was encouraged to bind and Robert Stephens to print. A magnificent Greek type was cast at the expense of the royal treasury. When a sumptuary law prohibited gilding in houses and furniture, book-binding was, by a special clause, exempted from its operation. All that promoted this exterior *luxe*, which the French *Librairie* has always courted—the expanse of margin, the thick-wove paper and the brilliant type—that was the idea which the master of Rosso and Cellini formed of his patronate of letters. His often-quoted saying to Benvenuto Cellini, 'Je l'etoufferai dans l'or;' expressed the materialist direction of the taste of Francis I. And so in books the magnificence of the revival has left its mark behind it in the Greek editions which issued from the press of Robert Stephens, 'printer to the king.' On the

6 Point

OTHER hand the spirit of curiosity which had arisen among the public made far other demands upon the press. It wanted to learn. It desired books, not to place in a cabinet, but to read in order to know. First and foremost, to know the truth in the matter of religion; next, to know the cause and remedies of the evils, moral and material, by which the people felt themselves crushed; how to struggle with nature—to wrest from her more comforts, more enjoyment. But the press as the medium of knowledge—as an arena for debating spiritual and social problems—was not the press which the government of Francis I. would encourage. This is the explanation of the apparent inconsistency in the public acts of that monarch which has caused him to be represented in such different lights. While Francis I. is invoked by some historians as the Father of Letters, the Mæcenas of the Arts, by others his memory is branded as that of a bigot and persecutor, whose zealous despotism would not tolerate the least dissent, the most gentle criticism of the acts of his ministers. The truth is that Francis I. was both of these at once. He was the munificent patron of art and artists—a patron also of letters and learned men."

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Letters Which Fasten Every Beholders Vision With Grips of Steel

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Jenson Italic is the Companion Series to Jenson Old Style and is Modeled on the Best

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A series of thirteen sizes, from 6 to 72 Point inclusive. It is a companion face of the universally popular Jenson Oldstyle, and it is of course cast upon the same line. It is an especially valuable letter and should be in every first-class office. With each font there are included fancy capital letters and clear, legible figures. The prices are very low when the sizes of the fonts are considered. For sale at all Branches and Agencies of the originator and manufacturer,

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12 Point	10A	20a	4.25
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PATENT PENDING

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Originality claims admiration everywhere. Printers know a Good Thing when they see it; therefore, we shall be very happy indeed to send to any Printer who may write us for it, a copy of our "Artist's Sketch-Book" showing five New Faces, of which this Bulletin Series is one. These are all on Standard Line and have never heretofore been shown. Now ready.

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Inland faces are *impregnated* with that *crisp, snappy style* not found in type from other foundries. *Did you ever notice it?*

MR. CLEMENS replied to the toast, "The Compositor" at a Typothetae dinner, some years ago, in New York City, as follows: "The chairman's historical reminiscences have caused me to fall into reminiscences, for I myself am something of an antiquity. All things change in the procession of years, and it may be that the printer of today is not the printer of thirty-five years ago. I was no stranger to him. I knew him well. I built his fire for him in the winter mornings; I brought his water from

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WE DON'T BRAG

We don't misrepresent. We assert facts. We assert them often and on every occasion because we want you to know the true value of Inland Standard Line, Unit Set type. We want you to realize that there is more money in using it than any other on earth. If there is any point upon which you are in doubt; any question you would like to ask, write us. We are always glad to help you to see this matter clearly.

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There has been no "sensation" in type making for some time equal to that created by the appearance of the Blanchard series, from the Inland Type Foundry, of St. Louis. It has met with an enthusiastic welcome all over the country.—*The Advertising World*

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Saint Louis, Mo., U. S. A.

MESSRS WARD & SCHOFIELD cordially invite you to be present at an exhibition of the *BLANCHARD FACES*, to be held in the parlors of the Royal Hotel. This exhibition comprises some of the most valuable collections in existence and will be the only showing previous to the public display in the Auditorium. It will be necessary to present this card at the door.

The Duke of Swansdown, the Earl of Piccolo, the Princess Ethelbertha, and His Holiness the Cardinal will be at the Royal Hotel.

May 1901

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Hamilton Scientific Nursery

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BRIGHT Model 5

5a 3A, $7.25 48-Point Condensed Blanchard L. C. $3.30; C. $3.95

FASHION Dictates $8

6a 4A, $5.00 36-Point Condensed Blanchard L. C. $2.40; C. $2.60

LINING TYPE Demonstrated 4

8a 5A, $4.30 30-Point Condensed Blanchard L. C. $2.15; C. $2.15

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10a 6A, $3.50 24-Point Condensed Blanchard L. C. $1.75; C. $1.75

FINISH DESIGNS
For Artistic Printers 2

15a 9A, $3.20 18-Point Condensed Blanchard L. C. $1.65; C. $1.55

ELEGANT CONDENSED
Face for Every Printer $8

20a 12A, $3.00 14-Point Condensed Blanchard L. C. $1.50; C. $1.50

JUSTIFICATION VERY SIMPLE
Systems Save Money and Labor 68

25a 15A, $2.80 12-Point Condensed Blanchard L. C. $1.40; C. $1.40

PLAIN AND ORNAMENTAL FACES
Large Variety of Modern Faces Displayed

28a 18A, $2.50 10-Point Condensed Blanchard L. C. $1.25; C. $1.25

THESE INNOVATIONS ARE PRICELESS
Useful in Every Specimen of Typography 17
Leaders Line with Roman and Job Faces

35a 22A, $2.25 8-Point Condensed Blanchard L. C. $1.10; C. $1.15

ELEGANT CONDENSED DISPLAY FOR NEWSPAPERS
Handsome and Effective for Headlines and Announcements 2
Always Setting the Pace for Our Competitors

40a 25A, $2.00 6-Point Condensed Blanchard L. C. $1.00; C. $1.00

USEFUL MODERN FACE FOR TWENTIETH CENTURY PRINTING
Traditional Conservatism of the Craft Swept Away by Our Improvements 38
Well Pleased With Our Modernized System of Standard Lining

Made only by the **INLAND TYPE FOUNDRY,** Saint Louis, Mo.

HHHHHHHHH HHHHHHHHH

HHHHHHHHHHHHHHHHHHHH



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Perhaps the most interesting patent of the month is that of William Friese-Greene, of London, England, No. 655,970, showing his method for the manufacture of paper for electric printing. He claims the method or process of making paper suitable for electric printing, which consists in treating paper with an extract of marine algæ, or of seaweed. Also, in the manufacture of paper suitable for electric printing the process, which consists in boiling seaweed in sea water to which carbonate of soda has been added, adding acid to the resulting liquor, then separating the supernatant liquor, adding hyposulphite of soda thereto, and adding the resulting extract to paper; also, a new product, paper suitable for electric printing, containing an extract of marine algæ, or of seaweed.

Talbot C. Dexter is piling up patents faster than almost any other inventor of machinery for the printing trade. He has six this month. Nos. 655,962 and 655,964 show improvements in paper-registering mechanism for folders. The drawing exhibits the slit-opening bridge. No. 655,962, of which I. H. Dexter is part patentee, is a mailing machine, and the diagram illustrates the various devices in the path traversed by the paper and wrapper. No. 655,435 covers improvements in the buckling devices of a feeding machine, and Nos. 656,523 and 656,524 display an amplitude of other detail in feeding machinery.

H. Bilgram and O. L. Schehl, of Philadelphia, have taken out patent 655,668, on a mechanism for feeding sheets of paper from the bottom of a pile. The sheet is buckled at *F T*, and passes out between the rollers *I I*. Mr. Bilgram also has a separate patent, 656,693, on feed-rolls for paper-feeding machines.

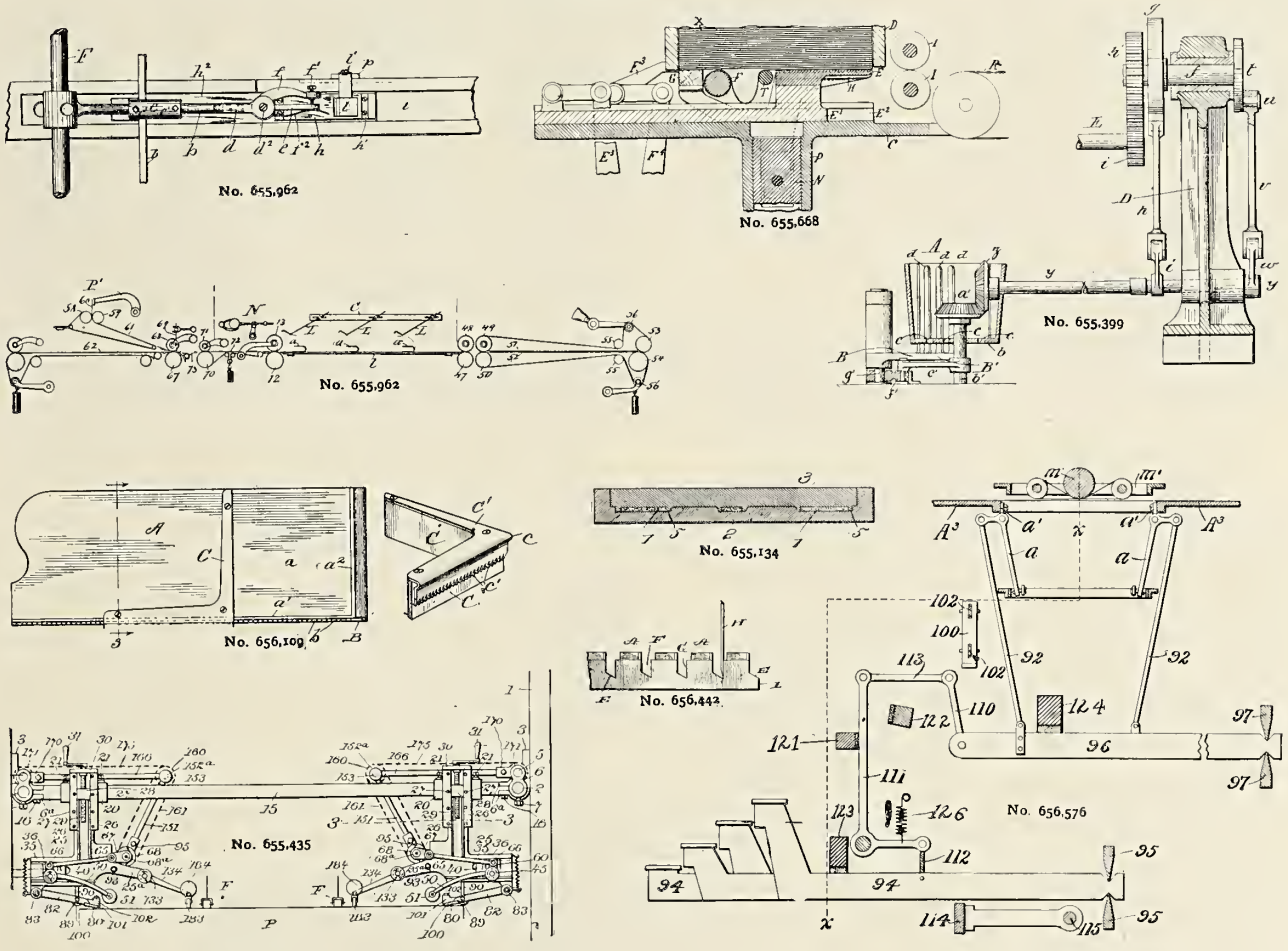
A neat looking composing-stick is that patented as No. 656,109, by Thomas Griffin, of Chicago. It is light, and can be set accurately to even ems of six point.

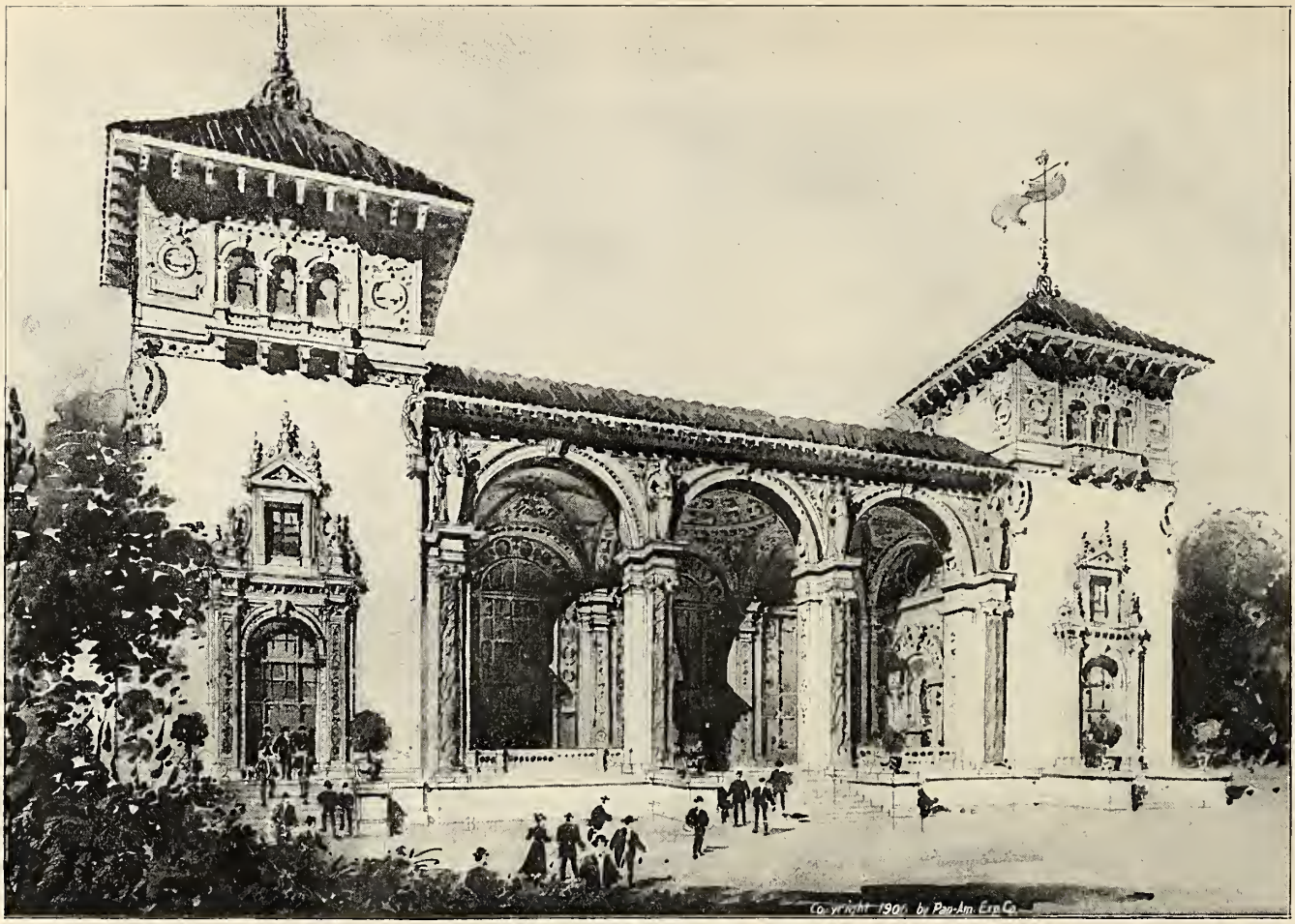
In patent 656,442 Joseph S. Duncan, of Chicago, proposes to make rubber type in sheets, and cut them into single type with a knife, as *H*. In auxiliary patents Nos. 656,443 and 656,444, Mr. Duncan shows a holder for such types, and a mold for making the type in sheets.

An insetting attachment for printing-presses is the subject of patent No. 655,399, by John Gaskell, of England. It provides a means of inserting sheets (as circulars) into sheets that are already folded, as newspapers.

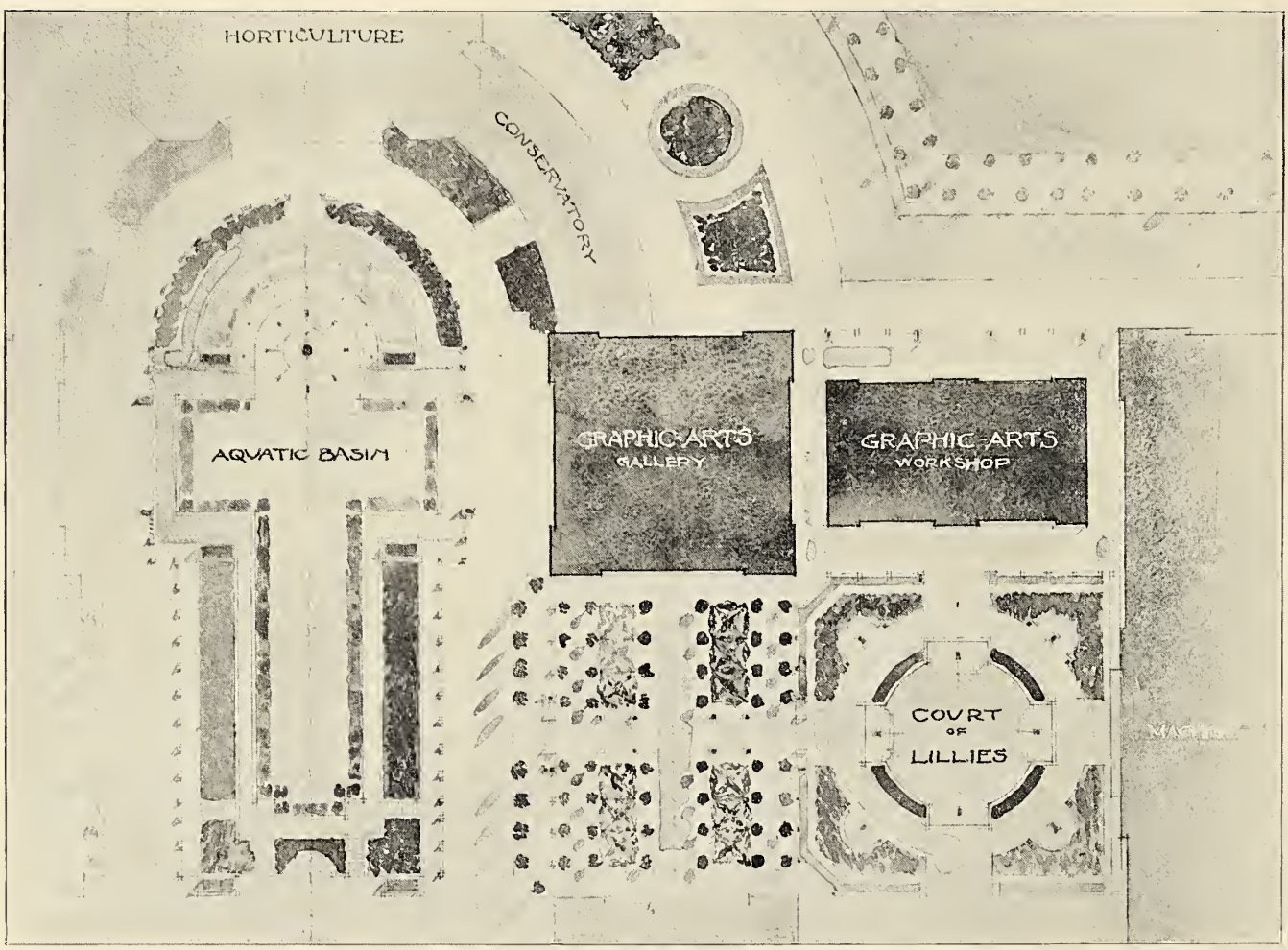
Thaddeus Cahill, of New York, who some time since took out patents on a keyboard for typewriters and composing-machines, shows in his latest patent, No. 656,576, a means of operating a keyboard with an easy touch, by bringing a motor into play to do the actual work after the key is lightly touched.

Charles A. Tripp, of Hudson, Massachusetts, in patent No. 655,134, shows an interesting method of making a printing surface to be used in connection with water-color inks. The mold is *2*, the base of the printing surface *3*, and *1* is an ink-absorbing material, as felt.





THE GALLERY OF THE GRAPHIC ARTS.



GROUND PLAN OF THE GRAPHIC ARTS SECTION AND SURROUNDINGS.

PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.

May to November, 1901.

THE "GRAPHIC ARTS" AT THE PAN-AMERICAN EXPOSITION.

IN our issue of November, 1889, we took occasion to refer to the Pan-American Exposition, and in our September number of this year we again treated of the general plan and scope of the same subject. We now wish to bring out prominently and distinctively the particular subject in which we and our readers are peculiarly interested, a phase of the Exposition which appeals to our pride in our profession and to our business interests in printing, engraving, bookbinding, paper-making, and their allied industries; each and all of



Photo by Mrs. Charles Leighton McGavern.

HON. WILLIAM I. BUCHANAN.

Director-General Pan-American Exposition.

which go to make up the "Graphic Arts" division in the Pan-American Exposition. To scatter a force means to diffuse, dissipate it. And yet we find, in previous great Expositions, printing-presses and machinery and paper-making in "Machinery"; papers and printing inks in "Manufactures"; books and bookbindings and illustrative engravings in the "Liberal Arts"; other engravings in the "Fine Arts"; in fact, printing and its allied industries have been scattered from end to end of every exposition. Quite a different state of affairs will exist in the Pan-American Exposition; there all the elements of the "Graphic Arts" will be segregated from the various departments and grouped and massed together to constitute a uniform and impressive total, and treated with a consideration proper to the dignity and importance of our craft. Two buildings are devoted to the "Graphic Arts" division, the first (designed by Peabody & Stearns, of Boston) is said to be one of the architectural gems at the Exposition; it is one hundred and fifty feet square, and in all directions the outlook from it is on fountains, flowers and lawns, and one of its approaches is through a large conservatory leading from the main Horticultural building. Its construction and lighting scheme suggests the art gallery. In this building will be grouped the finished products of the printer, engraver, bookbinder and paper-maker, items of materials used in these industries, historical relics, and all such objects of associated interest, as will not interfere with the program of making this the "Graphic Arts Gallery." We are informed by the Superintendent of the Division that he expects this Gallery will excel the Fine Arts Gallery in its interest to the public, and, as he puts it, that "the specimens of fine printing, engravings and bookbindings will make the paintings and sculptures of the Fine Arts Gallery know they are in a race." We are giving illustrations of the perspective and the ground plan of this building, which is now practically finished. Adjacent and to the north is a building about 180 by 70 feet, designed by Messrs. Carrere & Hastings, of New York, which is called the "Workshop of the Graphic Arts"; in it will be installed all working exhibits indicative of the machinery, processes, and means, for accomplishing results in engraving, printing, bookbinding and paper-making. Here will be shown such operations as typemaking, stereotyping, electrotyping, typesetting, photoengraving, folding, perforating, bookbinding, envelope and bag making, as well as printing-presses and the special machinery of our craft. The building is designed to afford particularly good light in all parts, that every exhibit item may be critically observed in detail. We show an elevation, a ground plan, and also a plan of that section of the Exposition grounds which includes both of the structures housing the "Graphic Arts." In our September issue we gave a plan of the Exposition grounds entire, and our readers will now be able to locate the "Graphic Arts" buildings and understand their position relative to the Grand Court immediately to the east of them, the "Horticulture" building and "Conservatory" to the southwest, and the great Machinery Hall to the north. Our understanding is that the location is probably the best on the grounds, as in the most direct line of the greatest travel and consequently in a position to engage the attention of the largest possible number of visitors.

For the further information of printers, engravers and machine builders, we are giving an advance copy of the official classification of the "Graphic Arts"; this will indicate how



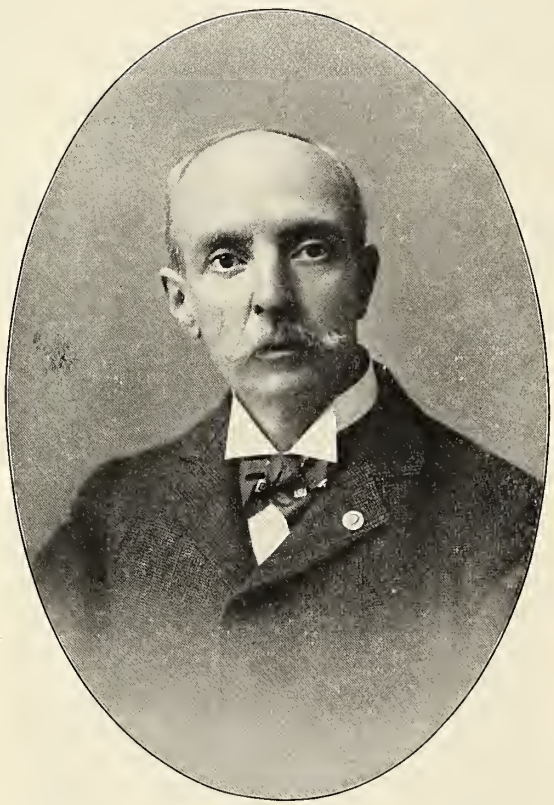
THOMAS M. MOORE.

Superintendent Graphic Arts, Pan-American Exposition.

comprehensive is the scope of, and intelligent the arrangements for, the proposed display.

The managers of the Pan-American Exposition have shown an unusual breadth of mind in appreciating that their Exposition is neither a local, nor a State, nor even a National institution, but one which is International and with interests common to every nation and country in the Western Hemisphere. While Buffalo capital, with the assistance of mate-

rial appropriations from the National Government and the State of New York, makes the Exposition a practical possibility, yet the executive offices have been filled by men with special acquirements for the work to be performed and the selections have been made without regard to local or even State affiliations, but purely for fitness for the work in hand. The Director-General, Hon. William I. Buchanan, is an Iowan; he was chief executive of the corn palace in Sioux City; later Chief of Agriculture and other departments in the Chicago "World's Fair"; then appointed United States Minister to the Argentine Republic by President Cleveland, and was retained in that office by President McKinley, notwithstanding the change of administration, and its different political character. He later arbitrated the territorial boundary dispute between the Argentine Republic and Chile, and now stands, among the Spanish-American nations to the south of us, as probably the best-known and most widely



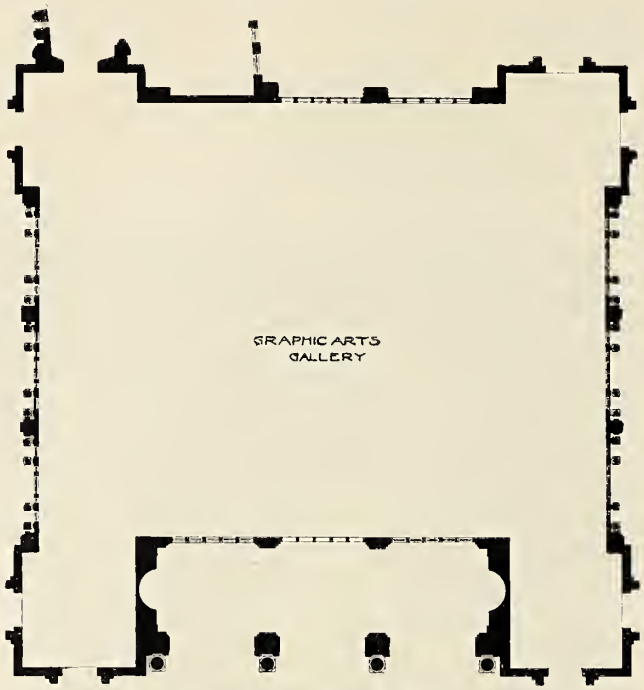
RICHMOND C. HILL.
Assistant Superintendent Graphic Arts, Pan-American Exposition.

respected citizen of the United States. He resigned the position of Minister to the Argentine to take that of Director-General in the Pan-American Exposition.

The Superintendent of Graphic Arts, Mr. Thomas M. Moore, is a New York city man; a manufacturer who has made a study of the export business, its requirements, the ways and means of getting it, and its various peculiarities. His selection was largely dictated by these acquirements and the belief that he will be of great practical service to exhibitors desiring an export trade.

Mr. Richmond C. Hill is a Buffalo newspaper man, and his special knowledge of the details of the work in hand and his general acquaintance with newspaper men all over this country pointed to his appointment as Assistant Superintendent of the "Graphic Arts."

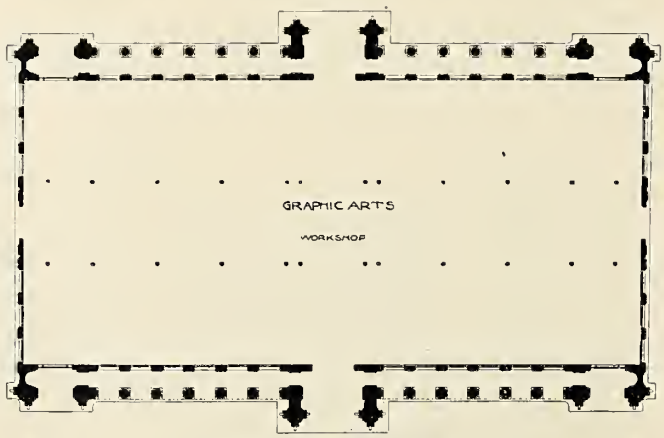
It seems to us the Pan-American Exposition has elaborated a most attractive program and selected agents for its execution with great wisdom, and we trust those interested in our arts will appreciate the situation and do all in their power to properly indicate that appreciation and, at the same time, avail of the opportunity to extend the knowledge of what we can do and are doing, broaden our trade relations at home,



PAN-AMERICAN EXPOSITION.
Ground Plan of the Gallery of the Graphic Arts.

and push forward into the relatively new fields of effort abroad, fields which, up to now, have been practically preempted by the English and the Germans.

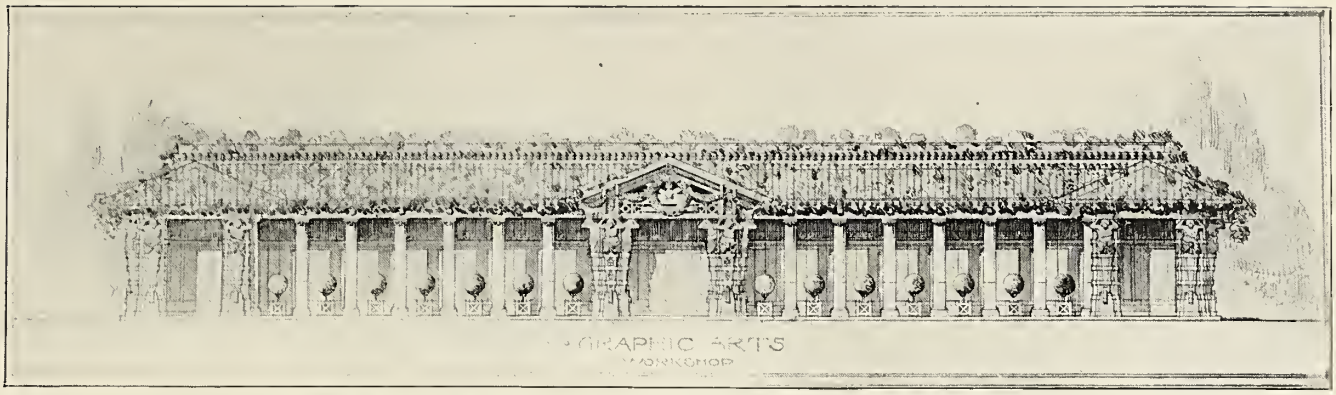
The Exposition is to open in Buffalo on May 1, 1901, and to continue until November 1 following. We understand that some of the buildings are already completed and that all



PAN-AMERICAN EXPOSITION.
Ground Plan of the Graphic Arts Workshop.

the work is well advanced and that those who contemplate the possibility of making an exhibit should apply for space promptly.

Through the courtesy of Mr. Moore, who is a member of the Classification Committee of the Exposition, THE INLAND PRINTER is given the opportunity of printing a complete classification of the printing industries and the allied arts. This is the first time this list has been published in any journal, and it can be considered as "advance information." The list includes four groups, divided into classes, which will be given permanent designations later. The classification is as follows:



PAN-AMERICAN EXPOSITION. THE WORKSHOP OF THE GRAPHIC ARTS.

OFFICIAL CLASSIFICATION OF THE GRAPHIC ARTS DIVISION.

GROUP —.

MATERIALS FOR PRINTING, ENGRAVING AND BOOKBINDING.

Class —. Paper pulp.
Class —. Paper.
Class —. Cardboards, bookbinders' and other boards.
Class —. Types, electrotypes, stereotypes.
Class —. Inks and bronzes.
Class —. Stones and metals.
Class —. Glues, sizes and miscellaneous.

GROUP —.

MACHINERY FOR PRINTING, ENGRAVING AND BOOKBINDING.

Class —. Paper-making machines, methods and appliances.
Class —. Hand-power presses.
Class —. Steam or other power presses for special purposes.
Class —. Typecasting, setting and distributing machines.
Class —. Stereotyping machines, methods and appliances.
Class —. Electrotyping machines, methods and appliances.
Class —. Furniture, implements and accessories for printing.
Class —. Paper and card cutting and embossing machines.
Class —. Folding, numbering, perforating and ruling machines.
Class —. Machines, methods and appliances for photoengraving.
Class —. Machines, tools, and appliances for other processes of engraving.
Class —. Bookbinding machines, tools and appliances.
Class —. Envelope and bag making machines and appliances.

GROUP —.

RESULTS IN PRINTING, ENGRAVING AND BOOKBINDING.

Class —. Specimens illustrating type and typography.
Class —. Specimens of lithographing and kindred processes.
Class —. Specimens of photoengraving and methods, including original photographs or drawings.
Class —. Specimens of other processes of engraving.
Class —. Books, magazines and newspapers exhibited for typographical or illustrative excellence.
Class —. Specimens of bookbinding.
Class —. Designs for book-covers.
Class —. Posters and poster designs.
Class —. Designs for printing or engraving purposes.

GROUP —.

HISTORY AND LITERATURE OF THE GRAPHIC ARTS.

THE GALVESTON DISASTER.

Readers of THE INLAND PRINTER are well acquainted with the terrible calamity which has befallen the City of Galveston. The following acknowledgment of a check sent by THE INLAND PRINTER to Mr. George E. John, chairman of the Relief Committee of Typographical Union No. 28, shows how sorely in need members of his organization are:

GALVESTON, Texas, September 19, 1900.

THE INLAND PRINTER, *Chicago, Illinois:*

DEAR SIRS,—Your most kind favor of the 15th inst. has just been received, with your liberal donation to the fund for the alleviation of the distressed members of Galveston Union, who suffered from the great flood on the 8th of September.

Accept my heartfelt thanks upon behalf of myself and the membership of No. 28, assuring you that it will be placed where most needed.

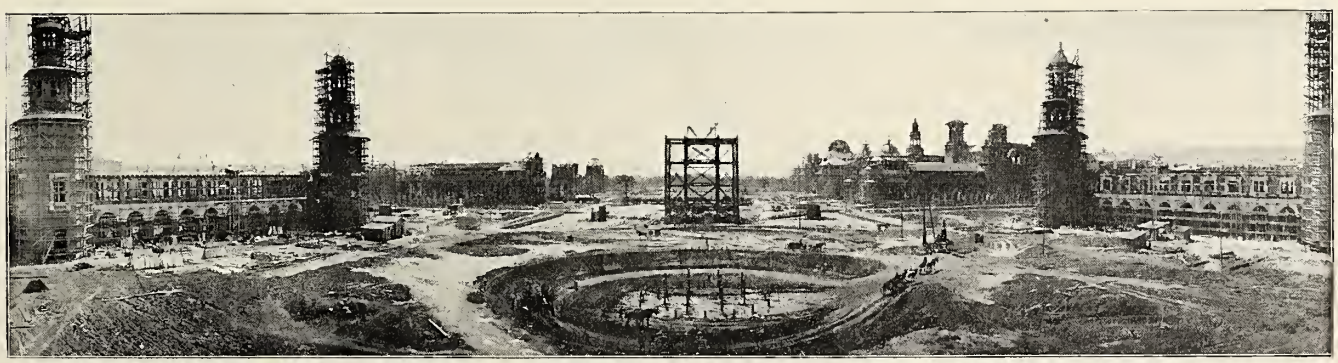
We lost six members by drowning, and different members of the union were unfortunate to lose twenty-four members of their families.

About half of our membership are homeless, having lost all household effects as well as clothes, being thankful to escape with their lives. None of our members were excepted in the disaster, as all were losers, not only in damages, but losing their situations as well.

I am, fraternally yours, GEORGE E. JOHN,
Chairman Relief Committee No. 28, Galveston, Texas.

Contributions from those who desire to help the members of the craft in Galveston will be gratefully received by Mr. John. Letters addressed to him in care of Finck, Harris & Company will be duly acknowledged.

The *Typographical Journal* for September 15 prints an appeal for aid for the members of Galveston Union. If more convenient, members of the craft can send remittances to J. W. Bramwood, De Soto Block, Indianapolis, Indiana, who has consented to look after and forward any funds sent for this purpose. Local unions are urged to respond as promptly and as substantially as they can. It will be some time before the remaining members can take care of themselves, and in the meantime they must be looked after. The Galveston *Tribune* and *News,* in the face of almost insurmountable difficulties, succeeded in establishing new plants within five days after the great disaster swept that city, and are now being published regularly, although in smaller form.



PAN-AMERICAN EXPOSITION.

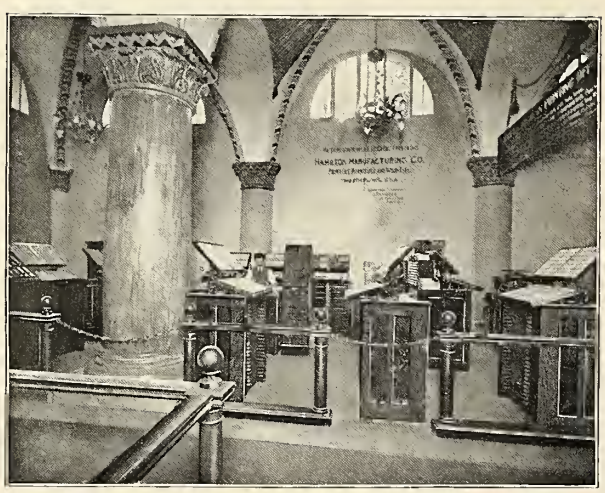
Panorama from the north, showing progress of the construction. Photographed September 5, 1900.

PRINTING AT THE PARIS EXPOSITION.

The accompanying illustrations show the "Modern American Printing-office" at the Paris Exposition, said by visitors to be the finest exhibition in the American section. Among the exhibitors are Barnhart Brothers & Spindler, American Type Founders Company, Hamilton Manufacturing Company, Chandler & Price, National Machinery Company, Unitype Company, F. Wesel Manufacturing Company, Latham Machinery Company, Harry B. Rouse, Hempel & Dingens, THE INLAND PRINTER and Joseph Wetter & Co. Capt. John H. Porter, who has charge of the exhibit, deserves the greatest credit for his masterly arrangement of the office. The office covers a surface of eighty running meters. The material comprises four American cabinets of forty-six cases, five cabinets of twenty-three cases, and other cabinets and cases necessary to contain all the accessories of a printing-office. There are 465 fonts of type, comprising thirty-three different styles of letters, and borders, ornaments, cuts, etc., are largely represented. In the press-room are a Universal and two Gordon presses, each run by an individual electric motor. The office also contains a Simplex typesetting-machine which is attracting unusual attention, and a Campbell cylinder press.









FOUR VIEWS OF THE "MODERN AMERICAN PRINTING-OFFICE," AT THE PARIS EXPOSITION.

ELIMINATION OF ENGRAVING ON WOOD.

One invention, and one only (in the printing trades), seems to have destroyed the livelihood of a meritorious class of workmen. Photoengraving has driven out of employment the ordinary engraver on wood. A few men of extraordinary artistic ability like Cole and Johnson are unaffected by this invention, but the art of ordinary engraving on wood is as dead as the old art of alchemy. By this new art of photoengraving the design of an artist can be reproduced in high relief without the intervention of any engraver, and at about one-tenth of the old cost in time and money, but the work so done, while faithfully executed, is insipidly weak. To bring out its best points the old engraver on wood now finds some employment in retouching and developing the monotonous work. Notwithstanding all the great improvements by machinery, the old truism holds as good now as it ever did, "The man is more than the machine."

No words can give an adequate description of the advantages of photoengraving. It may be mechanical and inartistic, but it is a great teacher, for the picture conveys ideas quicker and faster, and puts form and light and shade on the memory more firmly than can be done by words.

In 1850 all presswork, whether of newspapers or books, was done on dampened paper. This compelled a great waste of labor in wetting down the paper and in the subsequent drying and smoothing of the printed sheets. The introduction of calendered rolls by papermakers, which smoothed the paper to any required degree of evenness and glossiness, made it possible for book and job printers to dispense with the wetting of paper. About 1880 the papermakers provided coated paper with a surface smoother than polished marble. This enabled book printers to produce woodcuts and half-tone work with more vigor of black and more paleness of gray. While it has been of great value for illustrations in magazines, the coated

paper and the dry paper process of printing have seriously damaged the appearance of type-work.— *Theo. L. De Vinne, in New York Tribune.*



THE SUMMER OUTING OF THE EMPLOYING PRINTERS AND PUBLISHERS ASSOCIATION OF DETROIT.

Who are we?
"Hully Gee!"
Can't you see?
We are printers on a spree.

This touching little verse from the gifted pen of Mr. William A. Taylor, president of the Employing Printers and Publishers Association, of Detroit, tells the whole story of the summer outing of the members of the association held at Orchard Lake, Michigan, August 11. A special car on the Northwestern Railway carried the sixty or more members and their friends to the lakeside. Along the way free voice was given to the classic "yell" adopted for the occasion, causing the farmers to drop their harvesting operations and rush for the shelter of the barn; the housewives to hastily close and securely fasten windows and doors, and the live stock to stampede in all directions. Even the motorman who operated the car and was accustomed to hair-raising experiences, wore a troubled look and gripped the motor-bar in a nervous but do-or-die manner.

Upon arriving at the lake various divertisements were indulged in. John H. Gould gave a beautiful exhibition of a shirt-waist man dancing a two-step on the barn floor. His act was so graceful that others sought to imitate it in vain. Ed Hines donned a bathing suit and showed how a whale ought to swim. His contortions caused most of the fish in the lake to seek the shelter of the apple trees until he had finished. Mr. Eaton, of the Peninsular Engraving Company, assembled all the guests in a group for a photograph, but even the sun dodged behind a cloud at the critical moment, not knowing what might happen when Mr. Eaton said "ready." Playing baseball with a croquet ball has its advantages if you only know how to work it, but it's tough on the umpire who gets hit in the back of the ear with a foul tip, as "Judge" Rousch can testify.

A game of pitch-penny gave the master printers a chance to display their leading propensities and incidentally also to show up the contents of the average master printers' pocket on pay-day. On the first round all the competitors had a penny to toss. After that, iron washers, Chinese money, pants buttons, key-ring checks and other articles had to do duty. George F. Kenny, the paper man, and Will Speaker, of the Speaker Printing Company, carried off the honors. After the game was finished Kenny found he had seven copper cents, two Canadian pennies, eighteen iron washers, thirteen buttons, two nonpareil slugs and an assortment of brass and steel rules to start up an office. At last reports, Speaker was still counting his gains.

A fine dinner was served at the Interlaken Hotel, and somebody discovered where the hop pop was kept. Chief Commissary Barry and Secretary Lloyd took splendid care of the comfort of the guests, and everybody declared on their return to Detroit at a late hour that they had never enjoyed themselves so well before.

Those who attended were: Mr. William A. Taylor and family, Mr. and Mrs. John H. Gould, Mr. and Mrs. E. N. Hines, Mr. and Mrs. W. H. Speaker, Mr. S. O. Mannausa and lady, Mr. and Mrs. C. M. Rousseau, Mr. Charles H. Wieber and lady, Mr. and Mrs. Charles Bornman and ladies, Mr. C. W. Lloyd and lady, Mr. William Barrie and lady, Mr. C. Howard Turner and family, Mr. George F. Kenney and family, Mr. Thomas Smith and family, Mr. Thomas Barry and family, Mr. and Mrs. Levi F. Eaton, Mr. William A. Raynor and family, Mr. and Mrs. Edward Beck, Mr. Fred Richmond and lady, Mr. John G. Starling, Mr. Miner.

CUT RATES.—An electrotyping firm in Michigan advertises: "Regular discount from Chicago scale 50 per cent. Extra discounts from one original, in quantities of 10 or more, 5 per cent; of 25 or more, 10 per cent; of 50 or more, 15 per cent, and 100 or more, 20 per cent." What have electrotypers to say about this? Simply that the firm is either giving inferior work or the electrotypers' union is not alive to the necessity of thorough organization. No electrotyper can pay living wages to employes and produce work at these prices.

SPECIAL RATES FOR ENGRAVINGS TO PRINTERS.— Mr. F. R. Neville, president of the Employing Photoengravers Association, of California, sends to THE INLAND PRINTER a copy of the constitution and by-laws of the organization and the



ANOTHER VIEW IN THE "MODERN AMERICAN PRINTING-OFFICE," AT PARIS EXPOSITION.

minimum rates card — one for the general public and one for printers and allied trades, the latter differing from the card for the general public in the following particulars:

Discounts not to exceed twenty per cent to printers, publishers and allied trades only on the above-named prices, with the exception of those marked net. No deviation from this rule in any event. Trade orders for advertising not more than ten per cent of net price.

Mr. Neville says: "For the last two years the photoengraving craft in California have been losing money, the result, no doubt, of the difference in freight rates on material from the Atlantic Coast States to this Coast. All kinds of material are higher in California than they are elsewhere in this country, which has made it almost impossible to make money under the circumstances. We have, at the present time, all the photoengraving shops here, with the exception of two, working with our scale and we find the same to be very satisfactory as well as profitable to our interests. The price-list, you will

note, is not high and covers nearly every class of work turned out in a photoengraving establishment. We have been working since the first of April under the price-scale mentioned, and have yet to hear of any serious complaint as to the raise in rates or the methods which we now employ. We find that not only does the scale and the new system work very well, but, as we become acquainted among ourselves, we are enabled to rectify many of the abuses which hitherto existed among the shops. Thus far the trial has fully realized what we hoped for, and I have no doubt that when the year winds up we will be confronted with a condition of affairs which will make the business not only profitable but pleasant to all concerned."



TWILIGHT. Painted by Louis Braunhold, Chicago.

Black-and-white oil painting on canvas, reproduced in half-tone.

INDISCRIMINATE CREDITS.—An encouraging indication of the disposition of some of the houses which depend on the printer trade, is shown in the following letter, issued by a typefoundry to its travelers:

DEAR SIR,—We have so often in our publications and in our communications with you set forth the fact that we are opposed radically and unalterably to the encouragement of amateur printers, that perhaps it is needless to repeat to you a caution on that score; but as this is the time of the year when we clear up matters that are on our minds, we once more call your attention to the point. We do this especially because we see a growing tendency on the part of our competitors to push the sale of amateur outfits, and to help in this way to start a competition to established printers. They use their capital to break up or demoralize the legitimate trade. A little chap with $50 invested and $200 or $300 supplied by a dealer who is anxious to sell goods on any terms, will settle down by the side of a man who has $5,000 to $10,000 invested, and by furnishing printing at less than actual cost, will cause that printer to either lose business or eventually break up, but another little fellow is very likely to take his place. All this is foolishness and almost a crime on the part of the dealer. We do not wish to be a party to any such scheme for the demoralization of established printers. It is not good policy and is not good morals. Printers would justly complain if we should do it. Let our hands be clean in the matter.

We probably write a dozen to fifty letters a week to would-be buyers discouraging them from going into the business with insufficient capital. The fact that we have, during our nearly thirty years' business life, had losses considerably less than one-half of one per cent will indicate how careful are our credits. We want to keep up this record. Let the other fellows have the cheap-johns — let us have the reputable trade.

A CANDIDATE FOR THE BLACKLIST.—A subscriber writes: "We would be pleased to have your opinion as to the following: A comes to our office and orders 500 envelopes printed, to be done as soon as possible. He leaves word that he will call. The envelopes are accordingly done on time, but A fails to make his appearance. He is a resident of this town. We wait a reasonable time, but as he does not come, we write him a note to the effect that his printing is ready and waiting. A meets a member of our firm a few days later and says he will call for the envelopes in a day or two. But a year goes by and still no A. We have the envelopes waiting for him. Now we desire your opinion as to whether we can collect for these envelopes, A evidently, for some reason of his own, not intending to take them at all. As we have not delivered the goods, can we legally make him take them, or at least pay for them? We have run up against several of these little games since we have been in the printing business, and no doubt other printers have had the same experience. Kindly reply in THE INLAND PRINTER, as others will probably be interested in your reply." *Answer.*—We believe you can collect if A is a responsible man.

APPRENTICES IN THE BOOKBINDING TRADE.—Mr. C. M. Smith, secretary of the Association of Employing Bookbinders, New York, has issued the following to the membership generally:

The Association of Employing Bookbinders asks for your coöperation in trying to overcome one of the difficulties that the extra binders have to contend with, believing thereby you will benefit all employing bookbinders.

They state that their trade is injured by both the extra and edition binders taking their apprentices, before they have served their full time, by offering them a little more wages as an inducement.

They also say that this practice has gone on for a number of years, and the consequence is that today the number of thorough workmen in the binding trade is limited. In this business there are no first-class

workmen being brought up in this country, as it takes several years of actual experience to make a good mechanic in the extra branch.

A boy who has worked a short time in an "extra" bindery can be used to advantage by the edition binder, while one he teaches is of no use to the extra binder.

The Association therefore asks all the employing bookbinders, whether members or not, to coöperate with them in the following way: In future not to engage any young man before ascertaining if his former employer is willing that such young man should leave his employ.

This fact should then be stated in writing and the last employer should keep such communication on file.

By this means we hope to break up the practice of our help running from one bindery to another and learning nothing thoroughly in the end.

If you will give this matter your careful consideration you will see that if the employers act in unison all will naturally be benefited.

THE FUTILITY OF "TIME WORK" AS AN ECONOMICAL EXPEDIENT.— Mr. Charles M. Krebs offers the subjoined to the consideration of readers of this department: In view of the distressing extent to which the practice of taking "fillers" or "time work" has grown in the job-printing business, the following demonstration of the futility of this practice and its demoralizing and harmful results to business may be of interest to those who have given any thought to the subject:

Let us suppose that A, B and C are the only competitors in the printing business in a given territory during two years.

A certain aggregate amount of work was done by the three offices the first year and the same amount the second year.

An agreement between the three offices during the first year to hold prices up resulted profitably to each office.

But there was, of course, as in every case, not enough work to keep the offices running full force full time, and assuming (for simplicity) that these offices are practically equal in equipment, let us further assume that the number of full days of idleness (aggregate of all time not occupied in work) in each office during the first year was as follows:

A, 20 days.
B, 30 days.
C, 40 days.

Total, 90 days.

We may assume that this ratio would have continued during the second year, but for the fact that A breaks the agreement regarding prices. He determines to utilize his twenty days of idleness by doing "filler" work. Accordingly, he secures, at cut prices, work that his competitors had been doing at the rate of profit agreed upon, drawing equally (we assume for simplicity) from each enough to fill his twenty days of idleness; thereby depriving his competitors of the same aggregate number of days of work, twenty days, or ten days each, making the rate of idle days per year as follows:

A, 0 days.
B, 40 days.
C, 50 days.

Total, 90 days.

Note that the total number of idle days remain the same, and will always, under the same conditions, so remain, for although the amount of work done in each office is different from what it was at first, the aggregate amount in the three offices does not change.

A now has no idle days, but instead, is doing at the rate of twenty days of "filler" work per year, while B and C now have at the rate of forty and fifty days of idleness per year.

B now determines that he likewise will utilize his forty days of idleness by doing "filler" work; so, by cutting prices, he draws from his competitors, A as well as C, not work that they are doing at "filler" prices, for that will remain with them, but enough of their profitable work to fill his forty idle days, thus taking an aggregate of forty days' work from them, or twenty days from each, and thereby increasing their idle days, resulting as follows:

A, 20 days.
B, 0 days.
C, 70 days.

Total, 90 days.

Though A is still doing twenty days of "filler" work, he now has twenty days of idleness! B is now enjoying the fulness of that fallacious "filler" advantage.

C follows suit, by utilizing his seventy days of enforced idleness by doing "filler" work, thus taking thirty-five days of profitable work from each of his competitors and increasing their idle days accordingly, thus:

A, 55 days.
B, 35 days.
C, 0 days.

Total, 90 days.

Observe the startling fact that the three firms are now aggregating at the rate of 130 days (A 20, B 40, and C 70) of "filler" work — for it is not the low-price jobs that are shifting about, but those on which there is still a good profit to be made; and this, notwithstanding the continued presence of the ninety idle days — which have not been annihilated, but simply shifted from one office to another. These 130 days being nearly fifteen per cent of the aggregate number of days of work in the three offices in the year, represent a loss to each office of 15 per cent in whatever length of time it has taken to bring about these 130 "filler" days.

Taken individually, observe that while at first there was no "filler" work at all and of idle days there were only at the rate per year of A 20, B 30, and C 40, now they have both "filler" days and idle days, as follows:

A, 20 "filler" days and 55 idle days.
B, 40 " " " 35 " "
C, 70 " " but 0 " "

Total, 130 "filler" days and 90 idle days.

And this is only the beginning of the downward crowding of prices. In actual business, the price-cutting would have progressed simultaneously in the three offices and the tendency have been to maintain nearer an equal division of the ninety idle days and the constantly increasing number of "filler" days. An equal division of the idle days is, of course, thirty (being ninety in all), while an equal division of the number of days of "filler" work at this time is 43⅓. So we may assume that in actual business at this time each office has thirty idle days besides devoting 43⅓ days to "filler" work that were formerly employed in doing profitable work. Compare these figures with the original situation in each office.

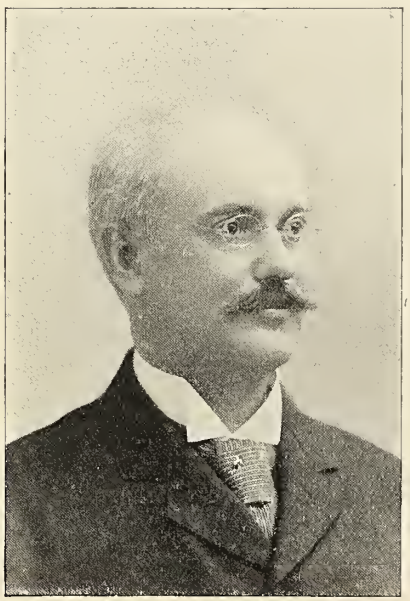
But, further, it is plain that the foregoing figures do not represent the total loss for the year, for as the ninety idle days of course still remain, the effort in each office to utilize them for doing "filler" work will continue until the price of practically every job that is to be had will be more or less affected, and still the same total number of idle days will remain. In each office the object of taking "filler" work was to increase profits by reducing idle time, but the net result is, in each case, an actual decrease instead of increase of profits.

THE UNION LABEL AT THE TYPOTHETAE CONVENTION.— One of the amusing incidents of the trip to Kansas City was the distribution of badges by the New York delegation. When the New Yorkers met the delegates from St. Louis, Chicago and other cities, before the arrival at Kansas City, the elaborate New York badges were proudly handed out to the other visiting members as an evidence of New York's good will and generosity. Imagine the chagrin of the aristocratic Knickerbockers when some observant delegate called attention to the fact that the union label appeared upon the back of the badge. The label was large and bold, and in such a place seemed even bolder than usual to the members who are constantly discouraging the use of this emblem of unionism. Several of the New Yorkers stated they could not imagine how the editor of a paper which on every occasion decries the use of the label, should allow the badges to get out. On him alone the whole blame fell, as being the one who ordered the badges, and no one else would assume responsibility for the oversight.

CONVENTION OF THE UNITED TYPOTHETAE.

CONTRARY to the expectations of many of the members, the fourteenth annual convention of the United Typothetæ, held in Kansas City September 24-27, 1900, proved to be a very harmonious and satisfactory meeting. It was anticipated that some questions might come up which would cause not only lengthy discussion and argument, but might create a feeling not liable to promote amity in the organization. But the unexpected happened, and the convention has passed into history as one eminently successful so far as entertainment by the local organization is concerned and in the work accomplished.

The decision in regard to raising an "emergency fund" was to provide for $100,000. The sum is to be placed in the hands of the Executive Committee and is to be used as its members think best. It was also decided that it was best to raise the amount as rapidly as possible, and the committee was



GEORGE E. MATTHEWS.
The new President of the United Typothetæ of America.

authorized to levy an assessment of 10 cents per month per man employed against each of the members of the organization until the desired sum shall have been accumulated. The fund of $100,000 is to be a permanent one. At any time that an amount, however small, is drawn from it, the Executive Committee is authorized to levy such assessments as may be necessary, provided that none of them is larger than 10 cents per month, to raise it to its original level. Members not contributing to the fund can not expect help from the organization in case of strikes.

The delegates reaffirmed their unalterable opposition to the use of the union label, and instructed the Executive Committee to continue the fight in the courts against ordinances providing that it must appear on all city printing.

A proposal to unite in one position the offices of president and chairman of the Executive Committee was defeated. The Executive Committee was instructed to give the secretary $500 with which to pay clerk hire, and to provide him with any further amounts that he might need, requiring him, at the same time, to make a detailed report of the use made of it. The treasurer was made an ex-officio member of the Executive Committee.

The question of employing a salaried secretary and having permanent headquarters was thoroughly considered, and action postponed until the next year's meeting, which will be held in Buffalo.

The delegates discussed a proposition for the adoption of uniform rates for printing and publishing of all kinds. Finally the Executive Committee was instructed to take the matter under advisement, and to communicate the result of its deliberations to the various Typothetæ.

The following officers were elected: President, George E. Matthews, of Buffalo, N. Y.; first vice-president, E. Parke Coby, New York city; second vice-president, Charles P. Byrd, of Atlanta, Ga.; fourth vice-president, J. D. Havens, Kansas City, Mo.; fifth vice-president, John Stovel, Toronto, Canada; sixth vice-president, N. A. Judd, San Francisco, Cal.; secretary, John E. Burke, Norfolk, Va.; treasurer, Thomas E. Donnelley, Chicago. Executive Committee—H. D. Brown, St. Paul; Amos Pettibone, Chicago; T. B. De Vinne, New York; George H. Ellis, Boston; Everett Waddy, Richmond, Va.; W. H. Woodward, St. Louis; Harry P. Pears, Pittsburg. The Executive Committee will select a chairman later.

All of the entertainments arranged by Kansas City Typothetæ were thoroughly enjoyed by the visitors. The banquet was an elaborate affair. The toast list included gentlemen well known in the craft. Following is the list:

"The Typothetæ and Its Future," J. Clyde Oswald; "The Ladies," W. J. Berkowitz; "Shop Talk," J. Stearns Cushing; "The Tramp Printer," William Allen White; "College of Commerce," Amos Pettibone; "The Empire of the Southwest," Herbert S. Hadley.

The banquet this year was made attractive by the presence of the wives and daughters of the delegates. At other conventions the ladies have had separate entertainments, but at Kansas City the rule was changed. All present declared that the innovation was a wise one. Cusil Lechtman, the president of the local organization, acted as toastmaster. Plates were laid for about 250 people.

THE ELECTROTYPERS' CONVENTION.

The fourth annual convention of the National Electrotypers' Association of America opened in Kansas City on Tuesday afternoon, September 25. There were about thirty members present, representing twenty-one firms. Many came with proxies from members in their local territory who were unable to attend. The meeting was called to order by the president, Mr. George E. Peters, who read his annual address. The secretary presented his annual report, which showed the association to be in a healthy condition. The report of the treasurer was also read, and was approved by the auditing committee. Reports were received from various cities giving the condition of trade in the different localities. Matters pertaining to the betterment of the business were taken up and thoroughly discussed.

Considerable argument was indulged in concerning the uniform scale, and when the subject came to a vote it was decided to adopt it, the vote standing 42 to 16. New York city voted against it. Article II of the by-laws of the association was amended so as to allow individual employers to become members. The usual votes of thanks were extended to the local committee for their efforts in entertaining the delegates and to the retiring officers for the faithful services they had rendered during their term of office.

The delegates were invited to all the entertainments which had been provided for members of the Typothetæ, and many availed themselves of these privileges. The meeting can be considered a successful one, showing that interest in the association is being kept up and that the members are working in harmony.

The following officers were elected: President, Edwin Flower, New York; secretary, Frank H. Clark, Cleveland; treasurer, George C. Scott, Boston. The vice-presidents are the presidents of the local associations, and these gentlemen constitute the Executive Committee. Chicago had the largest representation at the meeting, with New York, Kansas City, Boston, St. Louis and Cleveland following in the order named. The next convention will be held in Buffalo.



SKAGWAY printers have formed a union with seventeen members, the first in Alaska.

H. M. DOWNS has opened a printing-office at 36 Day street, Fitchburg, Massachusetts.

THE American Type Founders Company received the grand prize at the Paris Exposition.

H. C. HANSEN, typefounder, Boston, has removed into new quarters in the five-story building at 190-192 Congress street.

KAST & EHINGER, inkmakers, whose agent in the United States is Charles Hellmuth, have been awarded grand prize and gold medal at the Paris Exposition.

THE Aurora (Ill.) *Daily News* has installed a "New Model" web perfecting press, and prints an illustrated account of it in the issue of September 4.

A PICTURE of the new angle bar "Duplex" perfecting press, together with an account of the installation of the machine, appears in the August 24 edition of the Ithaca (N. Y.) *Daily News*.

GEORGE WILLIAM WITHAM, for many years with the MacKellar, Smiths & Jordan Company branch of the American Type Founders Company, Philadelphia, died in that city on August 1, at the age of seventy-seven years.

A. S. CAPEHART, Director of the United States Commission of the Paris Exposition of 1900, has advised THE INLAND PRINTER that it has been awarded a Grand Prix in the United States Department of Liberal Arts and Chemical Industries at the Paris Exposition.

THE Seybold Machine Company have removed their Chicago salesroom and office to 312 Dearborn street, near Van Buren, where they have placed on exhibition a complete line of bookbinders' machinery, which printers and others interested are invited to inspect.

WE are advised by the Fresno (Cal.) *Democrat* that the circulation of that paper has so increased that it has been found necessary to put in a new Goss perfecting web press. We congratulate the general manager, Mark R. Plaisted, on the success the *Democrat* is having.

FREDERICK FREEMAN & CO., dealers in printers' supplies, have removed from 163 Pearl street to the corner of Pearl and Purchase streets, Boston, Massachusetts, and announce the removal by an attractive circular bearing cut of the old-time town crier calling "Hark ye!"

WILL H. HOUGH, foreman of the *Chronicle* composing room, Morristown, New Jersey, has partially lost his eyesight as the result of an electrical storm which visited his city in July last. Mr. Hough was formerly editor and proprietor of the Deposit (N. Y.) *Journal*.

THE firm of William C. Gage & Sons, Battle Creek, Michigan, has been incorporated under the name of the Gage Printing Company, Limited, with an authorized capital of $200,000. The officers are: William C. Gage, president; Frank H. Gage, secretary; Fred W. Gage, treasurer.

CHARLES SUMNER MILLS, head salesman for F. Wesel Manufacturing Company, of New York, who is (according to H. L. Bullen, manager of that concern) the best salesman in the printing material line in the United States, will make a tour of the principal cities in the United States and Canada, east of and including St. Louis, Chicago and Milwaukee during the early part of October. Mr. Mills' mission is to the larger book, news and job offices, and he has a grip full of Wesel specialties warranted to be profitable to the printer. Mr. Mills says that the secret of success in selling is to sell nothing but the best of everything.

A NUMBER of engravers seem to be getting very good results with Cramer's isochromatic plates. The original negative from which the half-tone appearing on page 60 of this issue was made was on a plate of this description. Cloud effects impossible when using some plates can be easily obtained with these plates.

Two of Central Ohio's largest and best dailies, the *Press* and *Republic-Times*, Springfield, Ohio, have been consolidated, and now appear under the head of the *Press-Republic*. The combination, effected September 8, 1900, is one of the strongest possible, in that it joins one of the oldest dailies in the State, the *Republic-Times*, with one of the newer and most progressive, the *Press*.

THE Goss Printing Press Company, Chicago, has been informed officially by A. S. Capehart, Director of the Liberal Arts and Chemical Industries, that it has received the only award given to a newspaper printing-press at the Paris Exposition of 1900, and that it received the award of grand prize in the United States Publishers' Building, and also received an award of gold medal.



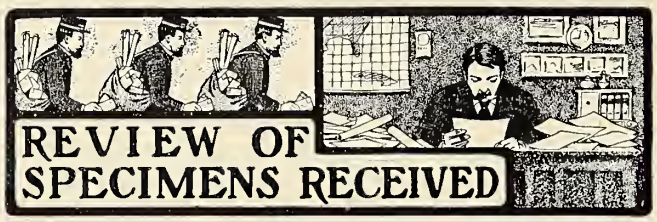
THE PATH OF THE CLOUDS.
Drawn by D. H. Souter.

GEORGE H. BENEDICT, President of the National Association of Photoengravers, has received word that his society has been awarded a gold medal at the Paris Exposition. The National Association of Photoengravers sent a very handsomely bound album containing specimens of the work of representative firms in the Association and Mr. Benedict is very proud of the fact that the society has been thus honored.

BINNEY & SMITH, manufacturers of carbon black, New York, have been notified by their Paris office that the jury of awards for the Paris Exposition has awarded them a gold medal, the highest award that could be given for black pigments. The blacks exhibited were those used for photogravure, copper and steel engraving, lithographic and typographic inks, carbon papers, typewriter ribbons, and for making black and gray writing and packing papers.

WE show in this issue two handsome pictures reproduced through the courtesy of Mr. Peter Schemm, of Philadelphia, whose gallery is one of the largest private galleries in the country, containing over two hundred pictures by artists of the modern schools. One of the pictures is called "Sheep in the Highlands," and is the work of the artist William Watson; the other, a color print, is presented as a specimen of the possibility of three-color printing, the plates being

made by the Beck Engraving Company, of that city. The latter is entitled, "The Communicant," and was painted by Jules Breton. These pictures are well worth close examination by those interested in illustrative art. The sheep picture is produced by two printings.

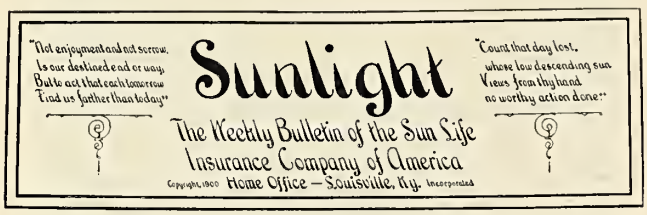


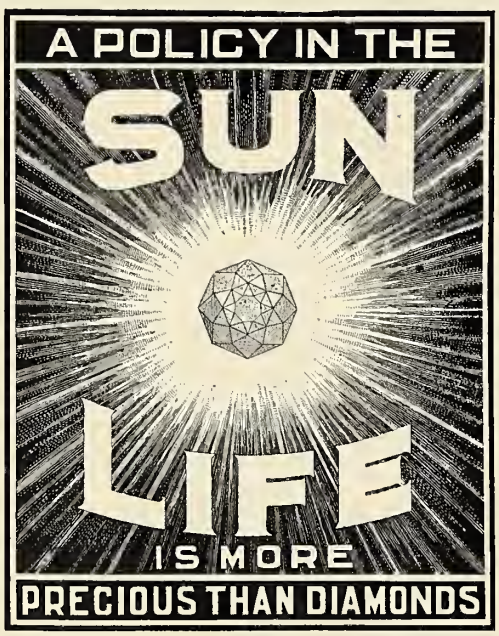
The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

CHARLES W. DUNNET, *Reporter,* Galt, Ontario.—The catalogue-covers are good samples of the latest style in composition, and the presswork is a credit to you.

A POSTER of John A. Rawlins Post, G. A. R., Minneapolis, Minnesota, printed by A. C. Bausman of that city, is a creditable piece of composition and presswork.

THE Sun Life Insurance Company, Louisville, Kentucky, sends a copy of its weekly bulletin, *Sunlight,* the heading of which we reproduce





as an artistic departure from the ordinary run of newspaper headings. Their "diamond" ad., the originality and appropriateness of which have won favor at home and abroad, is also shown in reduced size.

CHASE BROTHERS, Haverhill, Massachusetts, have printed for the Bradford Academy, Bradford, Massachusetts, a catalogue of forty pages and cover, illustrated with numerous photogravure plates, which is an admirable sample of that class of work. The composition, make-up and presswork are almost faultless. The work is printed on laid deckle-edge stock, with cover of rough parchment. As a neat, plain piece of letterpress printing it would be difficult to find its superior.

THOMAS H. LITTLE, JR., Norfolk, Virginia.—Your blotter is a very neat piece of composition, being well displayed, and the presswork, on both the one and two color arrangements, is very good.

SAMPLES of commercial work from J. W. Skinner, Jr., Neponset, Illinois, are neat in composition and excellent in quality of presswork. The letter-head, however, would be better with less ornamentation.

A. K. NESS, with the McMullen-Jones Company, Cheboygan, Michigan.—The samples of work sent by you are of excellent design typographically, the presswork is artistic, and each sample is tastefully finished.

A BUSINESS card and some blotters from S. B. Newman & Co., Knoxville, Tennessee, are good examples of bold and attractive display in advertising, both composition and presswork being of first-class quality.

Two booklet covers submitted by Joseph Johnston, with the Galt (Ont.) *Reporter,* are good specimens of artistic composition and presswork. The colors of ink chosen are suitable to the stock in both cases.

A NUMBER of samples of commercial printing from F. F. Morgan, Cumberland (Wis.) *Advocate,* are neat specimens of jobwork, showing tasteful treatment in display and care in presswork. The premium list is



Photo by A. M. Smith, Crawfordsville, Ind.

MABEL PERPLEXED.

of a different class, but the ads. are well set and forceful. All the work is of good quality.

E. J. BARRON, Princeton, Missouri.—The samples you send are not what might be called fine specimens of job composition. You are inclined to the use of too much ornamentation and that not of the right character. Try to set your work in neat, plain type and rule, and let the borders take a rest for awhile.

WILD & FOWLER, Valatic, New York.—We have no reason to doubt your statement that the blotter issued by you has "called forth considerable criticism." We think most of it must have been *adverse.* Your blotter is a very poor specimen of typography and presswork. Try again.

W. J. CARVETH, Logan, Illinois.—The card submitted shows that you have ability as a designer and engraver, and is a good piece of work for a beginner. Make your next attempt on material with a finer grain, and the result will give you more pleasure. Be a little more careful in the formation of your letters.

THE Central Bureau of Engraving, of New York city, has perfected a new process, called "Photosteel," for printing letter-heads, business cards, etc. The samples submitted for criticism are beautiful in detail, of intense black color, and it is difficult to distinguish between the new process and the genuine steelplate printing. The new process is evidently a very good thing.

STANDARD PRINTERY, Reinbeck, Iowa.—Your samples, considering the limited faces at your disposal, are well displayed and of neat appearance.

THE

Premium $_____

WISCONSIN Life Insurance Company

OF WISCONSIN.

Amount $_____

C. P. ZACHER & Co. CHIC.

Age _____

Number _____



NEW YORK OFFICE,
60 & 62 LISPENARD ST.

Hillman's

UP TO DATE STORE

C. P. ZACHER & Co. CHIC.

CHARLES W. PARDRIDGE, Prest. and Treas.
EDWARD HILLMAN, Secy and Genl. Mgr.

112-114-116 STATE ST.

Chicago, _____

The First National Bank of Illinois

165 RUE RIVOLI, PARIS.

36 FRIDAY ST. LONDON, E.C.

Detmer Woolen Co.

INCORPORATED.

C. P. ZACHER & Co. CHIC.

LONDON PARIS CHICAGO

LOCAL AND LONG DISTANCE TELEPHONE

MAIN 5280.

IMPORTERS, MANUFACTURERS & JOBBERS

WOOLENS AND TAILORS TRIMMINGS.

196 to 202 Monroe St.
172 to 184 Fifth Ave.

Chicago



C. P. ZACHER & Co. CHICAGO

John O'Brien

Machinist, Blacksmith and General Wood Worker.

Helmar, Ill. _____ 19

SPECIMENS OF PHOTO-LITHO ENGRAVING.

By Courtesy C. P. Zacher & Co., Chicago.

We would advise the use, if you have them, of other types than Cosmopolitan and Jenson Italic; too much use of these two series gets monotonous. Abandon the use of "pointers" in your ad. composition and your work will be improved.

THE Barnes-Crosby Company, Chicago, is sending out a handsome specimen book of the work produced by their firm which is somewhat different from the specimen books gotten out by other concerns. It is printed in black and orange, specimens of the different kinds of work being classified and grouped so as to be easily referred to. Half-tones made with different screens, in different styles of finish, illustrations for



SPECIMEN OF NEW STIPPLE WORK FOR ADVERTISING CUTS.
Courtesy of Barnes-Crosby Co., Chicago.

magazines, advertisements for merchandise catalogues, for fashion books, and other styles of work are shown in very attractive form, fashion cuts from wash drawings and photographs having a prominent place in the catalogue. Zinc etchings of various kinds, including the new stipple effect for fashion illustrating, are also shown. The book is a good one and will without question bring business to the Barnes-Crosby Company.

THE Binner Engraving Company, New York, has sent out a clever announcement of a recent order it has received from Great Britain. It represents a draft for $500, the first payment of a $5,000 order for planning, designing, illustrating, engraving and printing an edition of a pamphlet. The idea is a bright one and in line with many other things which this company does.

SOME specimens of commercial printing, by Charles H. Lowe, of Boston, Massachusetts, show that he is possessed of a highly developed artistic temperament. The composition is tasteful and presswork above criticism. Colors are harmoniously blended or contrasted, according to the nature of the work, and stock is selected in keeping with the color-scheme. The result is very pleasing.

"LATE TYPE FACES AND BORDERS" is the title of a brochure recently issued by A. D. Farmer & Son Type Founding Company, New York, with a branch house in Chicago. The work shows the old-style faces, Abbey Text Italic, Manila and Curio Series and Chase Ornaments and Borders. It is printed in red and black on deckle-edge stock, and composition, presswork and binding are all that the most exacting could desire.

A NEW return envelope has just been issued by Albert Nathan & Co., 148 Worth street, New York, which is a close copy of the style of illuminated work so much indulged in by engrossers of books and writings in the Middle Ages. The design is artistic, colors are brilliant, and the complete work of a very attractive character. The envelope would arrest the attention of every beholder. The printing is of first-class quality.

A NUMBER of calendar backs, drawn and printed in colors, being mainly reproductions of works by Japanese artists, have been submitted by the Crescent Embossing Company, of Plainfield, New Jersey. For artistic treatment, harmonious coloring and delicacy of printing these samples will be hard to equal. All are beautifully embossed and are of such an attractive appearance that they should create an unlimited demand among those who wish for something far above the average to present to their patrons in the shape of a calendar that will be prized for its beauty as a picture after its usefulness as a calendar has ceased.

F. L. ANDREWS, Pinckney (Mich.) *Dispatch.*—It is a pity you did not use better stock on your catalogue of printing material and machinery, as the sample you send out conveys a very poor opinion of your ability as a printer, and almost amounts to a waste of time and material. If you had made the size of the book 6 by 9 you would have had more room to display your material to better advantage. Your presswork is not what it ought to be.

A SHOW-CARD issued by H. C. Hansen, typefounder, Congress street, Boston, Massachusetts, shows pictorially and typographically the progress made by Mr. Hansen since he started in business in 1872 until the present date. The card presents pictures of three buildings successively occupied by Mr. Hansen, demonstrating the growth of his business from time to time. The card is well printed, and will no doubt prove of value in more ways than one.

SAMPLES of commercial work from the Herald Printing Company, Lyons, Kansas, are somewhat crude in composition. Its own business card is poor, in the spacing out of words. Some of the statements have the name and the business in precisely the same type. This should not be so. Either the business or the man should have the greater prominence, according as the one or the other is best known to the community. The "Cyclone Davis" dodger is good.

A SOUVENIR program, of 184 pages and cover, 6¾ by 10 inches, oblong, of the State Camp of Pennsylvania P. O. S. of A., is submitted by R. J. Boyer, of 819 Walnut street, Pennsylvania, as a sample of his work. The display throughout is very good, and the composition and make-up of the book is of such a character as to reflect credit on the workman who was capable of producing it. The ads. are of a forceful character, and should be appreciated by the advertisers.

THE Spotswood Specialty Company, of Harrodsburg, Kentucky, favors us with a few of its mailing cards. A series of humorous designs have been made by Mr. Spotswood and printed in colors, which can not fail to attract the attention and arrest the gaze of the beholder. A space is left for advertising, and the idea of action is begun at one end of the card and continued across to the other, so that telling advertisements may fill the space left between the origin and conclusion of the design. This line of specialties should be productive of great returns to the originator.

A FEW samples of booklet and catalogue work have been received from the Kenyon Printing & Manufacturing Company, Des Moines, Iowa, which are in the front rank so far as composition, presswork and binding are concerned. A novel circular to the legal profession in the form of a brief is well printed in red and black, and its "Statement of Facts" should be sufficient to convince the most argumentative of lawyers that this concern can please them in any work it undertakes. A prospectus of the Correspondence School, Highland Park College, is an excellent sample of high-grade work in that particular line.

A NUMBER of tintogravure prints have been received from F. S. Blanchard & Co., 34 Front street, Worcester, Massachusetts, which are handsome specimens of that branch of the printing business. The beauty of detail and softness of outline remind us of the elegant steelplate prints



THE WIND.
Drawn by D. H. Souter.

with tinted backgrounds seen in rare and valuable works of the printer in years gone by. Whatever the process by which these prints are produced, the Messrs. Blanchard should find a ready sale and great demand

for such beautiful specimens of the illustrator's art. The softness of steelplate and the detail of photography are combined to produce a picture that delights the eye and is a pleasure to behold.

"Atlanta — Illustrated; A Story of Success," is the title of a book of 144 pages, 9 by 15 in size, printed on high-grade enameled stock and with a cover embossed in gold. The work is full of information about the Southern city, and illustrated with views of its principal buildings and places of interest and with portraits of its prominent citizens. The work has been conceived and carried out in the best possible manner. Typography, engraving, presswork and binding are all of excellent quality, and the book is worthy of being prized as a souvenir of one of the most progressive cities in the South. The work was done by the Byrd Printing Company, 8 South Broad street, Atlanta, Georgia, and is no doubt one of the finest pieces of letterpress printing ever executed in the South.

The *Deerfield Valley Times*, published at Wilmington, Vermont, on August 17 issued a supplement to its regular edition in the shape of a book of seventy-two pages, 9 by 12 inches, printed on enameled stock, fully illustrated with half-tones, and enclosed in a handsomely printed cover. The work shows great care in preparation, composition, engraving and presswork, and will without doubt be prized by those fortunate enough to receive a copy as the finest printed newspaper supplement they have ever possessed. The work was compiled by J. H. Walbridge, and printed by the Times Press, at Wilmington, Vermont.

An announcement circular issued by the J. W. Butler Paper Company, of Chicago, is something out of the ordinary in shape and style. It is in the form of a folder printed on gray cover-stock in black and red, set in the Blanchard series of type, with a cover of deep blue color with lettering in black. The shape and style of the circular will appeal to the artistic taste of its recipient, and it will not be lightly tossed into the waste basket without a perusal of its contents. The Butler Paper Company is always to the front with attractive advertising. The work is by the Calumet Printing Company, of Chicago, and is a sample of the excellent work turned out by that house.

The Edgell Company, Thirteenth and Hamilton streets, Philadelphia, has sent out a handsomely printed work entitled "A Treatise on Ink, Incidentally on Paper, Particularly on the Combination." Samples of labels for every commercial purpose, in colors and embossed, are shown on every page, and the work is artistic in design and perfect in execution. The colors are rich and full where strength is needed, and delicate where tints or softening of lights is to be effected. Embossing is used to give finish and rounded effect to the color-designs, and gold and silver are freely used to lend brilliance and richness to the more elaborate work called for by an exacting public. The number and variety of labels and wrappers shown is a guarantee that any sort of artistic work can be furnished by this company. Ability, care and attention to details is evidenced on every sample submitted in the portfolio.

Through the courtesy of the editor, Mr. George De Haven, we have received the first three numbers of the *Grand Rapids Furniture Record*. Some time ago we were told that the field in the furniture journal line was overcrowded, and that there was no room for another paper. Mr. De Haven seems to have felt differently about it, however, and has put out a publication that he may have good reason to be proud of, not only from the fact that it is well printed and well illustrated, but that it contains a large amount of interesting and useful matter. The printing, we notice, is by the Dean-Hicks Printing Company, of Grand Rapids, and is excellent from beginning to end. The advertisements are set in modern type and composition is good. Most of the engravings are by Dickinson Brothers, of Grand Rapids. The full-page portraits opposite the editorial page are excellent examples of this class of work, and the illustration, "Fifty Years at the Bench," in the August number, from a drawing by F. D. Schook, is especially worthy of mention. The paper starts out well, and if it keeps up to the pace, there can be no question about its being a success.



Lined on the Royle Lining-Beveler.

"And clear the depths where its eddies play,
And dimples deepen and whirl away."

Photo by Vernon Royle, Paterson, N. J.

The Berlin Ink & Color Company has sent to a number of its friends and customers a framed advertisement similar to the insert which appeared in The Inland Printer a short time ago. It shows four of the colors manufactured by this firm. The company is also sending out a fine specimen book of printing-inks; all varieties of colors are given, from their book black, which sells for 25 cents, to violet purple, selling for $5. The effect of nearly all of the colors is shown upon half-tone plates, so that printers may be able to judge how inks of these colors will work on cuts of this description. The samples are bound in neatly embossed cover.

Hollister Brothers, Chicago, have long held the reputation of being high-art printers, but their latest production, entitled "Effective Types and the Colonial in Particular," is no doubt the most artistic of all. It is a booklet of sixteen pages, 5¼ by 8 inches in size, printed on one side of rough woven stock, in black, red and yellow, the sheets then being folded and sewed into a cover of buff stock, printed in black, blue, green, yellow

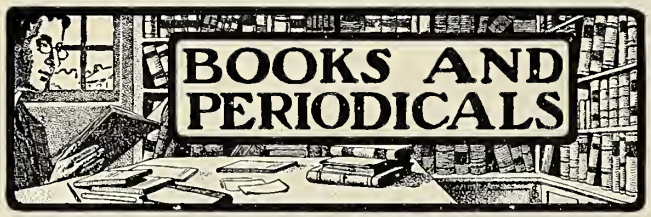


and red. The design of the cover is neat and attractive. The booklet is enclosed in an envelope tied with white tape. It is a neat, delicate and artistic piece of typographic printing of which the Hollister Brothers need not be ashamed.

The Westinghouse Company's publishing department, Pittsburg, Pennsylvania, has sent out two pamphlets which are worthy of mention. One is called "Electric Power," a pamphlet intended for distribution at the Paris Exposition. It is printed in four languages — French, English, German and Spanish — and embodies a collection of views of Westinghouse motors applied to stationary service. The purpose of the publication is to tell by pictures rather than words of some of the many ways in which Westinghouse motors are used for industrial purposes. As a specimen of printing, the catalogue can not fail to attract attention, and besides this, any one interested in the use of electricity can not fail to examine with interest the many ways in which electric power is applied to machines of different kinds. The other catalogue is called "Drop in Alternate Current Lines." It is a very valuable work for engineers who have calculations to make, and contains information in compact form and tables and diagrams that can not fail to be of value. The company would be glad to furnish copies of these pamphlets to people who are especially interested in the subject.

IS A COPYRIGHT ON A PHOTOGRAPH INDICATIVE OF MERIT?

There are few good photographs today that are not copyrighted. Photographers have had their products copied and used for advertising purposes in so brazen a manner that they are compelled in self-protection to copyright almost everything above mediocrity. Indeed, in one case, some so-called photographers in a Southern resort town have purchased attractive pictures from local photographers and copied them and put them on sale at reduced rates. This is a sad commentary on modern commercial honor. A firm of printers dealing in specialties in a Southern town in advertising their calendars and blotters express how very sour the grapes are after the following fashion: "We care but little for copyrighted pictures, the claim of originality being but a poor compensation for mediocrity, but prefer rather to reproduce the creations of the world's great artists — a class who are more desirous of honest fame than solicitous to restrict the creations of their pencil to commercial uses. The great painter is copied just as the true poet is quoted — it is a tribute which only genius can command, and he who is most solicitous over his 'artistic rights' is in least danger of having them invaded. This is so obvious that the word copyright when really genuine has become the current stamp of inferiority."



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

Mr. Ernst Morgenstern's excellent printers' magazine, *Deutscher Buch-und Steindrucker,* through the Jury of the Paris Exhibition, has been awarded the diploma for honorable mention.

Klaasesz Aankondiger, printed in four languages by Klaasesz & Cie., in Hengelo (Holland), can hardly be said to be representative of the best efforts of the Dutch. The presswork is particularly poor.

The Pebble, edited and published in Omaha, Nebraska, by Mary D. Larned and Louise McPherson, is another of the little magazines which seeks support from the contemplative. It is nicely printed and is very creditable to the ladies who are producing it "hand in hand, not one before the other."

Nordisk Boktryckarekonst is the title of a new Scandinavian paper in the graphic arts and trades, printed at Stockholm by the brothers Lagerstrom. A number of half-tone cuts appear in the paper and both in composition and presswork the magazine compares favorably with the best. A number of Inland Printer specimens are reproduced with appropriate comment.

"Bubbles Hid Book." Written by R. F. Irvine and illustrated by D. H. Souter. William Brooks & Co., Sydney and Brisbane, Australia. This beautifully printed and illustrated child's book is an exceptionally fine specimen of the printer's and illustrator's art. The illustrations in colors are mostly decorative in treatment and show a breadth and brilliancy of conception and a technique that is on a par with the best





PORTRAIT OF MADAME LE BRUN.

Half-tone by
CHICAGO PHOTO-ENGRAVING COMPANY,
Chicago.

efforts of Beardsley and the no less celebrated Bradley. Mr. Souter excels these decorative artists in his knowledge of anatomy and his extravagances are therefore deliberate and not the result of necessity. The book is bound in heavy blue



"THE WINGED MONKEY."
From "The Wonderful Wizard of Oz."

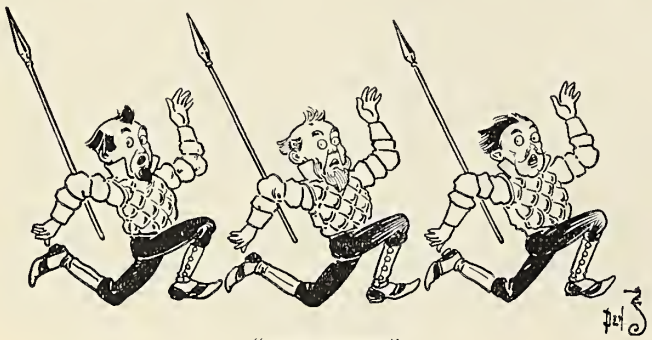
buckram, with very deep embossed design in black and gold. The end papers are a medley of the illustrations in the book, on tinted paper, in ink of a sage-green tint. Altogether the work is beyond adverse criticism.

THE "Wonderful Wizard of Oz" is the latest success of L. Frank Baum, whose humorous writings, with the admirable picturing of W. W. Denslow, are now known throughout the



"THE QUEEN OF THE FIELD MICE."
From "The Wonderful Wizard of Oz."

country. "Father Goose," the celebrated work of these clever artists, may be said to have displaced the older popularity of "Mother Goose." The "Wonderful Wizard of Oz" has just been published by the George M. Hill Company, of



"THE WINKIES."
From "The Wonderful Wizard of Oz."

Chicago and New York, and its advance sales reached the handsome number of 12,000 copies. The book is in every way novel and unique. In size it is about 9 by 7 inches, with 275 pages. The binding is of cloth of a peculiar light green, stamped with a grotesque design in dark green and red. The pictures surpass anything of the kind hitherto attempted. There are twenty-four full-page illustrations, inserts on enamel paper, in many colors, and 150 text illustrations printed in six different colors, in accordance with a color plan set forth in the story. Mr. Denslow has shown surprising fertility of invention and his pictures and decorations "set a pace" which will embarrass other artists to follow. Some of the effects are decidedly original and the color-scheme adds greatly to the book. It is a delight of the "children of an older growth," from its delightful humor, as well as to the little folks. Price, $1.50.

"THE VOYAGE OF THE MONSOON." By R. McMillan. William Brooks & Co., Sydney and Brisbane, Australia. Illustrations by D. H. Souter. As a story for boys and girls this narrative of the experiences of a stowaway is excellent. The hero is quickly disillusioned of the romantic ideas he had of a sailor's life under a captain of exceedingly suave demeanor and of apparently kindly and philanthropic disposition, but who turns out to be a tyrannical and profane scoun-



COVER-DESIGN.
Drawn by D. H. Souter.

drel, redeeming his cruelty, however, by an exhibition of somewhat ghastly humor at times. The first experiences of the hero involved his first tribute to old ocean: "As we sat in the fok'sl getting our dinner, an old sailor suddenly looked at me. I was sitting on the beam that ran along our little domicile, and he was sitting on a 'donkey.' He said: 'Don't you shoot the cat over me.' I meant to ask him what that meant, but as soon as I opened my mouth I knew! I bolted out on to the main deck, and then wished that I could lie down beside Bob Flint. But the cold and the misery were

too much even for that, and my sickness of the sea overcame my sea-sickness." The illustrations are graphic and show the admirable command of the illustrator in line and wash drawing.

New Australian School series—Third and Fifth Readers.—These books, issued by William Brooks & Co., printers and publishers, Sydney, Australia, are a strong testimonial to the admirable skill of Australian bookmakers. The character of the selections for the youthful readers is sound and wholesome and interesting, and the fine illustrations by Mr. D. H. Souter, whose work has frequently been shown in these pages, make these publications worthy of the strongest commendation.

R. H. Russell announces a new "Dooley" book, fully illustrated by F. Opper and other prominent artists, with the promising title of "Mr. Dooley's Philosophy." Promising, for it is in the calm field of philosophy that Mr. Dooley is at his best. Among the great variety of subjects dwelt upon are: Marriage and Politics, The Servant Girl Problem, The Future of China, The American Abroad, The Paris Exposition, Alcohol as Food, Anglo-American Sports, The Negro Problem, The American Stage, etc.

"Landlopers," by J. Le Gay Brereton. William Brooks & Co., Sydney and Brisbane, Australia. Illustrations by D. H. Souter. This interesting account of a tramp through the Australian bush gives the daily experiences of a young gentleman who resorts to this species of travel to cure his fiancée of a display of pique. The vicissitudes of tramp life are well



BOOK-PLATE.
Drawn by Isaac Morgan, Chicago.

told, as the author also has an evident and deep love of nature. The illustrations are full of the vigor and character which marks all of Mr. Souter's work.

"THE BURIAL OF THE APPRENTICE."

The department of "Printing Trade Economics," conducted by Mr. Henry W. Cherouny, of New York, which appears in each issue of The Inland Printer, has interested a great number of readers, both among employing printers and among the journeymen. To these and many others, Mr. Cherouny's recently published book, "The Burial of the Apprentice," will appeal strongly with particular regard to the most vital question in our industrial life — the education

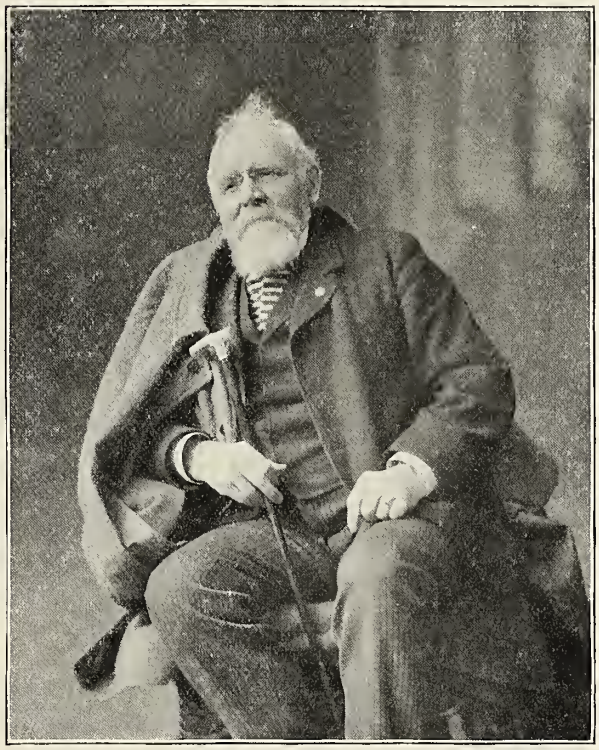


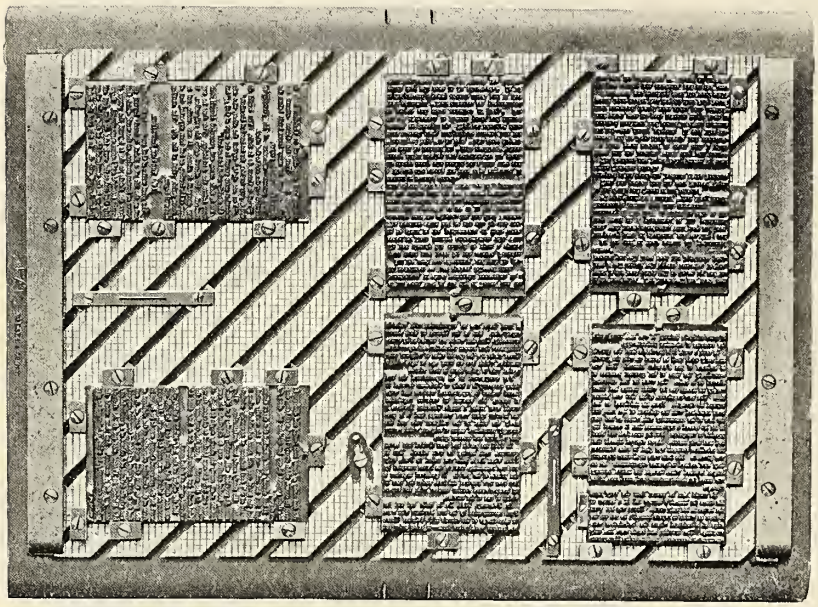
Photo by Brock.
HENRY W. CHEROUNY.

of apprentices and workmen. On this book the *Churchman* of July 7 says: "It is a story of trade-union life in a printing shop, by one who has followed the trade for forty years. It is addressed primarily to printers in the interests of a closer federation of unions in the nation and of employers and employed. To it are added a number of essays on present political and social problems from the same point of view. But it has an interest for a much wider audience, for all who sympathize with the new social movement and wish to see what manner of forces are actuating it. Mr. Cherouny writes with a prophet's ardor of conviction that 'a nation organized by trades which make the rational sciences of ethics, politics and esthetics common property, will bring forth the monitors, leaders and instructors of the common lot.' We have found in his book, and between the lines of it, an unexpected pleasure and instruction."

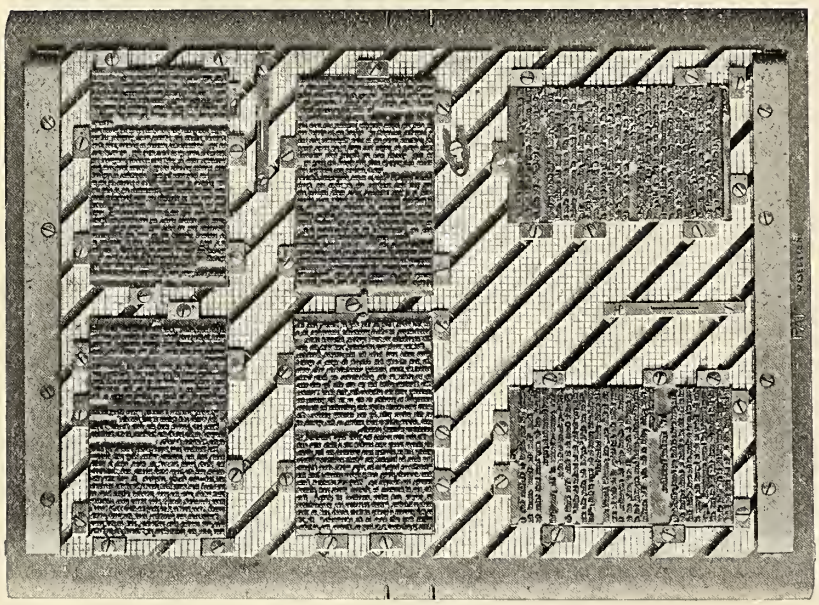
It may not be out of place to say something of the author, whose writings are so familiar to our readers, though he modestly says: "I have done no deeds, and have lived like the common lot." Mr. Cherouny has been a close student all his life. Born in Halle, Westphalia, in 1842, he arrived in America in 1858, and worked all the time at the printing business. He has made a distinguished success in the field and has one of the most complete and systematically conducted linotype plants in the city of New York. He wrote and published "The Historical Development of the Labor Question," which is now out of print. Mr. Cherouny is a man of wide experience, a close student both of books and of human nature, with great philosophic breadth. He is a close reasoner, and his writings are marked with a caustic pungency that is void of even a suspicion of ill nature. He practices as he preaches, and is one of the most generous, approachable and democratic of employers.

TOPSY-TURVY.

The cut of the Wesel patent iron groove block on page 862 of last issue was shown reversed. Some cuts look as well in one position as another, and this was of such character that when turned over it would not appear wrong except on close examination. The only trouble was that instead of showing



RIGHT SIDE UP.



WRONG SIDE UP.

electrotype plates held by clamps it had the appearance of a number of wax molds held in the same manner. When the cut is turned over the difference is readily seen. It is an interesting optical illusion. We present two illustrations in the positions spoken of, as a curiosity in half-tone reproduction.

THE USE OF ILLUSTRATIONS.

The Barnes-Crosby Company, Chicago, has recently issued an attractive and well-printed catalogue showing the various styles of cuts they make. The introductory chapter is interesting. It reads:

"Pictures speak a universal language. They are understood by the illiterate and the educated of every age and race. They convey an idea immediately, tell the whole story at once with the greatest possible economy of time and space. This is the secret of the growing importance attached to illustration and engraving in every branch of modern business and industry. The most successful way of selling is to exhibit the goods before the eyes of the possible purchaser. This is not always possible or practicable. It can only be done in a limited way. The nearest approach to displaying the article itself is to show a good picture of it. The kind of an impression given of the article by this means, its force and influence, will depend upon the effectiveness of the picture. Every good salesman knows how much depends upon the way a thing is shown to a customer. Articles appear differently in different positions and in various lights. One manner of handling will show them to advantage, another will fail to do them justice. The illustration of a chair, a piano, a vehicle or a piece of machinery seems a simple matter to the ordinary engraving house. To show the form of an object and certain of its details by mere mechanical reproduction requires little thought or intelligence, but if the cut is to sell the goods it must have something of the character, the effect and the selling power of the object itself.

"If this is true of furniture and machinery, it applies with still greater force to illustrations of wearing apparel, jewelry, objects of art, and when it comes to the handling of portraits or to an instance where the living model is used as an accessory, one may see how very much depends upon the intelligence of the work and the understanding of the customer's business and aims. The real circulation of an advertisement depends upon how many people read it, its real earning power on the number of customers attracted by it. The only way to account for the number of weak, inefficient, pointless pictures one sees filling good advertising space, is to assume that the average advertiser is a better judge of media than he is of illustration and engraving. The same thing applies to catalogues, booklets, folders, announcements, posters, hangers and all sorts of printed matter that cost money and are supposed to effect a definite result."

The ideas expressed in the above should be taken advantage of by those who desire to bring their goods to the attention of possible purchasers. A well-illustrated catalogue is always more effective than one without cuts. Choose the style of reproduction best suited to the work you have in hand and then order the best in that line.

HE DISLIKES ISOLATION.

Enclosed find check for $1, for which credit me with six months on THE INLAND PRINTER. If I did not have that to look forward to every month, I would surely be lost. It would seem that I was isolating myself from the patrons and brothers in my beloved "profession," and doing that which I could not do, lose interest in the art of printing and all that pertains to the printing business. When the six months are up I will be ready with another dollar. Send it along, by all means.—*E. B. Stuart, The Statesman Printing Company, Marshall, Michigan.*

BUSINESS NOTICES



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

PRINTERS WHO HAVE BEEN

printing typewriter circular letters and then having their customer fill in the address on a typewriter, have always been "floored" by the fact that the address did not exactly match the body of circular, and customer, of course, was dissatisfied with the work. All because the printer didn't use the right kind of material.

WHEN THE NEW "RIBBON-FACE"

Type,—and "Special" printing Ink,—and "Special" Typewriter Ribbon, filled with the same printing Ink are used,—a perfect match is guaranteed. Such printed letters can not be distinguished from genuine typewritten work, and any printer can do it,—if equipped with the Type, Ink and Ribbons which are a specialty of the Typewriter Type Company, of Boston, Massachusetts. See September insert, and send for samples.

CHANDLER & PRICE GORDONS.

In the advertisement of Chandler & Price Company last month the number of C. & P. Gordons shipped for the year ending July, 1900, was given as 1,661. This was a mistake. The number made and shipped by them during that period was 1,761. The error was in the footing, and was discovered after the advertisement was printed.

THE EXPORT TRADE.

The Harris Automatic Press Company, Niles, Ohio, report large orders for the export trade, and state that this business is consuming a very considerable proportion of their output. Printers in Great Britain and on the Continent, as well as in other parts of the world, are determined that the printers of America shall not get ahead of them and are putting in these machines to keep up with the procession. The address of the foreign agent will be found on page 5.

THE JAENECKE PRINTING INK COMPANY.

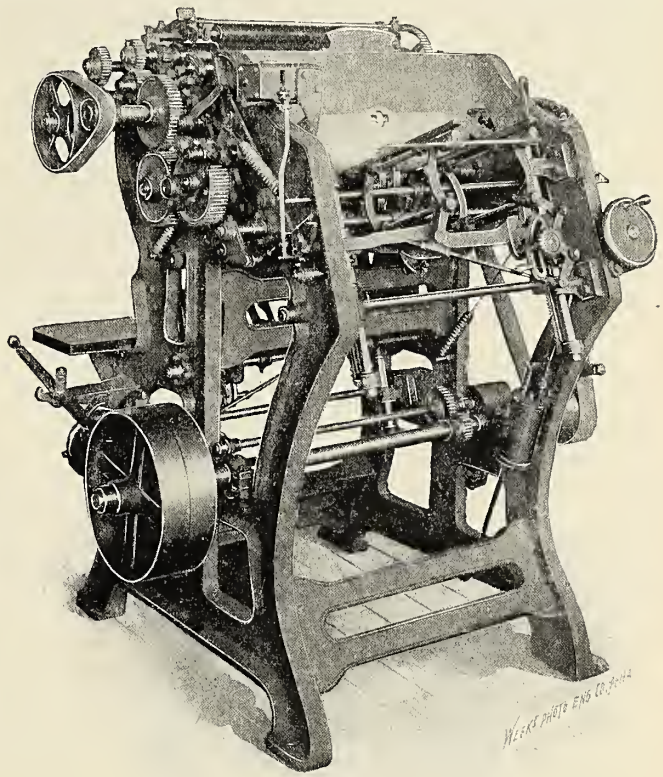
The Jaenecke Printing Ink Company, of Newark, New Jersey, has received the prize medal at the Paris Exposition of



1900. The firm also has factories in Hanover, Germany, and is well known for producing high-grade inks both in Europe and America. The company has a new specimen book now ready for distribution, the cover of which is a very artistic design and appears in colors, bronze and embossing. We show a miniature half-tone of same here.

A FAST AUTOMATIC PRESS.

Envelope manufacturers and those who use machines for printing envelopes will be interested in the illustration of the fast automatic press, shown here. This machine has been on the market for five or six years, and that it has given the



best of satisfaction is apparent from the fact that it is now being used in the majority of the largest envelope factories in the country. It is rotary in principle, printing from curved electrotypes, and is fed automatically. Very little "make-ready" is required and there is practically no waste of stock or damage to the electrotypes. It is the only press on the market which prints envelopes in the proper way — that is, flat, before folding, and all over — face and flaps — at one impression. It is adjustable to any size, from 1 to 14, in five minutes, and has a capacity from eight to nine thousand envelopes per hour, a fact that should interest printers; and handles sheets from three to ten inches square, or rectangular, light or heavy paper. It has a counter-box that registers to one million. It occupies a space only four feet square, a very desirable feature in a printing-office. Envelopes, when printed on this machine, are ready for delivery as they come from the folding machine, counted and banded. It is a peculiarity of the "feed" that blanks are added, without interrupting its action, and printed work is removed in the same manner. The Standard Envelope Company, 257 Diamond strect, Philadelphia, Pennsylvania, is the manufacturer of this machine — to whom all correspondence should be addressed.

AN OFFER OF $10,000 FOR AN AD.

Some years ago Sigmund Ullman, the printing-ink manufacturer, was a passenger, bound for Europe, on one of the ocean greyhounds. Another passenger was Professor Bos, the eminent astronomer. One beautiful starry night the professor gave a talk on the milky way, which was much enjoyed by his listeners. When the professor had finished, Mr.

Ullman, after expressing thanks for the interesting lecture, said: "Professor Bos, it appears to me that you are most intimate with the stars, and probably with the man in the moon. Now, if you could induce that gentleman to shove the stars together, so they would read

'USE ULLMAN'S INKS'

I could afford to pay $10,000 for the ad., for it would be seen by every printer on earth." The task not having been accomplished by the professor as yet, the Sigmund Ullman Company does the next best thing, by illustrating the above in THE INLAND PRINTER, where, if not seen by every printer on earth, it will be seen by a great many, on page 35 of this issue.

THE GOODSON GRAPHOTYPE—THE COMING AUTOMATIC COMPOSITOR.

Of the dozens of composing-machines that have been exploited during the past twenty years, only a very few have met with success, and today there are but two firms that are advertising such machines for sale in the columns of THE INLAND PRINTER. This has led many printers to believe that the projected machines are all "in the air," and that none of them is to be looked upon as a serious probability of the near future.

If any have held the view that the Goodson Graphotype was a machine developed only to sell stock, such may have their minds disabused by visiting the works of the Goodson Company in Jersey City and observing the development there, and the preparations made for manufacturing the machines on a large scale. The Goodson Graphotype, it will be remembered, is the machine invented by Mr. George A. Goodson, formerly of Minneapolis and Providence. The composition is done on a simple typewriter that punches holes in a paper tape. This tape goes to an automatic typecasting-machine, the size of a sewing-machine, which casts and sets any size of type at a constant speed of 5,500 ems an hour. The Graphotype was exhibited in New York city and a strong corporation formed more than a year ago.

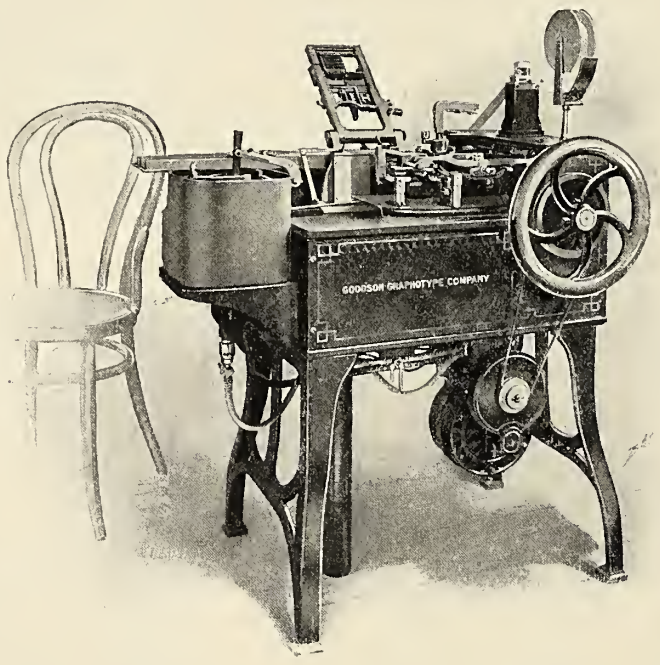
The manufacture of a machine on modern lines that will compete successfully with existing machines is a work of magnitude that can not be appreciated except by those who have been through the experience. It is one thing to have a machine made in the slow, laborious way by hand, and another to have a plant equipped with special tools and fixtures to produce it in large quantities with interchangeable parts, so that, if a customer should break a part or wear out a piece, he could get another which would exactly fit, without any loss of time or any filing or fitting.

The hand-made machine or machines, of which the Goodson Company have several, and which have so often been declared by the leading printing experts to be such marvels, are doing daily commercial work, but without special tools and fixtures they could not be reproduced except at a great expense. They are in every sense models. As, for instance, it might cost $1,000 to make one individual fine watch movement by hand, but with the modern special tools and fixtures employed in the manufacture of watches, a high-grade movement is produced for about $7.

The Goodson Company are now doing exactly the same thing in the preparation for manufacture of their machines that watchmakers have done before them to produce their watch movements cheaply. These expensive jigs and fixtures that cost hundreds of thousands of dollars, go to make up the manufacturing plant.

At the three-story factory of the company, 14-16 Morris





street, Jersey City, a large corps of expert workmen have been busy for months making and perfecting the machines for making the 1,160 parts that compose the Graphotype. The experimenting plant at Providence has been turned into another manufacturing shop and a portion of the work is being pushed there. Other portions have been let out by contract to machine manufacturers, who also have been engaged in developing the necessary jigs and tools for a duplicate system of manufacturing, thus giving them the benefit of the organization of many factories. In fact, the Goodson Company has placed its work where it can be done expeditiously so as to shorten the time of production.

In order that the work of development might be carried on successfully in several shops at once, the drafting department divided the machine into several sections, named and numbered every piece, and supplied accurate drawings of each, on which every measurement was plainly marked. For instance, over one set of drawings appears the name "matrix shifting slide lever, I, of cast steel, E 48." The wearing parts are all marked "hardened and ground," and with each drawing is given enough information to enable a practical machinist to construct it. Imagine the labor of laying out the 1,160 parts in this manner, and preparing duplicate sets of drawings for the different

factories, to say nothing of the original designing of each part in such a form that it can be conveniently cast and machined.

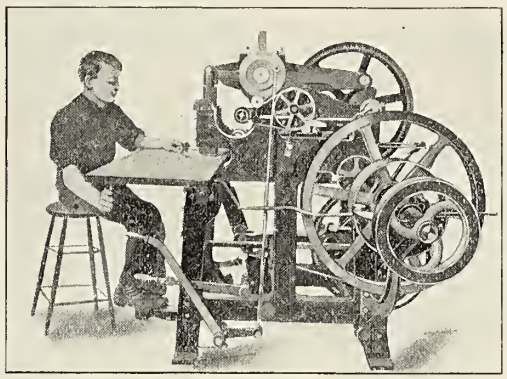
When it had been positively determined that the proportions of each and every piece were to be just so and so, and the material of just such a character, then came the real work of making drilling jigs, milling jigs and other special tools for forming the parts accurately and economically. Over five hundred different jigs had to be designed and made, each one of these five hundred being a separate and necessarily perfect little machine. Take the mold-pot drilling jig for instance. This is an iron and steel frame-work, into which the metal casting for the mold-pot is placed, and clamped and bolted in such a manner that every mold-pot in it must be positioned alike. In the sides of the jig are holes bushed with hardened steel, and through these the holes are drilled into the mold-pot, insuring the locating of the holes in every mold-pot in exactly the same way. It is made easy work for a boy or other half-trained machinist to take the mold-pot in its jig and bore all the holes accurately. Thus, although the making of the special tools and jigs has been a work of great detail and tediousness, yet when done it is possible to make all the parts with comparatively cheap labor, and with great rapidity and accuracy. This has been gone into at some length to show the reader what an enormous task it is to begin the manufacture of a high-grade machine, and also to demonstrate that the Goodson Graphotype Company is in the business to furnish machines on a large scale. At this writing very many parts of the first lot of machines are completed in the shops at Jersey City, and it is evident that before many months the Goodson Company will be turning out machines at the rate of probably fifty a month. The work of construction is now under the personal supervision of the inventor, Mr. George A. Goodson, one of the most gifted mechanics who has ever given his energies to the assistance of the printer. His genius is evident in every department of the work, which is being done in the most thorough manner, and in accordance with the latest scientific knowledge of machine construction.

Although the Goodson Graphotype has been several years in attaining its perfect development, yet it is now certain that before many months the company will be in a position to deliver machines very rapidly, and no one who has been through the works and observed the thoroughness and intelligence with which every detail is perfected can doubt that the Graphotype is going to revolutionize a great many of the existing conditions in the printing business. The printer also becomes a typefounder, as far as body type is concerned, since the machine manufactures all standard faces of body type at small cost, and at the same time it is for all practical purposes a one-man composing-machine, because the caster is automatic and requires only a small part of a man's time to attend it.

The Graphotype is designed to fill a field in the printing-office that no other machine can occupy. It is preëminently the machine for the book and job printer, since it makes type all of absolutely accurate height to paper and of perfect form, from hard type metal. The types can not be distinguished from the founders' product by studying a printed sheet, unless it be by the entire freedom from battered types which characterizes their impress on the paper. The product being individual type, corrections may be made with the same facility as in hand-set type matter. It requires only a minimum of ability to operate it, and, being a small, light machine, it can be run anywhere. In country towns, one printer with a complete outfit can set the type for neighboring small offices that may send in the tape produced by their typewriters, which they can secure at small cost. In cities, every office having other composing-machines will want one or more Graphotypes to keep up the supply of type for hand composition, and large plants of casting-machines will be started to supply the wants of the smaller printers who can not afford to buy complete composing-machines. Thus the benefits of machine composition will be secured to offices of all classes. It is because the possibilities in these fields are so great that the Goodson Graphotype Company is spending so much money to put out a perfect machine and supply the printing trade in enormous quantities at short notice.

THE "VICTOR" PRESS.

We call the attention of readers to the new Victor steel die power embossing and printing press advertised on page 175. This machine is built in all sizes; the No. 1 shown in cut taking dies up to 3 by 5 inches. It is a unique, compact machine and is claimed to be the only entirely satisfactory automatic stamper on the market. The Fullard Manufacturing Company, which owns the patents and builds the presses, is sending out a very attractive line of advertising in the shape of samples of work and we quote a description from one of the booklets. A glance at the cut will show the strongest points of the machine. Simplicity of construction and consequent ease of operation. The working parts are few in number and all accessible. There is no inferior work in the entire construction. Parts liable to wear are made of the



highest grades of steel, carefully machined and finished. The machine has lasting qualities that will appeal to the conservative purchaser. The "Victor" is driven by a clutch, and can be instantly started and stopped. The inking arrangement, perfect in every detail, begins at the fountain, the roller of which is kept constantly revolving, thus keeping the ink thoroughly digested. A reciprocating carriage carrying one or two rollers, as may be necessary, travels to and from the fountain roller to the die. By means of a unique device a double rolling of the die is made. This is effected by gripping the first roller on the forward stroke and allowing it to roll the ink in the die on its way to the wiper. The wiper is entirely automatic, susceptible to micrometer adjustment, both as to length and pressure. It meets the die in a parallel plane, and wipes infinitely better than by hand, because it is more uniform and readily adjusted to the requirements. The reciprocating bed carrying the die is operated by a milled cam, positive in its motion, and when under the plunger locks automatically, thus insuring absolute register between the die and counter on plunger. The feed-table is open, and any size sheet may be fed, since there is no obstruction to avoid in placing paper under plunger. The operator may trip the plunger at will, reducing waste to a minimum. When plain embossing is wanted, the ink fountain can be removed in a second, and the bed tripped so as to remain constantly under plunger. The speed of the machine on the smaller die is only limited by the expertness of the feeder. On large dies 1,500 per hour can readily be obtained.

A VALUABLE SPECIALTY FOR BOOKBINDING.

Among the many reasons that can be advanced why the remarkable production known in the market as MOROCCOLINE should be generally used for bookbinding purposes, the most important one is that it is a *twin* article to real leather in appearance, durability and wearing qualities and is very

much cheaper in price. Very great improvements have been made, notably in the grains, colors and quality of the goods, within the past six months, so that today a perfected article is the result. Send for samples and prices to Boston Artificial Leather Company, Walter N. Dole, general manager, 12 East Eighteenth street, New York, and your request will receive prompt attention.

THE GRAND CAÑON OF ARIZONA.

In presenting examples of the art preservative THE INLAND PRINTER aims not alone at excellence of results but at the widest range in the character of the subjects, and especially those requiring expert and special treatment.

Through the courtesy of the Santa Fe Route we are able to give a most unusual half-tone engraving of the Grand Cañon of Arizona, from a copyrighted photograph, illustrating the remarkable results which have been attained by the photographer and engraver. It is printed from an electrotype. This view can not be fully appreciated until the immensity of the Grand Cañon is known. The lens of the camera from which the engraving was made embraced nearly a thousand square miles of territory and contended with varying colors of great brilliancy. Notwithstanding, the detail has been preserved by the engraver with singular success.



THE GRAND CAÑON OF ARIZONA. Copyright, 1899, by H. G. Peabody.

The tremendous chasm represented in the engraving is thus described by a recent writer:

"A cañon, truly, but not after the accepted type. An intricate system of cañons, rather, each subordinate to the river channel in the midst, which in its turn is subordinate to the total effect. That river channel, the profoundest depth, and actually more than six thousand feet below the point of view, is in seeming a rather insignificant trench, attracting the eye more by reason of its somber tone and mysterious suggestion than by any appreciable characteristic of a chasm. It is nearly five miles distant in a straight line, and its uppermost rims are 3,000 feet beneath the observer, whose measuring capacity is entirely inadequate to the demand made by such magnitudes. One can not believe the distance to be more than a mile as the crow flies, before descending the wall or attempting some other form of actual measurement. Mere brain knowledge counts for little against the illusion under which the organ of vision is here doomed to labor. That red cliff upon your right, darkening from white to gray, yellow and brown as your glance descends, is taller than the Washington monument. The Auditorium in Chicago would not cover one-half its perpendicular span. Yet it does not greatly impress you. You idly toss a pebble toward it, and are surprised to note how far the missile falls short. Subsequently you learn that the cliff is a good half-mile distant. If you care for an abiding sense of its true proportions, go over to the trail that begins beside its summit and clamber down to its base and back. You will return some hours later, and with a decided respect for a small Grand Cañon cliff."

The Grand Cañon is reached by the Santa Fe Route in connection with the Santa Fe and Grand Cañon Railway from Williams, Arizona, and a short stage ride of eleven miles. The trip is a very interesting side excursion in con-



Three-color Plate by Carl Hentschel Ltd.,
Fleet Street, London, E.C.

SPECIMEN of Three-color Printing executed on a **Colt's Armory Press**

At "The Printing World" Office, London, E.C.
by GEORGE W. JONES.

John Thomson Press Company,

253 Broadway, New York City;
Monadnock Block, Chicago, Ill.;
57 Shoe Lane, London, E.C.

Presses built by COLT'S PATENT FIRE-ARMS MANUFACTURING COMPANY,
Hartford, Conn.

nection with the trans-continental tour, but is well worthy a journey undertaken for the sole object of becoming acquainted with the grandeur of the greatest and most unique chasm of the world. A handsomely illustrated pamphlet, containing a complete description of the cañon, is sent free on application to General Passenger Department, Atchison, Topeka & Santa Fe Railway, Chicago.

A NEW CHALK PLATE COMPANY.

The Chalk Plate Company is the style of a new St. Louis concern, which is manufacturing plates by a new formula and process. It also makes improved stereotyping apparatus. J. H. Cornelison, manager of the Hoke Engraving Plate Company for the last nine years, is at the head. In connection with the business, the company has opened a free correspondence school of illustrating and engraving. This should be of great advantage to beginners. Recent inventions, it is said, will render it possible to greatly reduce the price of chalk plates.

A NEW ADJUSTABLE BINDING DEVICE.

The accompanying illustrations show a new device on which patent has recently been allowed to C. H. Teets, Chicago, for binding books, such as sample books, ledgers, albums, etc. It is considered by those who have examined it

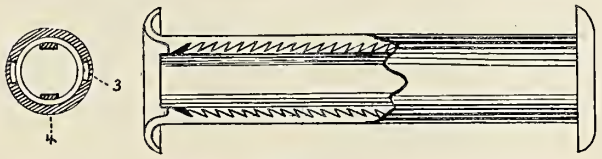


FIG. 1.

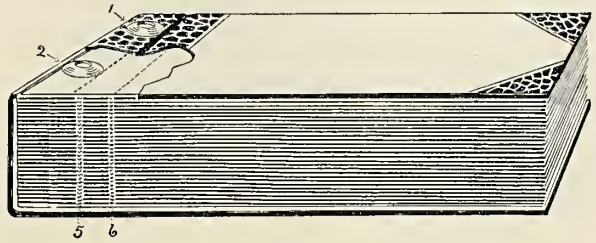


FIG. 2.

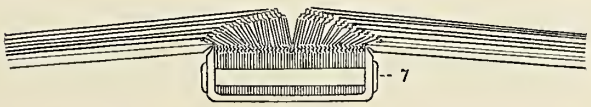


FIG. 3.

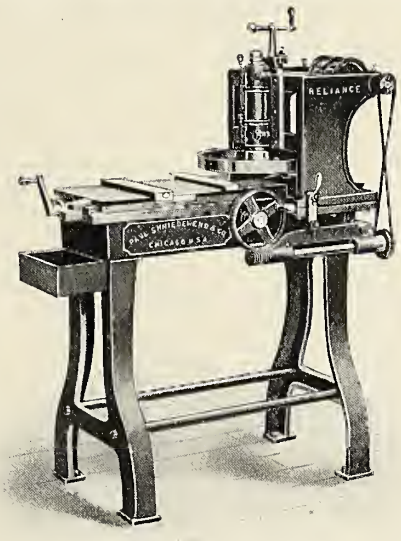
to be one of the best on the market. It is self-locking and unlocking and can be easily operated. Fig. 1 shows the binder, which consists of two tubes, one slipping within the other, and being held in position by the ratchet inside. Figs. 2 and 3 show the way the device is applied to flat-opening books.

ELECTRIC MOTORS FOR PRINTERS.

The George C. Towle Manufacturing Company, of Lancaster, Pennsylvania, make a specialty of the manufacture of slow-speed electric motors for running printers' and bookbinders' machinery. Upon application they will send you their illustrated catalogue No. 6, free of charge. Their advertisement can also be seen in this issue.

A NEW TYPE-HIGH MACHINE.

The Reliance Rotary Planer, manufactured by Paul Shniedewend & Co., Chicago, is especially designed to dress mounted half-tones and electrotypes accurately to type-high. It embodies many features of importance not found in other machines of its class, which facilitates rapid and uniform work. Blocks 12 by 18 inches, and anything smaller, can be dressed on this machine, and in addition to the above special use, it may also be used for other purposes, since the vertical



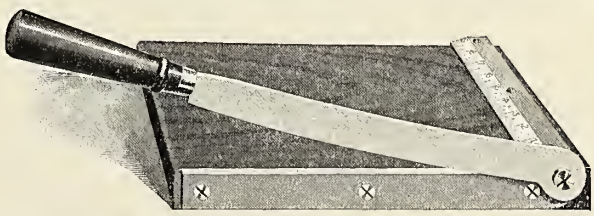
adjustment of the disk admits of a range of work from 1½ inches down to half type-high. The manufacturers inform us that they have so well succeeded in bringing out this machine that, although on the market but a short time, a number have already been sold to prominent engravers and electrotypers, and are in every-day practical and successful operation.

OUT OF THE ORDINARY.

When you want anything special, which will result in economy in production, the best firm to apply to is F. Wesel Manufacturing Company, 82 Fulton street, New York. In addition to the most complete line of printing materials in the world, this firm makes every machine and appliance used by the electrotyper, photoengraver and stereotyper, and all of superior merit. In these lines Wesel leads. See advertisement on page 174.

A NEW TRIMMER.

The American Dry Plate Company, Worcester, Massachusetts, is advertising in this issue a new trimmer that can not fail to interest photographers, photoengravers, stereotypers, printers and others in similar lines. It is made in eleven



sizes, fitted with Coes' knives, and every machine is fully warranted. The company would be pleased to send circular and prices to any one interested.

THE BULLOCK ELECTRIC COMPANY.

In a recent communication to the Bullock Electric Manufacturing Company, Messrs. George A. Fuller Company, contractors for the Broadway Chambers building, New York city, a model of which is exhibited at the Paris Exposition, state: "Your dynamo forms a prominent feature in our exhibit, and helped to obtain the grand prize and gold medals which have been awarded to this exhibit." Descriptive and

illustrated bulletins are furnished free upon request to the Bullock Electric Manufacturing Company, St. Paul building, New York city.

THE "WETTER" AGAIN.

In competition with the world, the Wetter numbering machine was awarded the Grand Prix at the Paris Exposition. The fame of the "Wetter" is spreading all over the world. The manufacturers, Wetter Numbering Machine Company, 515 to 521 Kent avenue, Brooklyn, New York, report that their works are now running night and day on large orders for their improved Wetter typographic machine. Printers who have use for numbering machines will serve their best interests by writing to the above firm for their needs.



A TYPICAL HARVEST SCENE ON THE CHICAGO & NORTH-WESTERN RAILWAY, WHICH TRAVERSES THE GARDEN SPOT OF THE WORLD.

THE SMYTH AUTOMATIC SIGNATURE GATHERING MACHINE.

In company with the inventor, Mr. Joseph E. Smyth, a representative of THE INLAND PRINTER recently had the opportunity of examining the automatic signature gathering machine which has been in use for some months in the bindery of Rand, McNally & Co., Chicago. The machine is very compact, simple, durable and practicable, and the work it is accomplishing is simply marvelous. It has been tested sufficiently in actual use to prove that it is an unqualified success, and the fact that numbers of orders from practical binders who have examined it are waiting for the machines now under construction, goes to show that the demand will be immediate and large. The machine is built so that the signatures lie in boxes which hold from 150 to 300 each. These are arranged in parallel rows, making the machine very compact, and a complete book is delivered at each operation of the machine. Power is supplied by electric motor or belt and the only attention the machine requires is the service of a girl to keep the signature boxes full and an operator to remove the gathered books. The paper is supplied to both rows of boxes from one side, while the gathered work is removed from the receiving trough on the opposite side, so that the operators do not get in each other's way. In its operation the lowermost signature in each pile is separated automatically from the signatures lying in the pile above, and as the machine moves the signatures are dropped upon a conveyor below, and are carried along from place to place, receiving a signature each time, until the gathering of the book is complete and the bunch of signatures is delivered at the end of the machine. The machine works equally well whether one or more of the boxes are full or nearly empty, as devices are arranged which regulate the pressure of the pile so that the separation of the lower signature will not affect other signatures in the pile. The machine really takes up no more room than a table holding a corresponding number of piles of signatures. When questioned whether the machine would take folded sheets of different sizes, Mr. Smyth showed that the adjustment for this purpose could be very readily made and that less than five minutes was required to change from a 12mo to any other desired size, or vice versa. This change does not require the work of an expert, but can be easily done by any ordinary operator. As to its adaptability for different classes of work there is no question, as it will take paper of heavy weight and with enameled surface, or ordinary cheap news. Inserted, tipped or cut signatures can also be handled as advantageously as solid work. The machine operates at a speed of from twenty-five to thirty books of thirteen to twenty-four signatures each per minute, although this speed can be very easily increased without injury. Occupying as it does a floor space of but 4 by 14 feet, weighing but 2,500 pounds, having an adaptability for different sizes of signatures, with a speed that is many times that of hand gathering, with its ease of operation and small liability to do anything but absolutely accurate work, the machine is without question one which will be looked upon with a great deal of favor by printers and binders everywhere. Besides being particularly well adapted for book publishers, it is equally desirable for publishers of small pamphlets, catalogues, almanacs, etc., its capacity for a four-signature pamphlet, for instance, being 90,000 to 120,000 per day. The statement was made in THE INLAND PRINTER a short time

since that no machine of this kind had been invented, but even at that time the machine which is now under consideration had been successfully running for quite a while. It is beyond the experimental stage and has been proven to be all that its inventor had hoped for and what publishers demand. The letter on page 8 is a strong endorsement, but it means every word it says. We predict that before long all the large establishments will be equipped with this labor-saving machine, and that offices of any size doing binding will also find it advantageous to adopt them.

REMOVAL OF A NEW YORK FIRM.

Barnum & Co. have moved into their new factory at 38 Park Place and 33 Barclay street, and have added ten more envelope machines to their plant. They make a specialty of making up watermark papers into 5, Government, 6¼, 6¾, 7, 4 and 5 Baronials and all the odd and fancy shapes. They turn out 1,000,000 envelopes per day.

DEXTER PRINTING-PRESS FEEDER.

In this number of THE INLAND PRINTER will be found a special double-page insert, illustrating the Dexter Automatic Printing-press Feeding Machine. It has been known for a number of years that Mr. Dexter has been taking out a large number of patents covering his feeding machine improvements. This, added to the reputation of the Dexter Folder Company of successfully accomplishing its undertakings in the production of "up-to-date" machinery, has tended to attract more than ordinary interest in this press feeder. It has also been generally known that for the past five years a large number of Dexter feeding machines have been in use. Prior to one year ago most of these feeders were operated in connection with folding machines.

A large number of Dexter press feeders are being introduced both East and West. They are in successful operation, attached to nearly every make and style of press, although they are now being advertised generally for the first time.

The Dexter Company has gone on the principle that it was better to "be ready and not go" than to "go and not be ready." In fact, the first Dexter press feeder has been in operation for two years. This is precisely the course that was taken in the introduction of their folding machine feeder which has resulted so satisfactorily to both seller and purchaser.

While the Dexter feeder retains some of the features common to feeding machines, it is, on the whole, "new and novel." Its most important features must be seen and compared to be fully appreciated. Mr. Dexter has succeeded in dispensing with all electrical attachments, even to the extent of calipering the sheets by a mechanically controlled device. The action of the press is positively controlled by simple mechanical devices that are actuated by the sheets being fed. Some of the special features of the Dexter feeders may be summed up as follows: Manner of attachment to press, mechanically controlled sheet caliper, mechanically controlled sheet throw-off. Sheets can be run down to drop-guide by power without running press. Feed-board entirely uncovered when feeder is not in use. Feeding machine connected or disconnected in ten minutes. Tripping impression, shifting belt and applying brake, done automatically by positively operated cams. Power for driving feeder transmitted by steel knuckle jointed shaft and accurately cut gears. If sheets do not register properly at drop-guide, press is automatically stopped. Piling board runs up or down quickly by power for reloading. Attachment that stops press before second sheet is advanced if sheet being delivered from impression cylinder catches; this effectually does away with danger of damaged plates by clog-ups.

The Dexter Folder Company will soon have ready for distribution an illustrated catalogue of feeding machines.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have just received a supply of back numbers covering from Volume XXIV to the present time, and those desiring to complete their files should write us at once. THE INLAND PRINTER COMPANY, Chicago.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

HOW TO IMPOSE AND MAKE UP FORMS. Clough's Card System, the best yet devised; simple, handy, accurate; pocket size. 25 cents (silver). FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

"PRACTICAL EMBOSSING" on a job press should be in the hands of every progressive printer; circulars on application. Address FRANK A. CUNNINGHAM, Williamsport, Pennsylvania, U. S. A.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 192 pages; over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2.00, postpaid. INLAND PRINTER COMPANY.

TYPOGRAPHIC STYLE-BOOK—All about capitalizing, punctuating, abbreviating, compounding, spelling, tabular matter, make-up, and kindred things; 76 pages, indexed; leather, 50 cents. Specimen pages or books by addressing UNIVERSITY PRINTING COMPANY, Bellevue, Nebraska, or your nearest typefoundry.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A PRINTER can buy my complete job office at a bargain; large enough for newspaper; ill-health the cause of selling. J. N. REIMERS, Davenport, Iowa.

BUSINESS OPPORTUNITIES.

BARGAIN — $500 buys a printing-plant in Denver, Colorado, doing first-class business. E. R. M., care Y. M. C. A., Central Department, Denver, Colorado.

BOOKBINDERS — Do you wish all the library rebinding in your State? Patent No. 429,889 for sale. CRAWFORD'S BINDERY, Newark, New Jersey.

FOR SALE — Complete job office at a sacrifice, for cash. A. K. SCHULTZ, Box 332, College Point, New York.

FOR SALE — It has to go. I have signed contract for a position and will have to leave in a few weeks. I offer a fine newspaper and job office, invoicing about $3,000. I have first-class business, $125 to $175 per month on job-work alone. Price, including subscription account and all, only $2,600, of which about $1,000 must be cash; abundance of time on the balance; may consider a lease. O 963, INLAND PRINTER.

FOR SALE — Modern book and general printing establishment in lively capital of 50,000 people; bindery and stereotyping outfit; invoices $17,000; established 12 years; best reasons for selling; do not write unless you mean business. O 965, INLAND PRINTER.

FOR SALE — Owing to change of management, one of the best Republican newspapers in Iowa will be sold; equipment first-class; good county-seat town; rich and prosperous country; average circulation 2,200; total business yearly, $6,000. O 951, INLAND PRINTER.

FOR SALE OR LEASE — Failing health makes necessary the sale or lease of first-class and only exclusive job printing-office in good, live city, population 8,000; type and material nearly new; good opportunity for right man; price $1,000, part cash; investigate. E. W. SWARTZ, Goshen, Indiana.

JOB PRINTING PLANT worth $700 will be sold to quick buyer for $350, spot cash. For particulars address BAILEY BROS., 89 Prospect street, Paterson, New Jersey.

LEARN TO WRITE ADVERTISEMENTS. We will privately teach you by mail. Big demand — big future for you. Ad. writers earn $30 to $60 per week. Send for prospectus. PAGE-DAVIS ADVERTISING SCHOOL, 913 Medinah Temple, Chicago.

MODERN PHOTOENGRAVING PLANT, good location; if desired, will sell on monthly payments to suit purchaser. O 960, INLAND PRINTER.

NEWSPAPER AND JOB OFFICE — Only daily in town of 6,000 in Indian Territory; equipment all new. O 952, INLAND PRINTER.

NEWSPAPER AND JOB OFFICE — Southern California; daily and weekly; prosperous and thickly settled community; finest climate on earth; present proprietor has other business needing his attention; price, $6,000. O 1000, INLAND PRINTER.

OPPORTUNITY for practical printer with business ability as office man and manager to take cash and working interest in established business worth $20,000; one of best cities of South. O 697, INLAND PRINTER.

PHOTOENGRAVING PLANT at half value on account of change; great chance for fine business; now running. O 843, INLAND PRINTER.

PHOTOENGRAVING PLANTS, machinery, material, bought, sold and exchanged. ENGRAVERS' EXCHANGE, 1829 Fifth avenue, Pittsburg, Pennsylvania.

PRACTICAL PROCESS ENGRAVER with business ability can secure an interest in a prosperous photoengraving establishment in Boston, Massachusetts; small capital desirable but not essential, as the man is wanted more than the money. O 948, INLAND PRINTER.

PRINTERS in or near New York city not having enough work to run their presses to their full capacity, can find large and continual book-work to keep their plant going. Address "BOOKS," *Printers' Ink*, 10 Spruce street, New York.

SPLENDID JOB PLANT for sale, almost entirely new; 10 by 15 Golding jobber, 28½-inch paper-cutter, 10-inch perforator, etc.; sold at a bargain. PRESSPRICH & RINNER, Port Huron, Michigan.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Router, good as new; price $100 cash if taken immediately. O 984, INLAND PRINTER.

FOR SALE — Simplex typesetter, 8-point type, nearly new; easy terms; bargain; speak quick. O 994, INLAND PRINTER.

FOR SALE — 6-horse-power Baxter engine and boiler, Donnell stitcher, Stonemetz point folder, gilding press, 12 reams green gold vein marble paper; "dirt cheap." O 682, INLAND PRINTER.

FOUR SMYTHE BOOK-SEWING MACHINES in A1 condition. Address J. D. MALLORY, 22 Light street, Baltimore, Maryland.

HOE CYLINDER, 27 by 33; Gordon, 10 by 15; Donnell stitcher, Stonemetz folder, Sanborn lever cutter, imposing stones, pressing press. SPRAGUE, 630 Filbert street, Philadelphia.

GOSS web perfecting press, 4 and 8 page, 6, 7 and 8 column; Cottrell 2-revolution, bed 35½ by 52, 4-roller, front delivery; Campbell pony, 2-revolution, bed 23 by 28, tapeless; Hoe pony drum, bed 23 by 28, tapeless; Cottrell drum, bed 34 by 52, tapeless; Campbell, country, 32 by 46, other sizes; job presses in all sizes; folding machines for book, newspaper and periodical work, 4, 8, 16 and 32-page, with and without cover attachments; Economic feeders for folding machines; wire stitching machines to stitch from ⅛ to 1⅜ thickness; surplus machinery purchased and taken in trade. RICHARD PRESTON, 45 Pearl street, Boston, Massachusetts.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AD. WRITING AND DESIGNING taught by most comprehensive correspondence methods; a stamp for the story. AMERICAN CORRESPONDENCE SCHOOLS, Scranton, Pennsylvania.

ALL-AROUND MAN for new half-tone plant; practical experience in all departments necessary. P. O. Box 205, Duluth, Minnesota.

AN EXCEPTIONAL OPPORTUNITY is offered by a large printing-ink concern to a man of ability and experience in their line of business who can command a large New York city trade; no others need apply. O 992, INLAND PRINTER.

BY HIGH-CLASS EASTERN MONTHLY PUBLICATION — An up-to-date, sober job compositor, capable of doing fine work; must thoroughly understand advertising display and take special interest in the setting of advertisements; good salary and permanent situation for right man; send references and samples of work. S 944, INLAND PRINTER.

CAPABLE SOLICITOR or up-to-date jobber wanted by thoroughly established high-class publishing and job printing house in eastern Pennsylvania; must know how to estimate; $10,000 to $12,000 business yearly; $2,000 to $3,000 cash required; opportunity given to acquire half interest; $20,000 invested; elegant opportunity for the right man. O 947, INLAND PRINTER.

DRAWING AND ENGRAVING — Special mail courses in allied arts of illustration; simplest processes; particulars, stamp. AMERICAN CORRESPONDENCE SCHOOL, Scranton, Pennsylvania.

ELECTROTYPE FINISHER, capable of handling high-grade work; must be steady and reliable; good, permanent position to right man; state experience in full and salary expected. O 949, INLAND PRINTER.

MACHINIST-OPERATOR; one fully competent to take care of machine and get best possible results in office running one machine; state salary expected; apply at once. O 982, INLAND PRINTER.

PRESSMAN — First-class on half-tone, cut, color and general commercial work; experienced and reliable man only; reference. THE ALVORD-PETERS CO., Sandusky, Ohio.

PRESSMAN — Trade-work; must understand balance ledgers, move in headings, blanks, etc., to register. O 988, New York Office INLAND PRINTER.

PRESSMAN LINOTYPE MACHINIST to look after large job office plant; state experience, age, and to whom references can be made; if not up to date don't answer; state wages. Address A. W. W., *The Sun* office, Baltimore, Maryland.

PRINTERS should learn to write advertisements and earn from $100 a month to $100 a week; we teach this business thoroughly by mail; good prospects; big demand; information free. PAGE-DAVIS CORRESPONDENCE SCHOOL OF ADVERTISING, 12 Medinah Temple, Chicago.

WANTED — A good job printer and foreman for weekly newspaper in healthy West Texas town of 6,000; no bummers wanted; send samples. O 945, INLAND PRINTER.

WANTED — A steady, reliable and hustling advertising solicitor; work the year around. Address the SALEM DAILY NEWS, Salem, Ohio.

WANTED — A thoroughly competent superintendent for a modern lithographing, printing and blank-book establishment; must be temperate and have the proper push and energy. DORSEY PRINTING COMPANY, Dallas, Texas.

WANTED — An engraver conversant with flour-bag work; should be competent to make original designs on either wood or metal; a good place for the right man; with application give references and state wages expected. O 969, INLAND PRINTER.

WANTED — An experienced foreman for job composing-room; must be capable of getting best results for least expense; reference. THE ALVORD-PETERS CO., Sandusky, Ohio.

WANTED — Electrotype molder for high-class job-work; permanent position for reliable and competent man; give full particulars as to experience. P 949, INLAND PRINTER.

WANTED — First-class experienced printing-ink salesman who has established trade; salary or commission, with opportunity of buying stock in the company *if the right man*. O 787, INLAND PRINTER.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.

WANTED —Two all-around job printers; permanent situation for competent man; wages $12 per week. THE ARGUS & PATRIOT CO., Montpelier, Vermont.

YOUNG MAN learn illustrating by correspondence FREE. Tuition payable 60 days after position is secured paying $13 a week. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pennsylvania.

SITUATIONS WANTED.

A1 PHOTOENGRAVER, experienced and reliable, desires making a change; one who has had wide experience in managing plant, and a thoroughly up-to-date half-tone photographer; also practical in the various other branches. O 967, INLAND PRINTER.

ALL-AROUND JOB PRINTER, capable of taking charge of medium-size office; employed at present. S 918, INLAND PRINTER.

ARE you in need of a foreman for your composing-room? Address care Mr. Harold, 133 Davenport, New Haven, Connecticut.

ARTISTIC PRINTER, 20 years' experience, age 37, wants foremanship of good news or job office; now employed, but ability exceeds present salary; would lease job plant. O 976, INLAND PRINTER.

BY PRESSMAN of 16 years' experience on all classes of work; can take charge; good reference. O 946, INLAND PRINTER.

CAN do half-tone and zinc etching; would like a position. O 998, INLAND PRINTER.

COMPETENT HALF-TONE OPERATOR and etcher desires change. O 999, INLAND PRINTER.

CYLINDER PRESSMAN desires steady position in a small city. H. VASSAR, 64 Himrod street, Brooklyn, New York.

FIRST-CLASS PRINTER —Artistic job, pressman, folder, typesetter; best references. O 1002, INLAND PRINTER.

FOREMAN — Large experience as foreman on high-grade work, competent, good manager; desire change of climate. S 927, INLAND PRINTER.

FOREMAN OF PRESSROOM desires position; am a Mason, strictly temperate, thoroughly reliable, expert critic; best of references; first-class workman; late of THE INLAND PRINTER. O 950, INLAND PRINTER.

HALF-TONE FINISHER AND ENGRAVER desires steady position; illustrated paper preferred. O 980, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, with experience in all other departments, including three-color; competent to take charge. O 605, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER with highest testimonials for turning out high-grade half-tone work, 12 years' experience with the best and largest firms of the country, will be open for position October 1; strictly temperate and reliable. O 627, INLAND PRINTER.

IF you want a competent office assistant who understands advertising, buying, selling, collecting, and general office management, address O 987, INLAND PRINTER.

JOB COMPOSITOR —Two-thirder wishes position in Greater New York; recommendations. O 968, INLAND PRINTER.

LINOTYPE — Position by female operator; four years' experience; set English or German with equal ease; reference. A. HENNINGER, 53 Morton street, Albany, New York.

LINOTYPE MACHINIST — Many years' experience. S 901, INLAND PRINTER.

LINOTYPE MACHINIST, take charge of 5 machines, make-up, correct galleys. G. GRIFFIS, 8 Roach street, Dorchester, Massachusetts.

LINOTYPE OPERATOR-MACHINIST desires situation; thoroughly competent in both branches. O 831, INLAND PRINTER.

MACHINIST — Book or news; long experience and thoroughly competent; New York city preferred; union man. O 972, INLAND PRINTER.

OFFICE MANAGER wants position; 11 years' experience, thoroughly understands practical end, accurate in estimating, careful in superintendency, accustomed to buying; could act as superintendent or foreman. O 985, INLAND PRINTER.

OPERATOR-MACHINIST desires situation, Linotype; 5 years' experience, good operator and machinist; East preferred. W. R. F., 214 Second avenue, New York city.

PHOTOENGRAVER — Expert operator, 15 years' experience, wants position as operator, superintendent, or interest in business. O 1003, INLAND PRINTER.

PRESSMAN desires change; cylinder or platen presses, half-tone or commercial work. O 961, INLAND PRINTER.

POSITION OF TRUST —Young, energetic business man (Christian), 32 years old, married, for a long time leading partner of one of the oldest continental houses in the printing line, possessing a good knowledge of all graphic proceedings and experienced in exporting (especially for the English and South American markets), speaking English, Spanish, French and German fluently, knowing all technical expressions in those languages, able to organize, good appearance, able to represent; advertiser wants leading position as manager or representative with a printing-press factory or printing-ink factory, or foundry, etc. Write to I. O., 7565, care Rudolf Moses, Berlin, S.-W., Germany.

PRESSMAN — Half-tone, color, and art; formerly with calendar printing-house as foreman; references and samples. O 962, INLAND PRINTER.

PRESSMAN of ability desires change; now in charge of large pressroom in Ohio; practical on high-grade half-tone, catalogue, magazine and commercial work; union man; sober and rapid; place must be steady. O 823, INLAND PRINTER.

PRESSMAN-FOREMAN wants to change; first-class on half-tone, catalogue, job and color work; twelve years foreman. S 811, INLAND PRINTER.

PRINTER — Exceptional experience, push and executive ability, thoroughly intimate with every kind of work, used to handling large forces, wants superintendency or foremanship large composing-room. O 654, INLAND PRINTER.

PRINTERS' DESIGNER, general job, book and catalogue work, can also keep books, wishes steady position. O 989, INLAND PRINTER.

RULER, finisher and forwarder wants position as foreman; sober, industrious, first-class, several years' experience as foreman. O 973, INLAND PRINTER.

SITUATION WANTED by a pressman of 17 years' experience in all classes of work in Chicago; best of reference; would like to purchase interest in good office. O 941, INLAND PRINTER.

SITUATION WANTED by careful and experienced proofreader, in the West, Colorado preferred; is a practical printer, 26 years in Chicago; good references. O 964, INLAND PRINTER.

SITUATION WANTED — By first-class zinc etcher, also experienced router. O 940, INLAND PRINTER.

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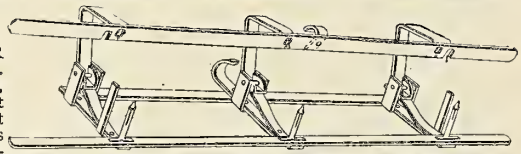


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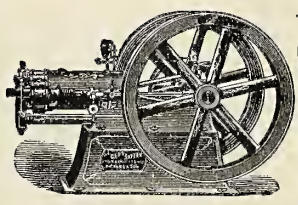
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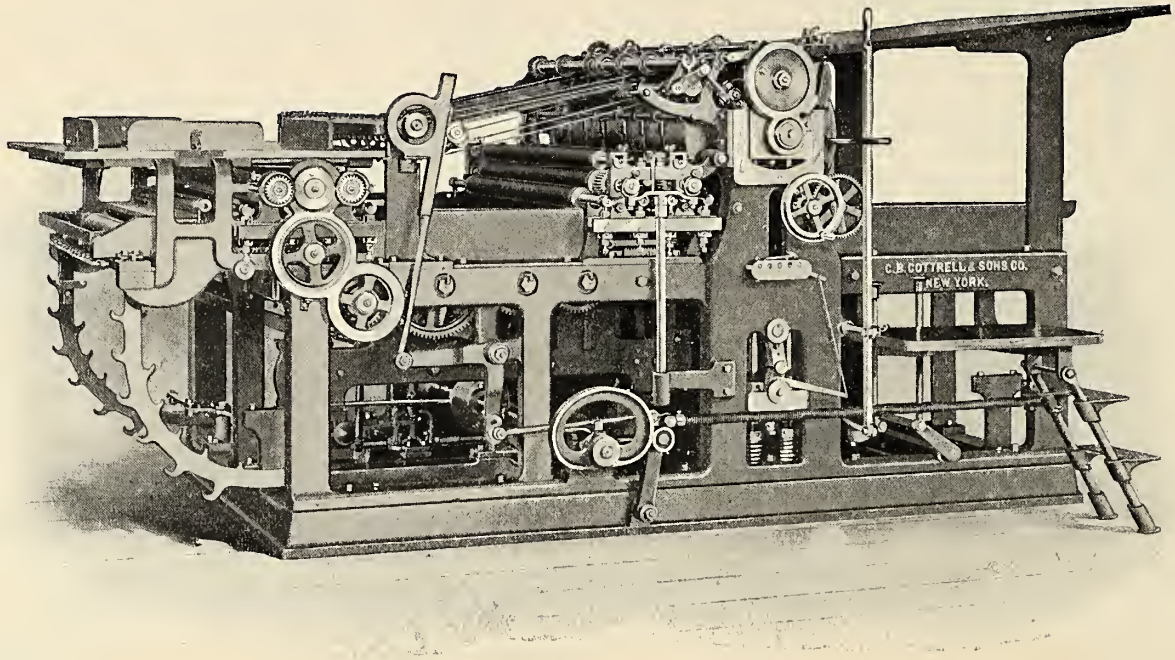
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CASCADE 23 X	2 Nozzles.	Horse Power.								3.9	4.2	4.6	4.9	5.3	5.6	6.0	6.4	6.8	7.2	7.6	8.0	8.4		
		Cu. Ft. Water.								71	73	75	76	78	80	82	84	85	87	88	90	91		
	3 Nozzles.	Horse Power.							5.4	5.9	6.4	6.9	7.4	7.9	8.5	9.0	9.6	10.2	10.8	11.4	12.0	12.6		
		Cu. Ft. Water.							103	106	109	112	115	118	120	122	125	128	130	133	135	137		
	4 Nozzles.	Horse Power.						6.6	7.2	7.8	8.5	9.2	9.9	10.6	11.3	12.0	12.7	13.5	14.3	15.2	16.0	16.8		
		Cu. Ft. Water.						134	138	142	146	150	153	157	160	163	167	170	174	177	180	183		
	5 Nozzles.	Horse Power.					7.4	8.1	8.9	9.7	10.6	11.4	12.3	13.2	14.1	15.0	16.0	16.9	17.9	18.9	20.0	21.0		
		Cu. Ft. Water.					162	167	172	177	182	187	191	196	200	204	209	213	217	221	225	229		
	Revolutions per Minute.						219	227	234	241	255	248	262	268	281	275	293	299	304	310	315	321		
CASCADE 30 X	2 Nozzles.	Horse Power.						5.9	6.4	7.0	7.6	8.2	8.8	9.5	10.1	10.8	11.5	12.3	12.9	13.6	14.3	15.0		
		Cu. Ft. Water.						120	124	127	130	134	137	140	144	147	150	153	156	158	161	164		
	3 Nozzles.	Horse Power.					8.0	8.8	9.6	10.5	11.4	12.3	13.2	14.2	15.2	16.2	17.2	18.2	19.3	20.4	21.5	22.7		
		Cu. Ft. Water.					174	180	185	191	196	201	206	211	216	221	225	229	233	238	242	247		
	4 Nozzles.	Horse Power.				9.6	10.7	11.8	12.9	14.0	15.2	16.4	17.7	19.0	20.3	21.6	22.9	24.3	25.7	27.2	28.6	30.0		
		Cu. Ft. Water.				224	232	240	247	254	261	268	274	281	287	294	300	306	311	317	322	328		
	5 Nozzles.	Horse Power.			10.7	12.0	13.0	14.7	16.0	17.5	19.0	20.5	22.0	23.6	25.3	27.0	28.7	30.4	32.0	33.9	35.8	37.7		
		Cu. Ft. Water.			270	280	290	300	309	318	326	335	343	351	359	367	375	382	389	396	403	411		
	Revolutions per Minute.			156	162	168	174	180	186	191	196	201	206	211	216	220	225	230	234	238	242	247		
CASCADE 37 X	2 Nozzles.	Horse Power.					8.9	9.8	10.7	11.6	12.6	13.6	14.7	15.7	16.8	17.9	19.0	20.2	21.4	22.6	23.8	25.0		
		Cu. Ft. Water.					193	199	205	211	216	222	228	233	238	243	249	254	259	263	268	272		
	3 Nozzles.	Horse Power.					12.0	13.3	14.6	16.0	17.4	18.9	20.4	22.0	23.6	25.2	26.8	28.5	30.2	32.0	33.8	35.6		
		Cu. Ft. Water.					279	289	299	308	316	325	334	342	350	358	365	373	380	388	395	402		
	4 Nozzles.	Horse Power.					14.2	15.9	17.7	19.5	21.4	23.3	25.2	27.2	29.3	31.4	33.6	35.8	38.0	40.3	42.7	45.0		
		Cu. Ft. Water.					358	372	385	398	410	422	433	443	452	461	471	480	489	497	505	513		
	5 Nozzles.	Horse Power.				15.8	17.8	19.9	22.1	24.4	26.6	29.0	31.4	34.0	36.6	39.2	41.9	44.7	47.6	50.4	53.4	56.3		
		Cu. Ft. Water.			431	448	465	482	498	512	526	539	551	562	573	583	593	602	611	620	628	636		
	Revolutions per Minute.			122	127	132	137	141	147	151	155	159	164	168	172	176	179	183	187	190	193	201		
CASCADE 44 X	2 Nozzles.	Horse Power.					11.6	12.9	14.4	15.9	17.4	18.9	20.5	22.1	23.8	25.6	27.4	29.2	31.0	32.9	34.8	36.7	38.7	40.8
		Cu. Ft. Water.				292	303	314	324	334	344	353	362	371	380	389	397	405	413	421	429	436	444	451
	3 Nozzles.	Horse Power.			15.5	16.5	17.6	18.8	20.1	21.4	22.8	24.2	25.6	27.1	28.6	30.2	31.8	33.5	35.2	36.9	38.7	40.5		
		Cu. Ft. Water.		421	438	455	471	487	502	516	530	544	557	570	583	595	608	620	632	643	654	666		
	4 Nozzles.	Horse Power.	18.2	19.4	20.6	21.9	23.2	24.6	26.0	27.5	28.9	30.5	32.1	33.7	35.4	37.2	39.0	40.8	42.7	44.6	46.6	48.6		
		Cu. Ft. Water.	540	562	583	606	628	649	668	686	703	720	736	752	768	783	798	812	826	839	852	865		
	5 Nozzles.	Horse Power.	22.7	23.8	25.0	26.3	27.6	29.0	30.5	32.0	33.6	35.2	36.9	38.6	40.4	42.2	44.1	46.0	48.0	50.0	52.1	54.2		
		Cu. Ft. Water.	674	703	730	758	785	811	835	858	880	901	921	941	960	978	995	1012	1028	1043	1058	1072		
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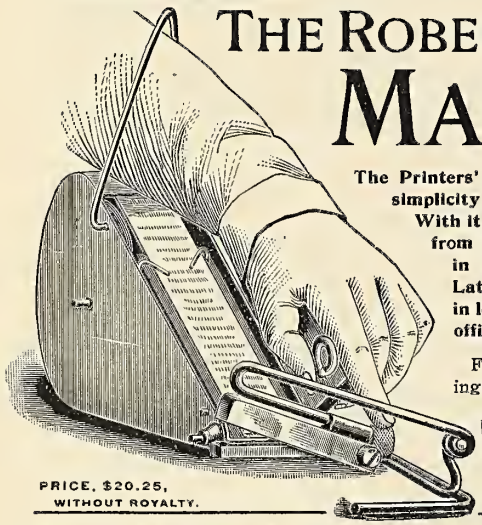
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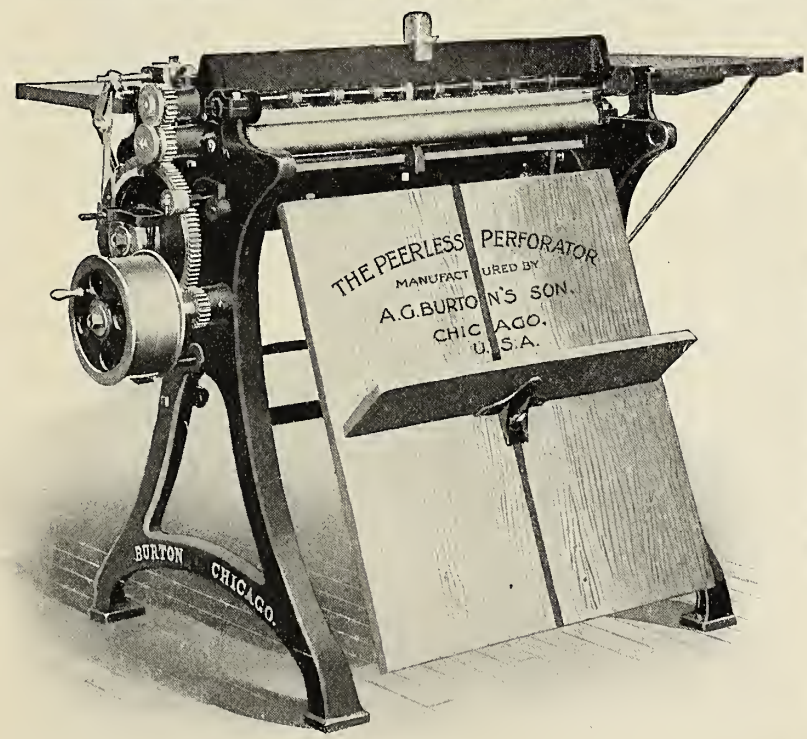
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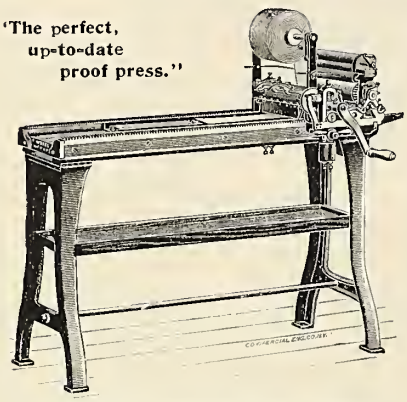
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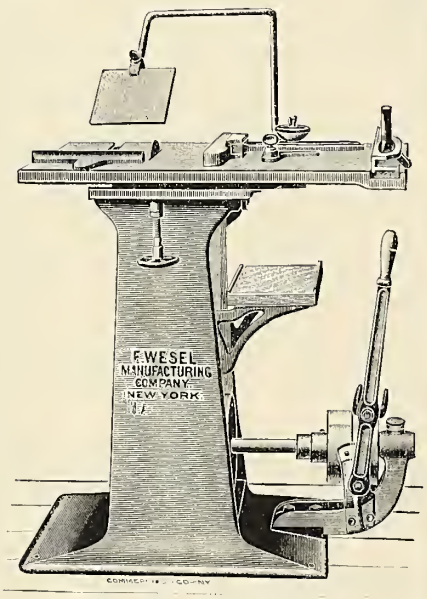
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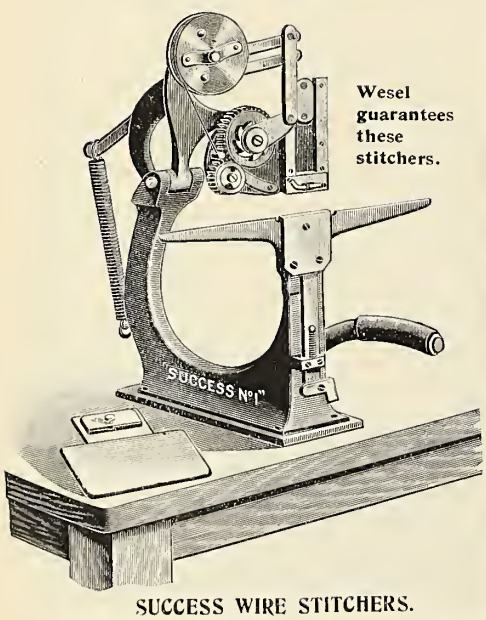
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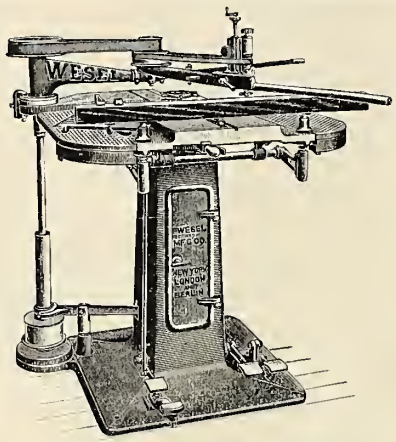


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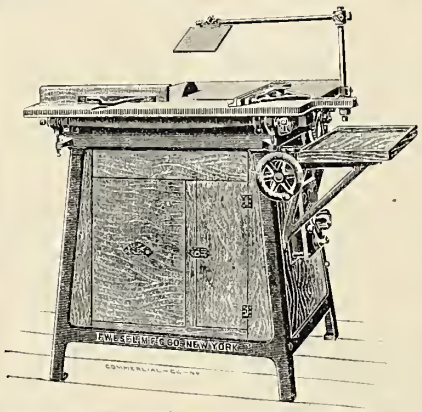
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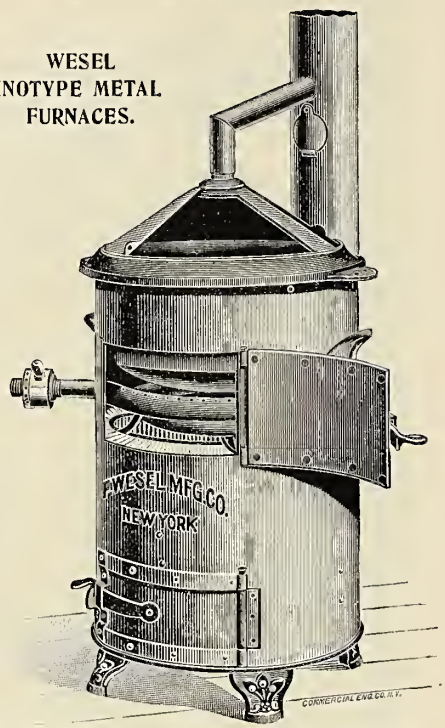
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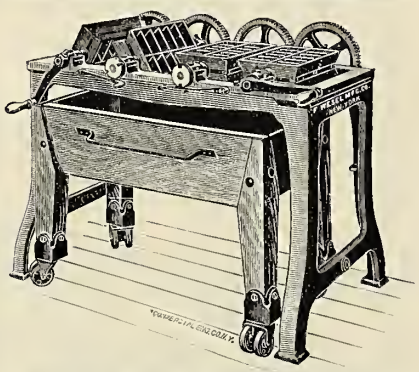
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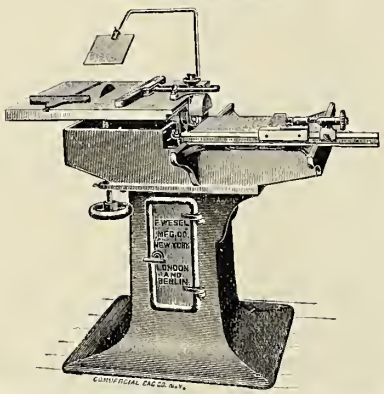
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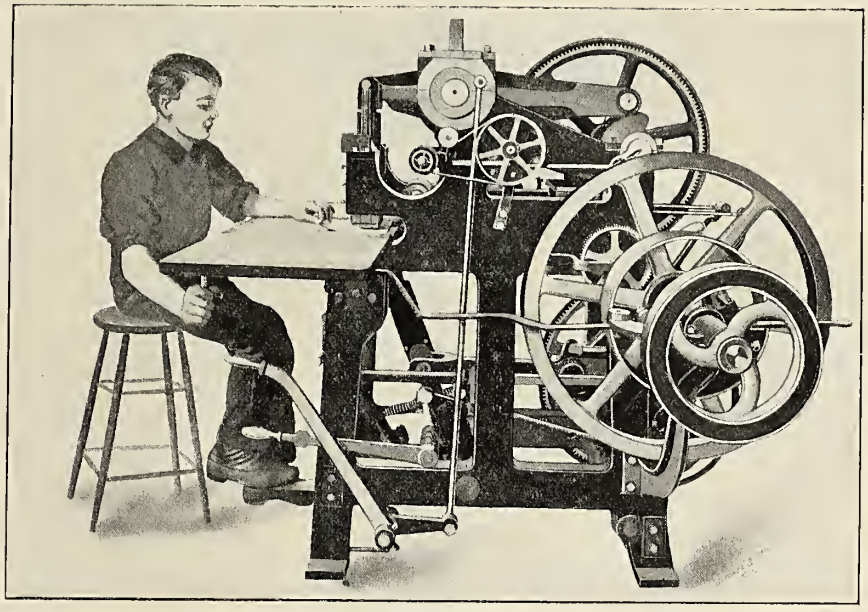
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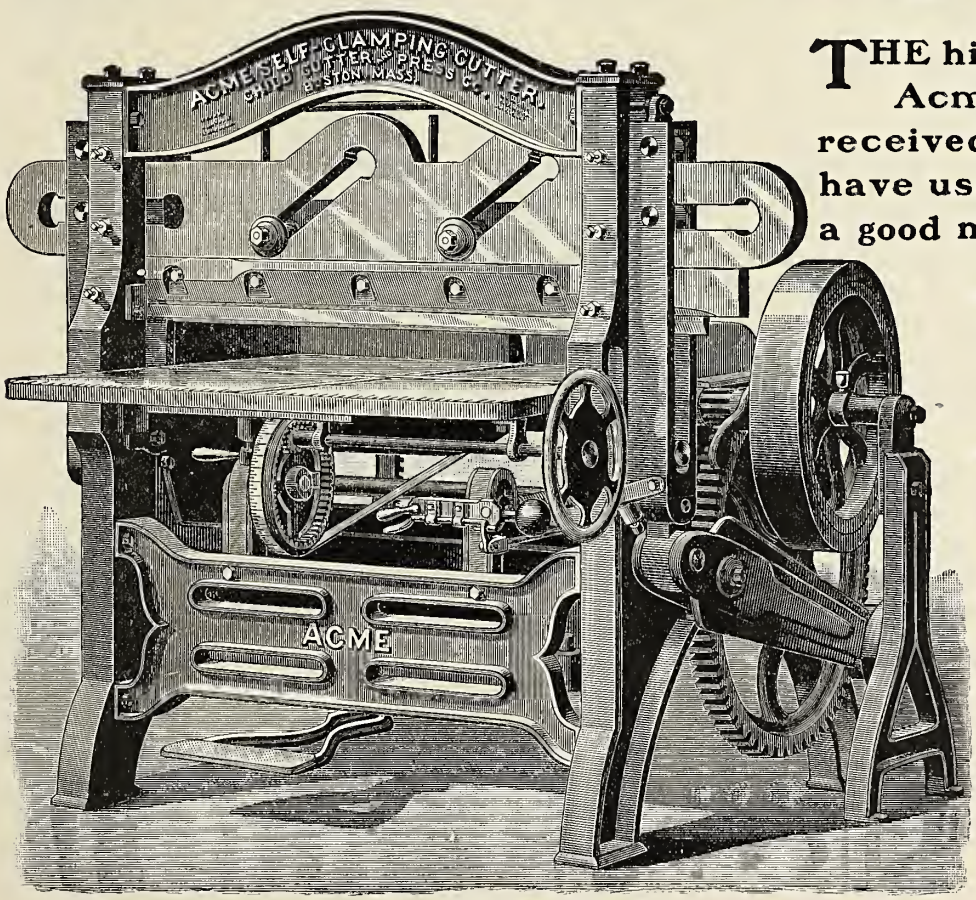
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Size of Die, 3 x 5 inches.
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Over all dimensions, 3 ft. 11 in. x 5 ft.

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THE highest praise of the Acme Cutter has been received from those who have used several of them a good many years.

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All Sizes.
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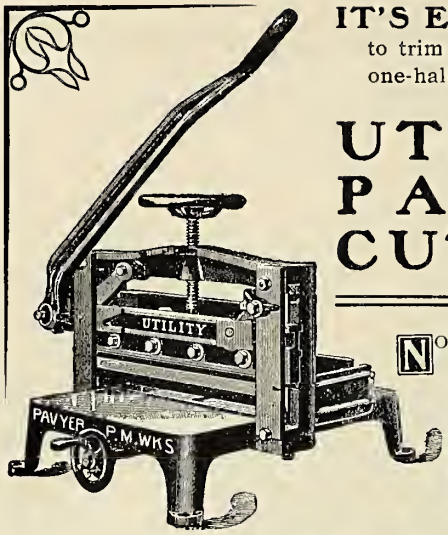
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UTILITY PAPER CUTTER

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The Utility Paper Cutter is in use in all parts of the United States and in many Foreign Countries.

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409 — 45x60 Two-Revolution Hoe, 4 rollers, air springs, table distribution, rear tapeless delivery, side steam and overhead fixtures. REBUILT.
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THREE-REVOLUTION.

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261 — 34x48 Hoe Stop-Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
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223 — 17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures. REBUILT.
262 — 17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
270 — 20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
276 — 36x52 Potter Drum, wire springs, table distribution, 2 rollers, tape delivery, side steam and overhead fixtures.
279 — 37½x52 Hoe Drum, rack and screw distribution, 2 rollers, tapeless delivery, wire springs, side steam and overhead fixtures.
289 — 33x50 Taylor Drum, air springs, table distribution, 2 rollers, tape delivery.
443 — 32x42 Country Campbell, 2 rollers, wire springs, tape delivery, power and overhead fixtures.
469 — 32x46 Cottrell Drum, 2 rollers, air springs, rack and screw and table distribution, tapeless delivery, side steam and overhead fixtures.
473 — 25x31 Babcock Standard Drum, 2 rollers, air springs, rack and screw distribution, tapeless delivery, side steam and overhead fixtures.
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The largest and best stock of cylinder and job presses on earth. Nothing advertised that is not actually in my wareroom. Every machine guaranteed thoroughly rebuilt, and in first-class condition. My storeroom is ample for the display of machinery. Call and satisfy yourself at any time or write for descriptive prices.

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We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

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The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

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We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

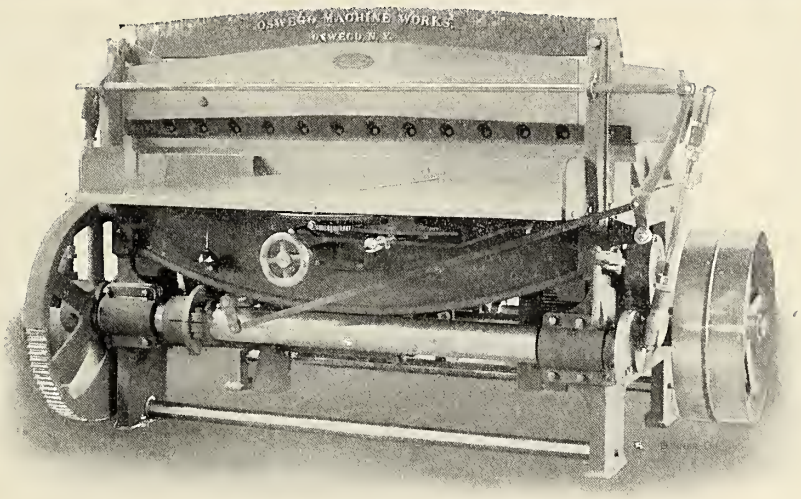
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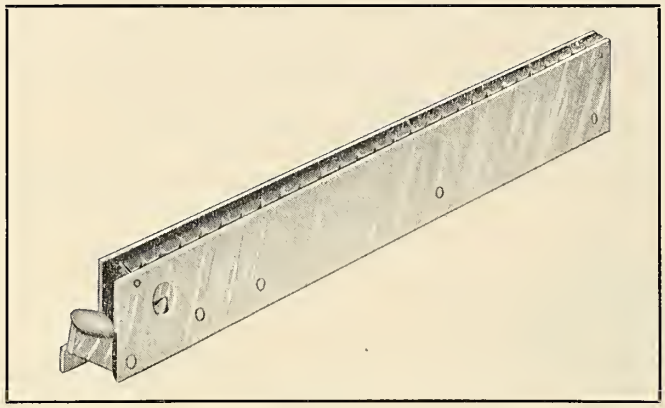
OSWEGO MACHINE WORKS

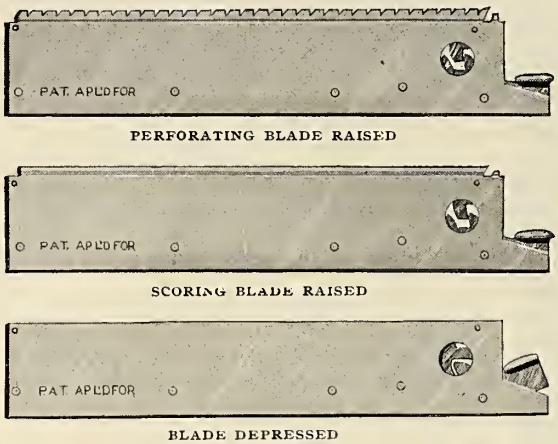
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For Printing Presses





Locks into the form for perforating or scoring the work at the time it is printed, a saving of 100 per cent. It always lines with, but does not ink the work nor touch the rollers. It is strong, durable, automatic, easily and quickly adjusted and perfect in action. Made in four sizes:

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Manufactured by

DAMON PERFORATOR CO.
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OUR LINE OF

"Perfection"

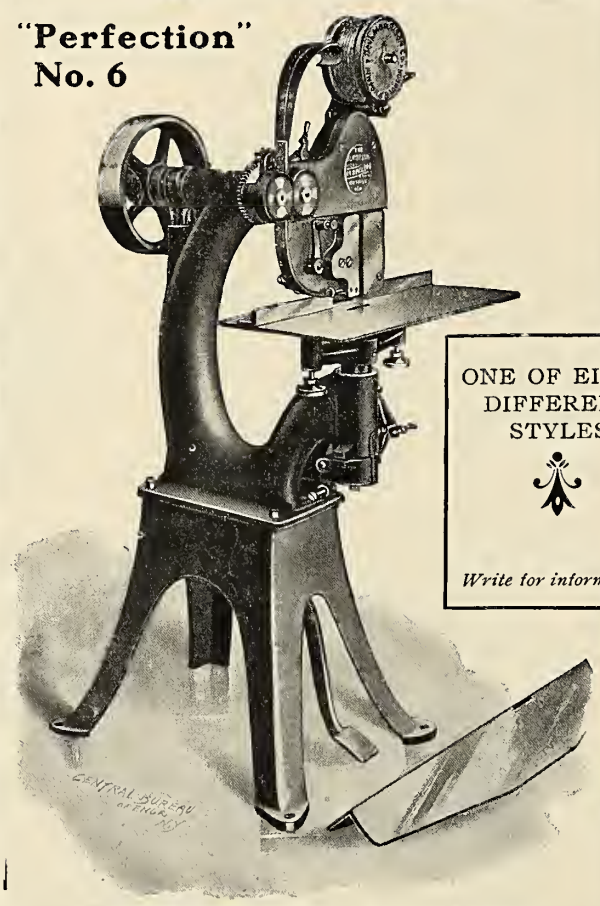
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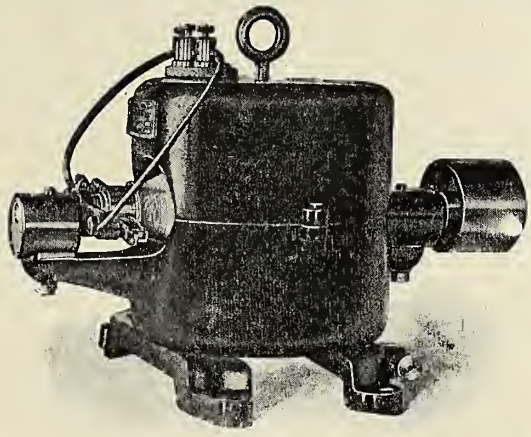


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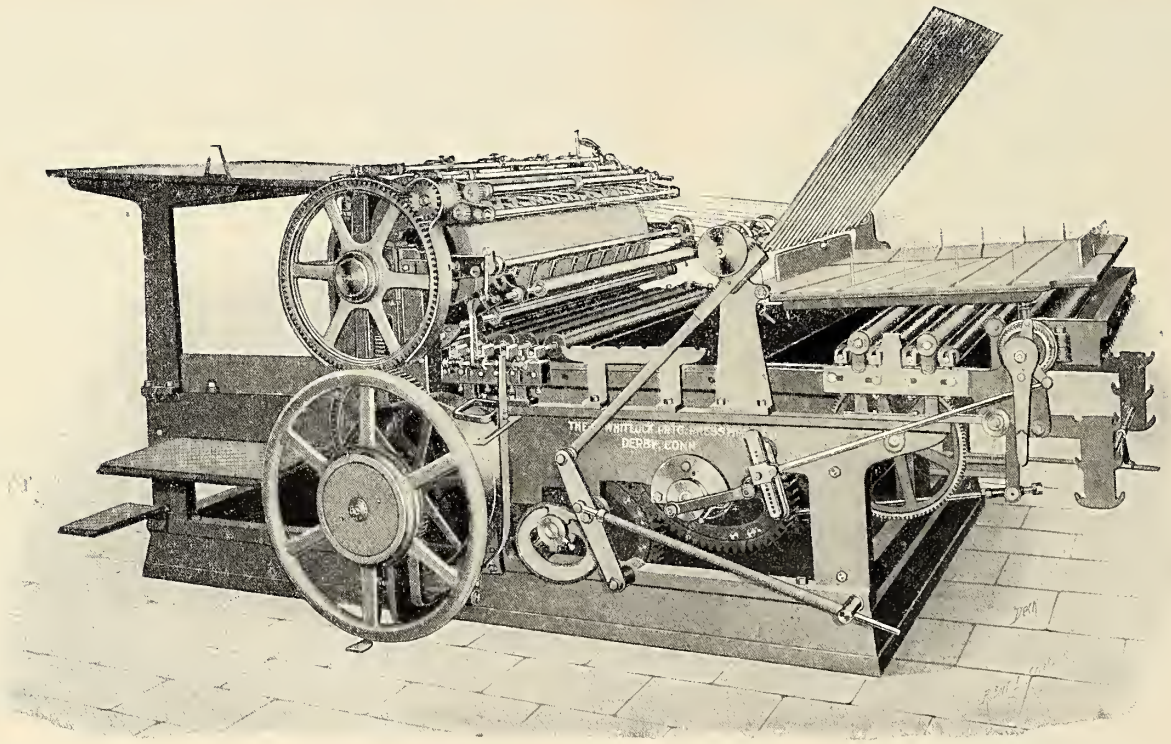
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Our Motors can be placed in any position,
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We can quote prices which will astonish you.

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EVERY MECHANICAL DEVICE other two-revolution presses possess, for the rapid and economical production of printing of the highest class, is embodied in

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It has patented improvements in fountain, guides and type-bed possessed by it alone and making it the best of all two-revolution presses.

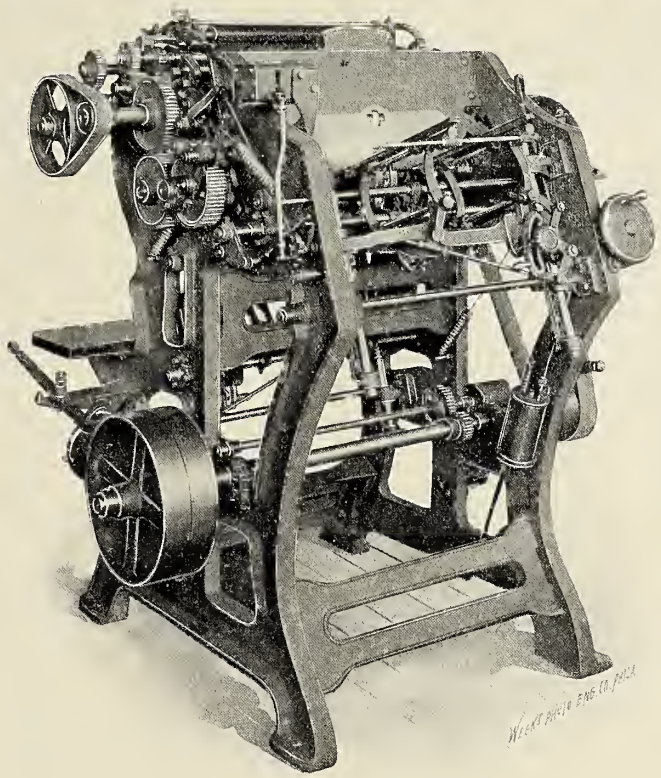
The Whitlock Printing Press Mfg. Co.

WORKS—DERBY, CONN.

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This FAST AUTOMATIC PRESS (No. 5)



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Adjustable to any size, No. 1 to No. 14, in five minutes.

Capacity, 8,000 to 9,000 per hour.

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Handles sheets 3 inches to 10 inches square, or rectangular, light or heavy paper.

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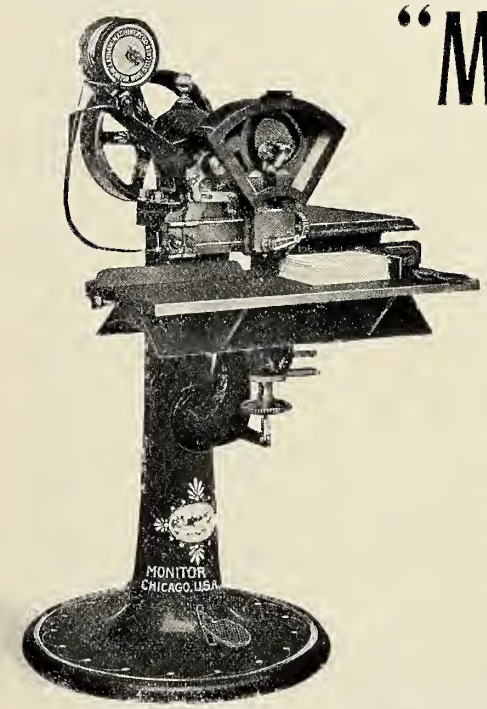
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Used everywhere by all the leading firms in the United States and abroad.

THE BEST IN THE WORLD. SIMPLEST, MOST DURABLE, NOISELESS AND EASY RUNNING



No. 00. CAPACITY TWO SHEETS TO 1⅜ INCHES.

MONITOR WIRE STITCHERS.	Style or Number	Shipping Weight Boxed	List Price
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No. 0 20th Century, Combined Roll and Straight Feed, Automatic Clamp, capacity ¼ inch to 1⅜ inches, uses 19 x 21½ flat wire. FLAT WORK ONLY.....	0	575 "	600
No. 1 20th Century, Combined Roll and Straight Feed, capacity two sheets to ⅞ inch, uses 25, 26, 27, 28 and 30 round wire, 20 x 25 flat wire.....	1	450 "	450
No. 1½ 20th Century, Combined Roll and Straight Feed, capacity two sheets to ⅝ inch, uses 25, 26, 27, 28 and 30 round wire, 20 x 25 flat wire.....	1½	400 "	300
No. 1¾ Roll Feed, Capacity two sheets to ½ inch, uses 25, 26, 27, 28 and 30 round wire, 20 x 25 flat wire.....	1¾	375 "	275
No. 2 Roll Feed, Capacity two sheets to ⅜ inch, uses 25, 26, 27, 28 and 30 round wire, 20 x 25 flat wire.....	2	350 "	200
No. 2½ Roll Feed Calendar Machine, Capacity two sheets to ¼ inch, uses 25, 26, 27, 28 and 30 round wire. Length of arm straight back, 11 inches; sloped down, 16 inches.....	2½	340 "	175
No. 3 Direct Feed, Same pattern as No. 4 with power added. Capacity two sheets to ¼ inch, uses 25, 26, 27, 28 and 30 round wire.	3	300 "	150
No. 4 Direct Feed, (Treadle) capacity two sheets to ¼ inch, uses 25, 26, 27, 28 and 30 round wire.....	4	270 "	100

All of the above have flat and saddle table except No. 0.

We manufacture in our own Factory every machine we sell, and guarantee them. We are leaders in Wire Stitchers, Perforators; Punching, Round-Corner, Index, Numbering, Paging Machines; Embossers, Shears, Presses, Backers, etc. May we send you cuts with details?

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STORE -- 8 Reade Street, .. NEW YORK

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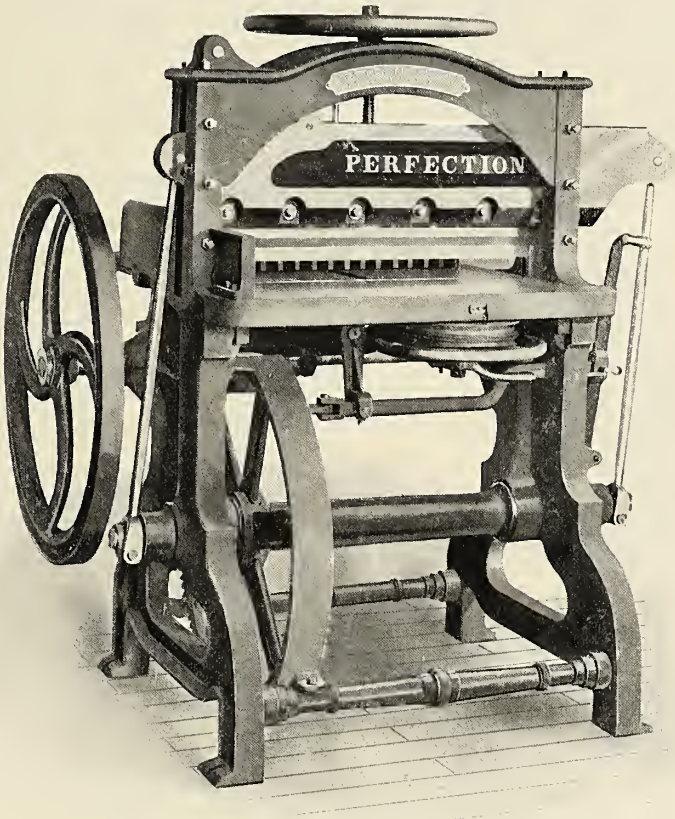
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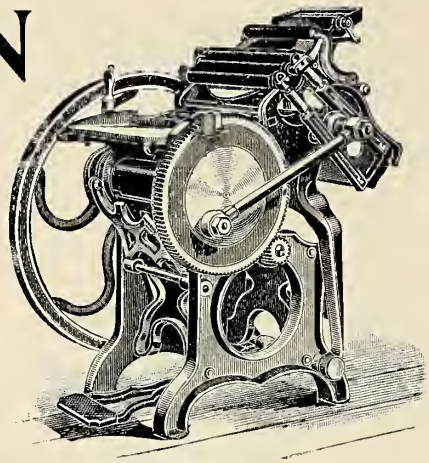
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Ink Roller Throw-Off. A device that prevents the rollers from coming in contact with the form when the impression is thrown off.

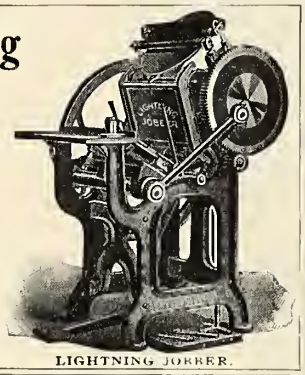
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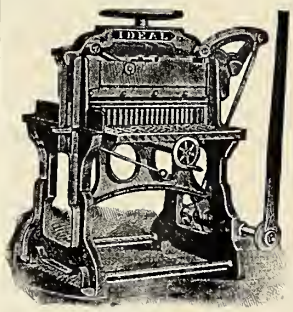
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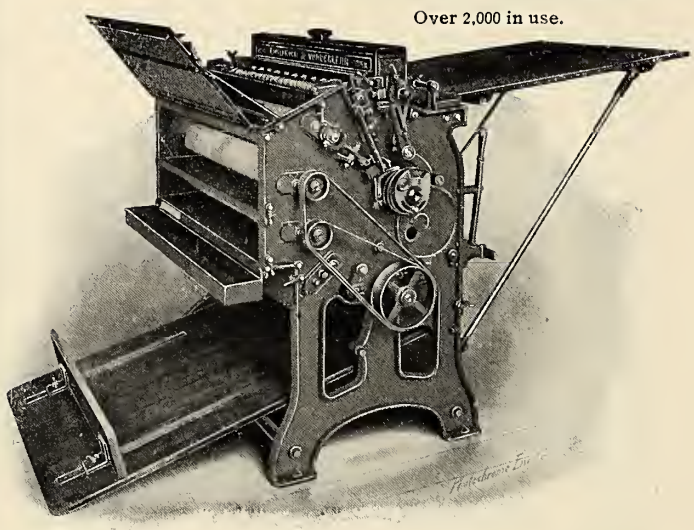
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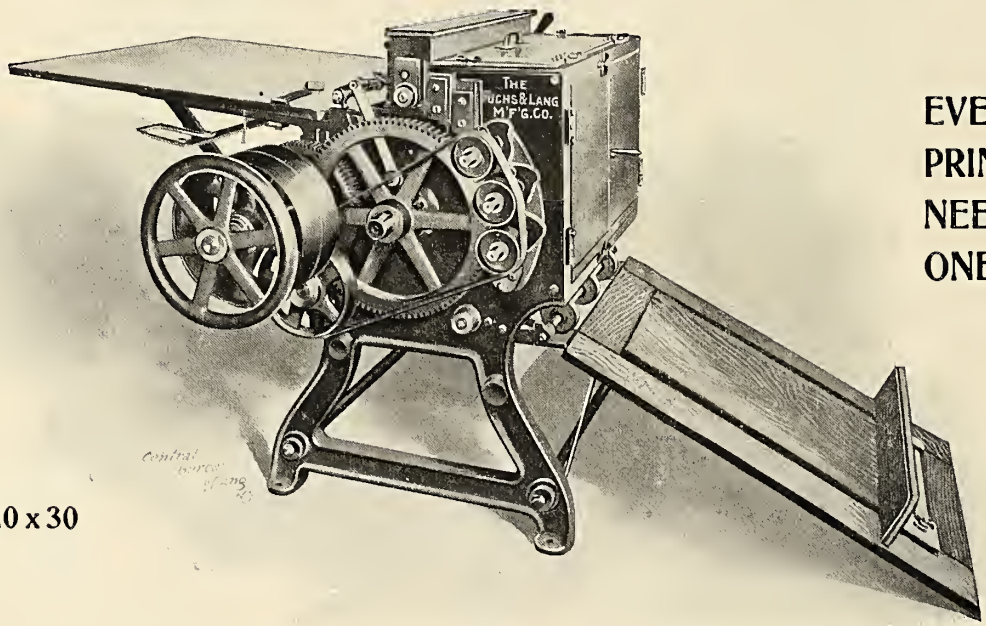
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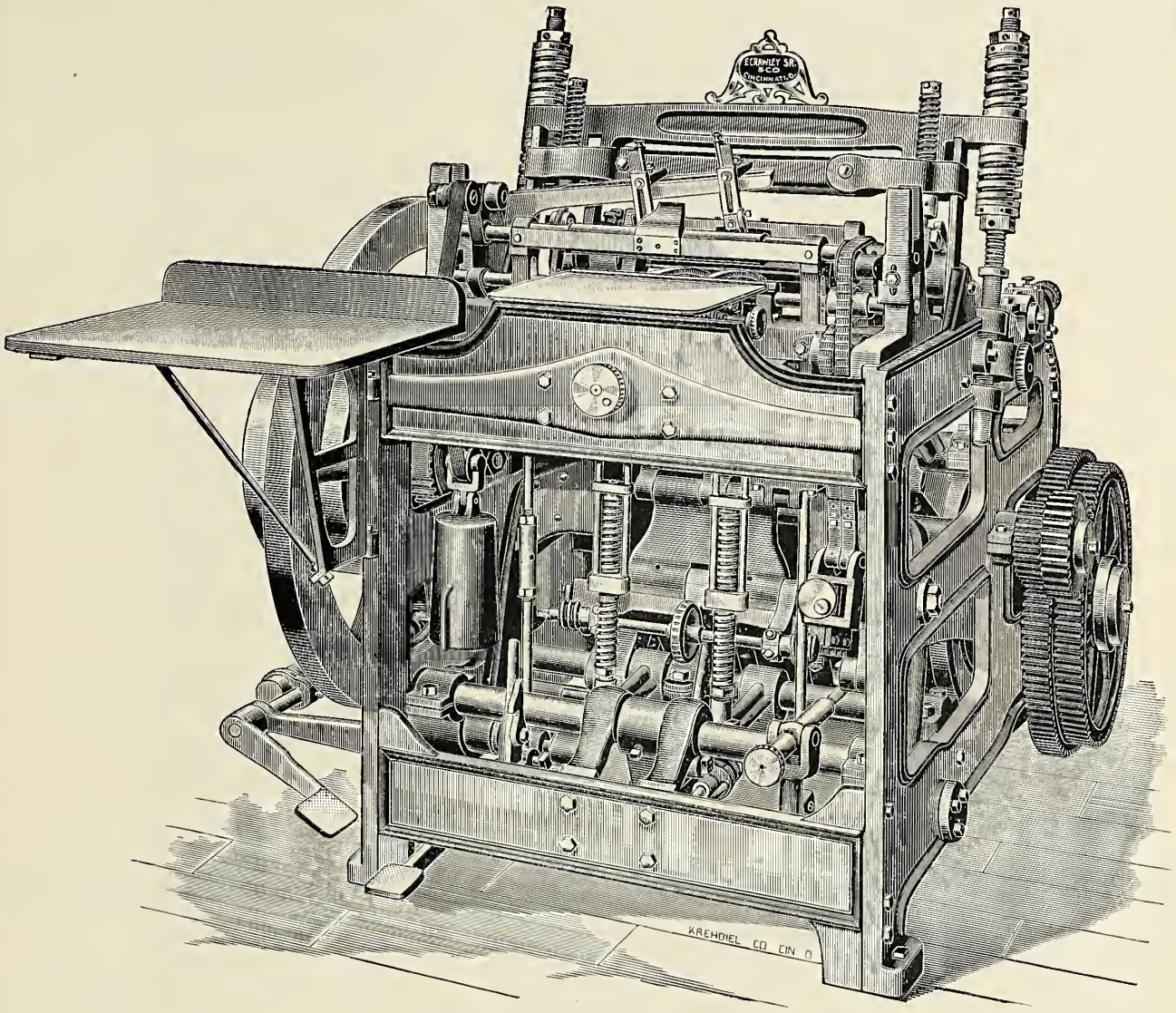
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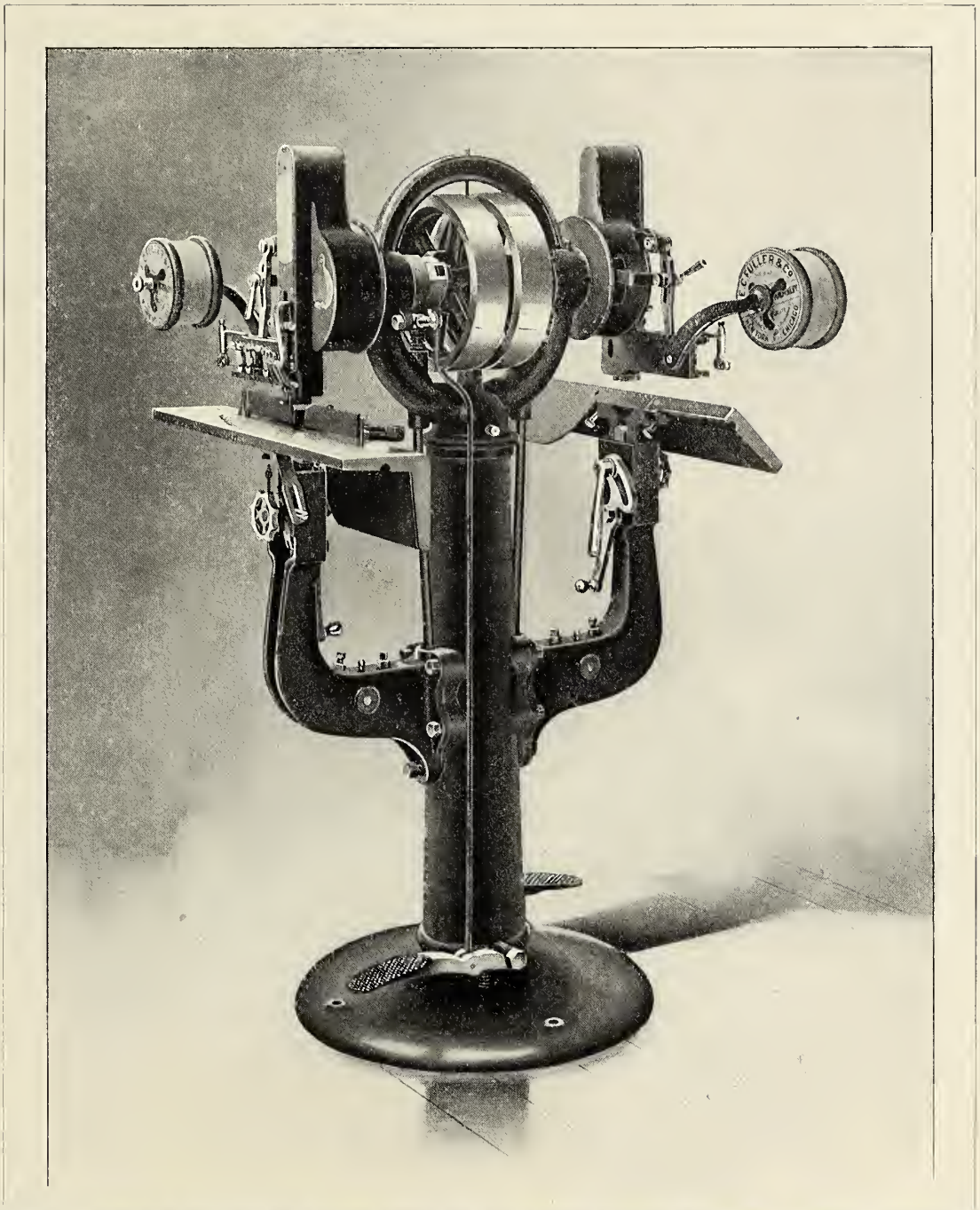
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The Universal Wire Stitching Machines are built in five sizes, adapted to all requirements.

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No. 3	"	"	"	¼ "
No. 4	"	"	"	1¼ "
No. 5	"	"	"	⅜ "

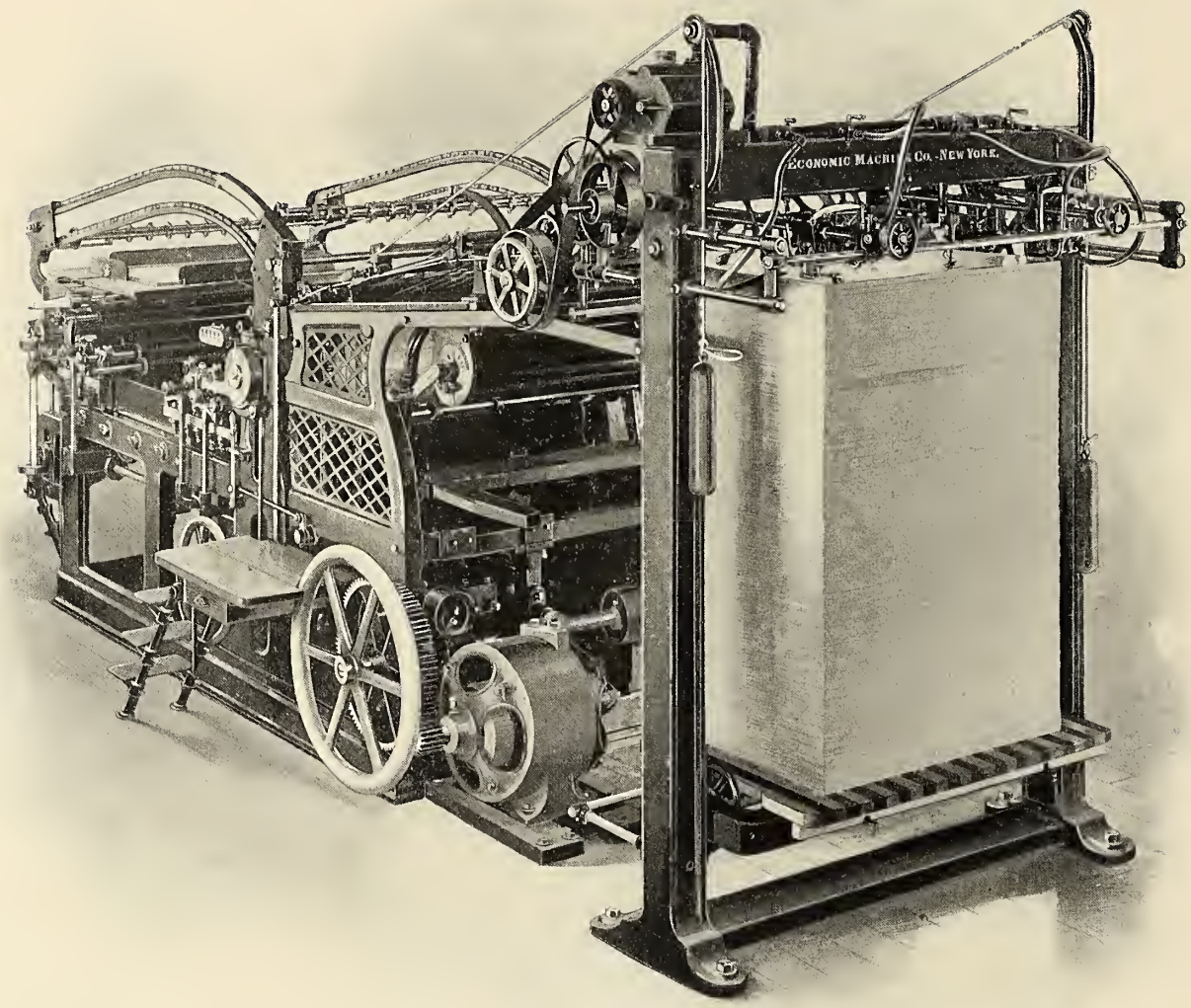
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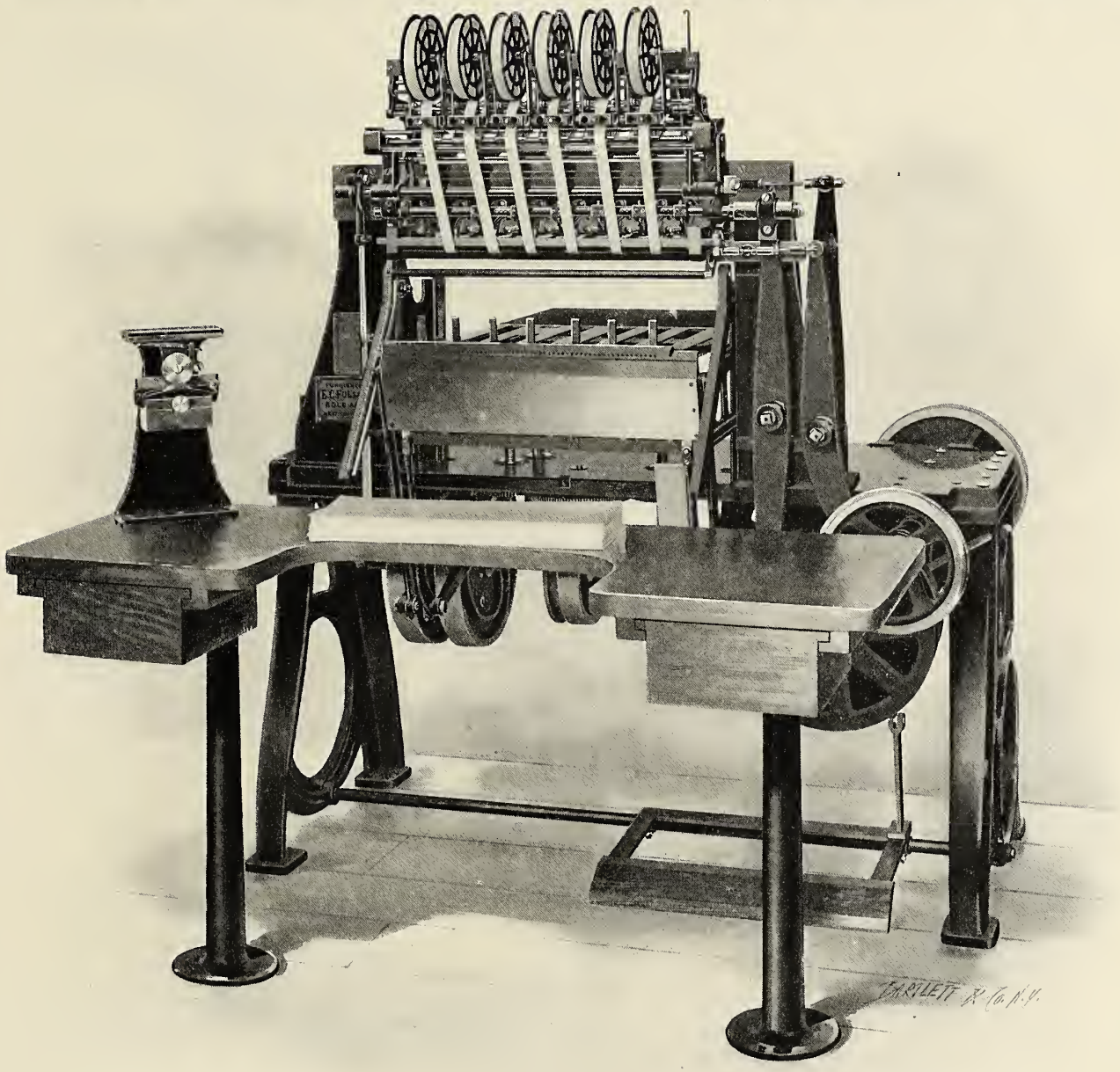
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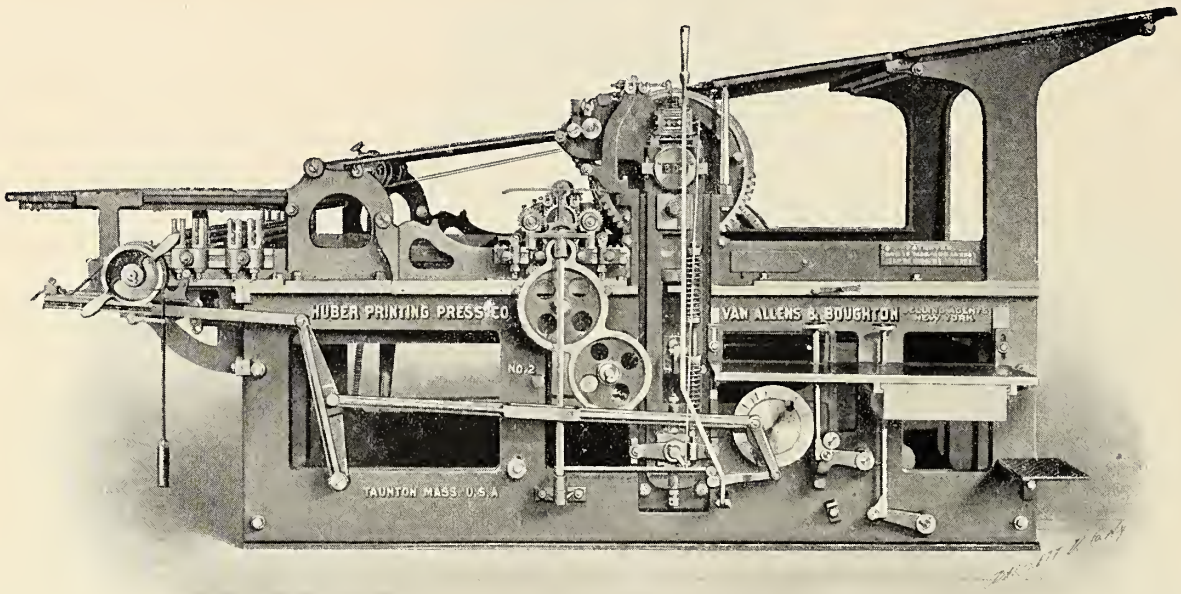
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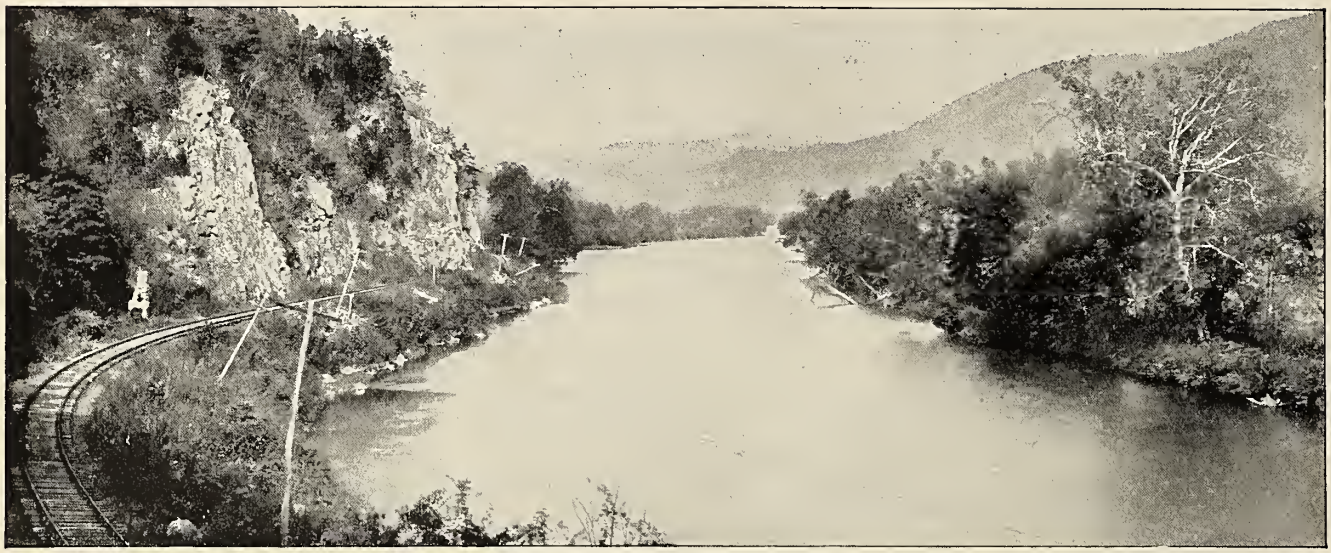
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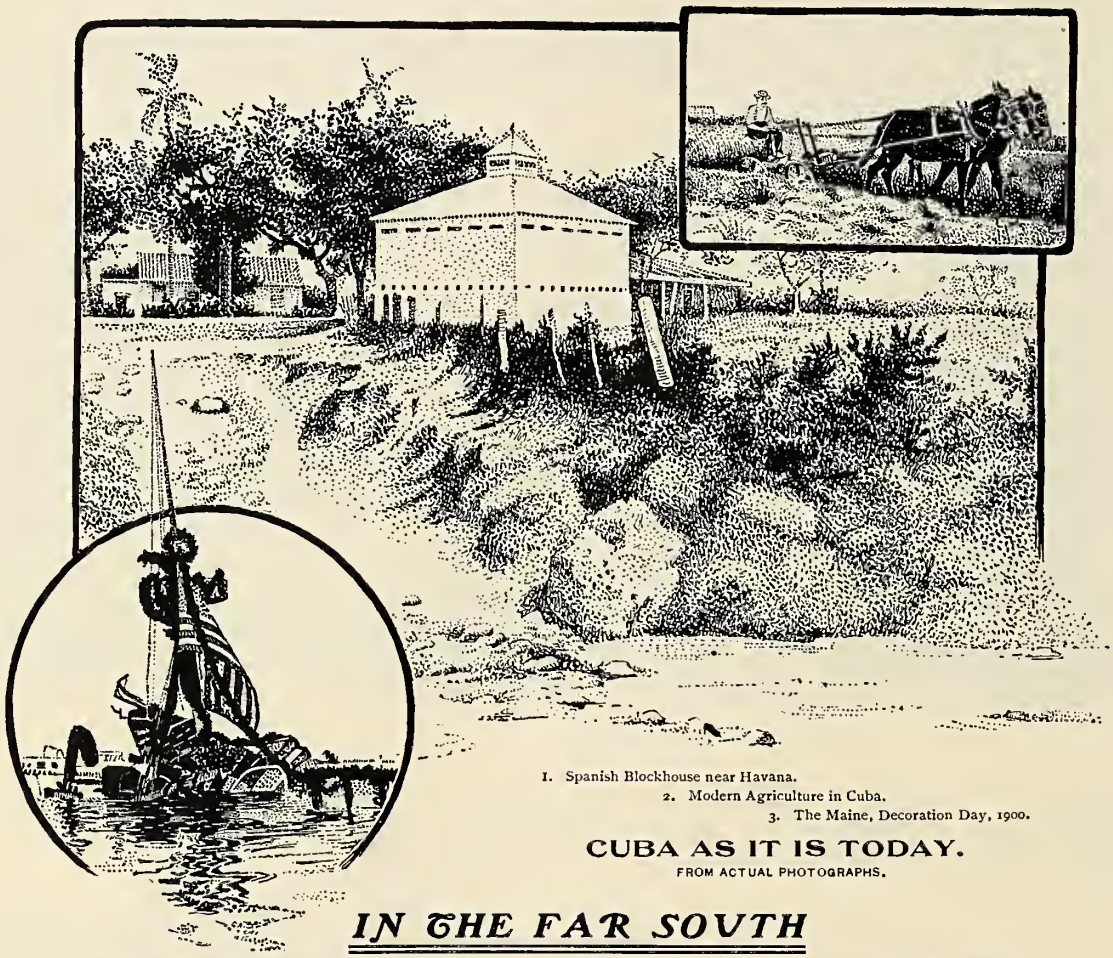
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" INDIANAPOLIS . .	7.55 "	2.40 PM	4.37 PM	3.30 AM
Ar. CINCINNATI . . .	11.35 "	6.00 "	7.45 "	7.40 "
Lv. CINCINNATI . . .			8.00 "	8.30 "
Ar. LEXINGTON . . .			10.30 "	10.45 "
Ar. ASHEVILLE . . .			1.10 "	5.10 "
Ar. CHATTANOOGA. .			6.25 AM	5.50 PM
" ATLANTA			11.50 "	10.30 "
" JACKSONVILLE .			10.00 PM	8.30 AM

THE MIDNIGHT MAIL, leaving Chicago at 2.45 A.M., has Sleeper ready for occupancy in Dearborn Station at 9.30 P.M.

Dining and Parlor Cars on day trains.
Standard and Compartment Sleepers on night trains.
Through Sleeping Car tickets to all Southern Points.

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1. Spanish Blockhouse near Havana.
2. Modern Agriculture in Cuba.
3. The Maine, Decoration Day, 1900.

CUBA AS IT IS TODAY.
FROM ACTUAL PHOTOGRAPHS.

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The Queen & Crescent Route

and its connecting lines constitute the shortest route to the far Southeast, and the train service is admirably modern and well equipped.

You leave Cincinnati at 8:30 A. M. and reach Jacksonville, the great gateway to Florida, at 8:30 next morning. Take a Florida East Coast or a Plant System train in the Union Depot and start for Miami or Port Tampa at once. Low-rate tourist tickets on sale daily after October 1. Be sure they read via the Queen & Crescent Route.

The Cincinnati and Florida Limited runs through solid from Cincinnati daily. Vestibuled, gas-lighted, steam-heated, drawn by powerful locomotives over heavy steel, rock-ballasted tracks.

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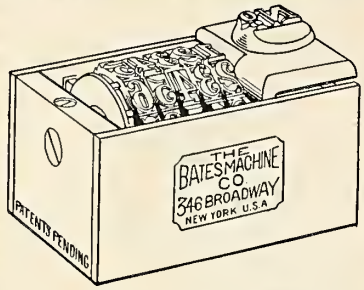
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For numbering cash sales Books, 1 to 50, repeating automatically.

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For numbering baggage checks, etc.; ¼ to 1 in. figures.

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For dating church envelopes, etc.; type-high, steel dates for twenty years.

Special numbering machines for any purpose made to order.

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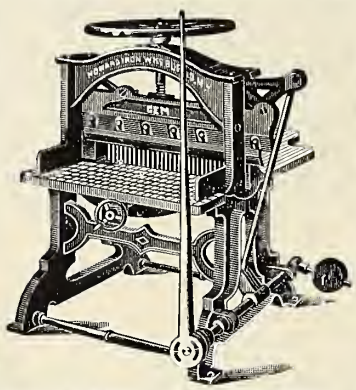
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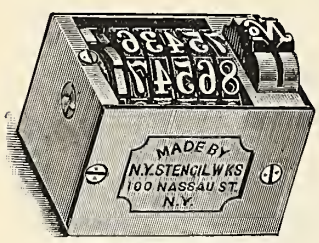


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Size, 1⅛ x ⅞ inch. Type High.
Made entirely from Steel and fully automatic

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

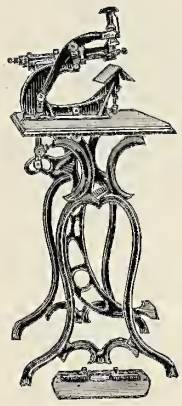
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We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

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Keeps the air cool.

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They never clog.

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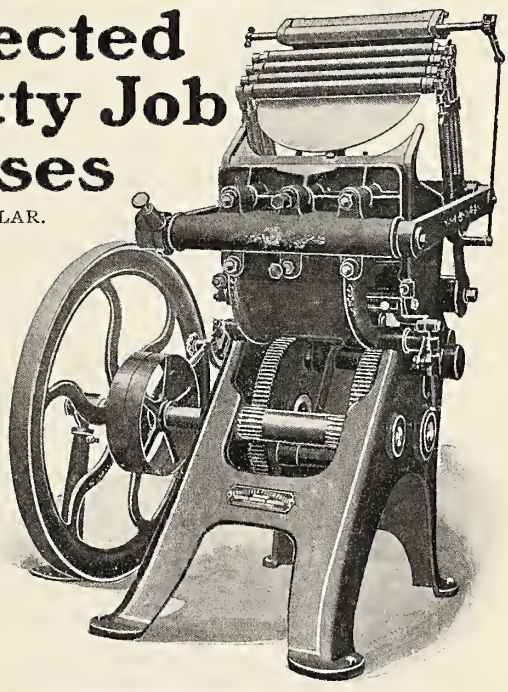
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
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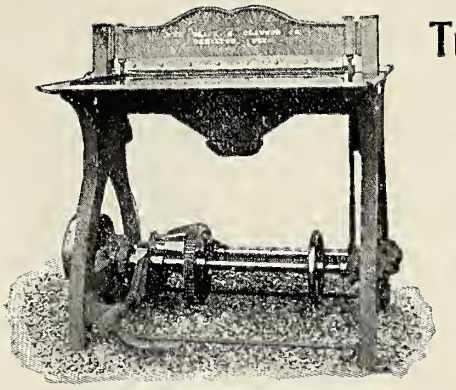
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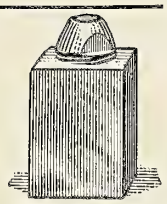
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Punches when printing.
Cuts holes ⅛-in., $\frac{3}{16}$-in., ⅜-in.

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On **September 11, 1900,** a pleased patron writes about **THE CHALLENGE GRIPPERS:** "I am glad to say that we have found the Grippers a great help in all cases." Well, we, too, are pleased; but this is the experience of hundreds of printers. As improved, they're up-to-date, and very much ahead.

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Progressive printers are using these devices.

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Three-color Process and Proving Inks a specialty.

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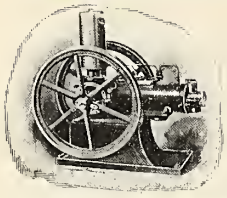
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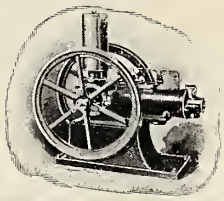


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LECHTMAN PRINTING CO.—We are *perfectly satisfied* with the operation of our Linotype. It is of good value to us. Our machine averages about 60,000 ems per day, including straight matter and jobwork on commercial forms.

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THE LOUIS LANGE PUB. CO.—We have operated the Linotype purchased last June with *wonderful success*. We have now operated it three months, and in that time were not obliged to call a machinist once. Our foreman had the privilege of instruction in your factory. We hope to order another soon.

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JAMES E. NORTON & CO.—When six months ago we installed one of your Duplex Linotypes, *failure in thirty days was predicted*, as we are running a book and job plant. Since then the machine has not been idle a day. *We are doing three times the amount of composition we formerly did.* Have secured work which without the machine we could not have obtained, and some of it from other printers. Our average is from 3,000 to 3,500 ems per hour on bookwork.

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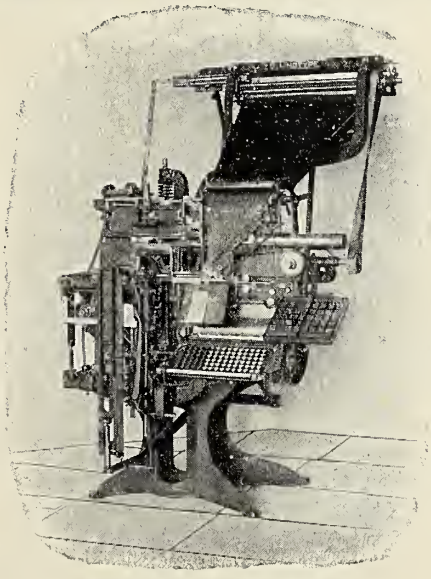
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LUTHERAN PUB. HOUSE—The Duplex English-German Linotype placed in our office ten months ago has proved *a greater success than we expected.* Although we have to *change type and body nearly every day,* and have not the best manuscripts, we obtain an average output equal to the work of four men. We have readily overcome the small troubles arising now and then without the aid of a mechanic. We are more than satisfied.

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WELT BOTE PUB. CO.—Our German Linotype machine works remarkably satisfactory, and *does the work which six men formerly did by hand.* The cost of repairs, exclusive of one set of matrices, has not averaged $10 per year.

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Invest One Dollar in a copy of "Hints on Imposition," a handbook for printers by T. B. Williams. The ratio of returns in information will be

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This book is devoted to a detailed description of all ordinary methods employed in the imposition of book forms. Large and small forms share equal criticism, the construction and advantages of each being carefully explained. A very helpful feature of the book is the showing of the imposed form and the folded sheet side by side.

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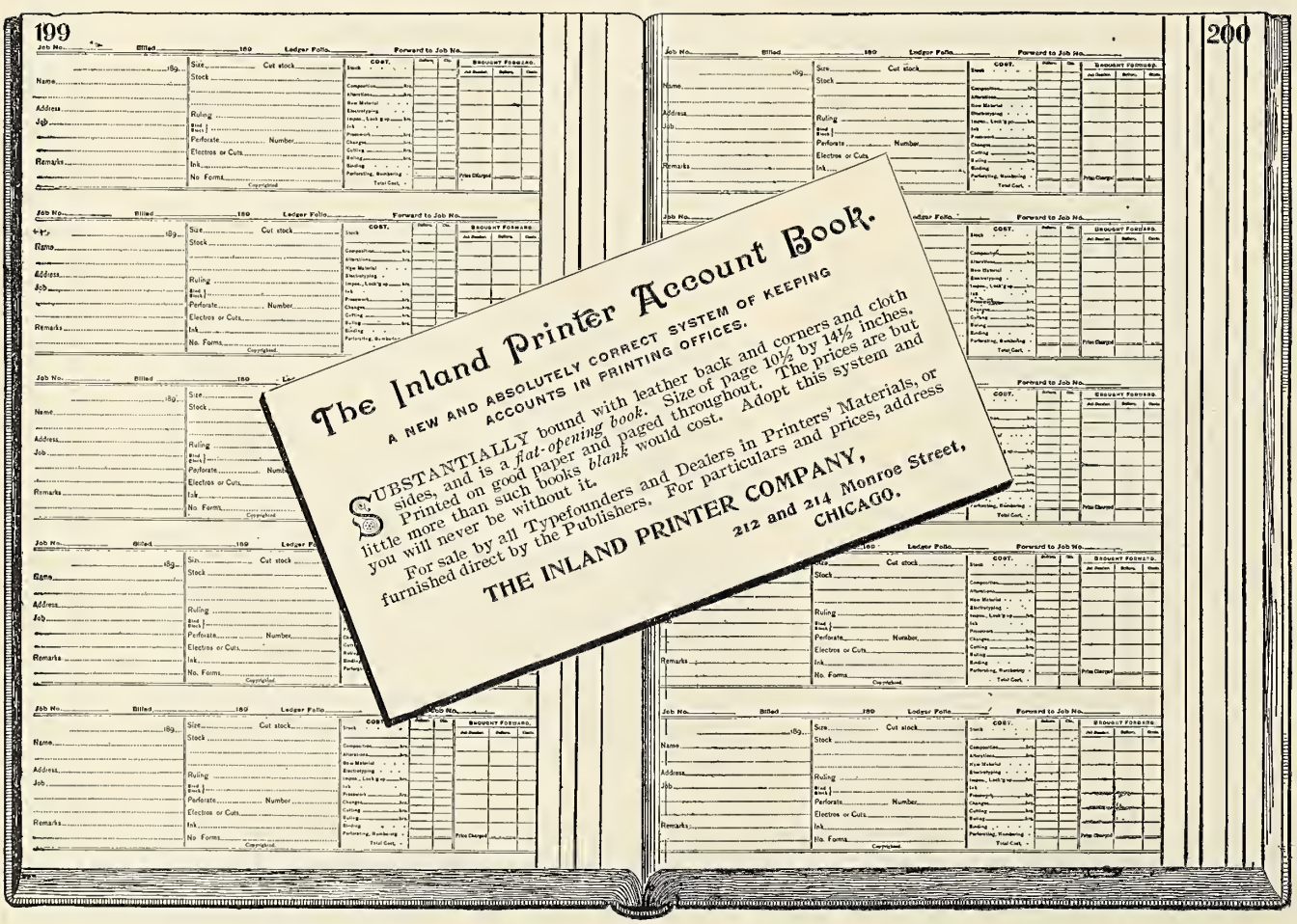
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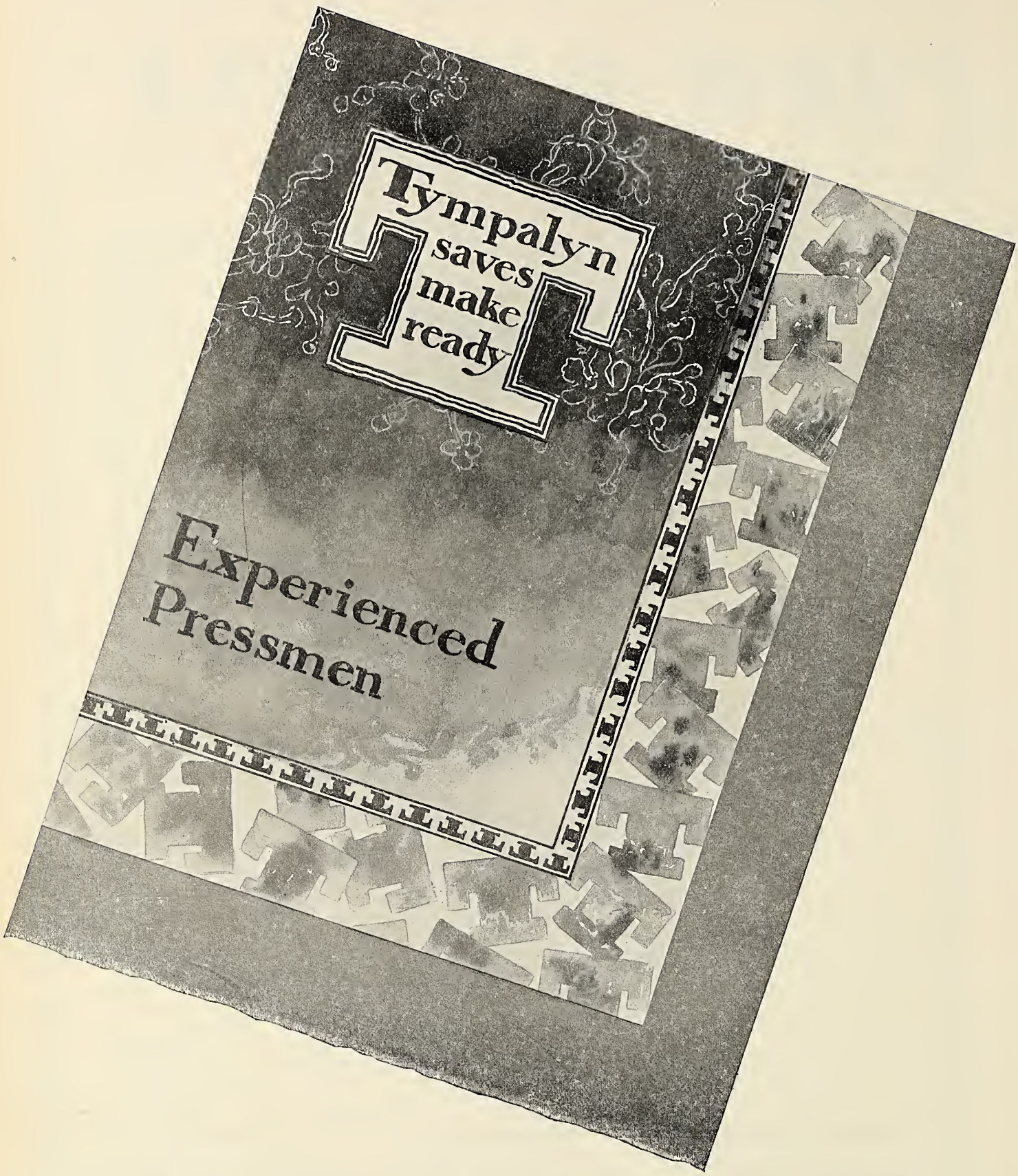
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100 Drum Cylinder Presses.
43 Two-Revolution Presses.
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84 Miscellaneous Machines—Wire Stitchers, Perforators, Proof Presses, Gas Engines, Electric Motors, Water Motors, etc.

652

Send for complete Secondhand List—we know your wants can be supplied from "THE BIG LIST" of the

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THE TYMPALYN COMPANY,
22 HIGH ST., BOSTON, MASS.

Above *fac simile* of cover.

THE INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISEMENT COMPOSITION.

Chicago Ad. Setting Co., Walter S. Parker, Manager, 142 Monroe street, Chicago.

ADVERTISING NOVELTIES.

American Manufacturing Concern, Jamestown, N. Y.

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Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball programmes, invitations, tickets, announcements, society folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, ruling pens, etc.

Isaacs, Henry C., 78 Warren street, New York.

BLANK BOOKS.

Shaw, J. G., Blank Book Co., 261-267 Canal street, New York City.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, 139 Lake street, Chicago. Also, paper-box makers' supplies.

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Grand Rapids Boxwood Co., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

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Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

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Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

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Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

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Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

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COPPER AND STEEL PLATE ENGRAVERS.

Robert Snelder Co., established 1866, 145 Fulton street, New York.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin finish plates.

CUTTING DIES.

Wright & McDermott, 323 Race st., Philadelphia. Envelope and lithographic dies a specialty.

DIE SINKERS.

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Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

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Sprague Electric Company, 527-531 W. 34th st., New York.

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Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

McCafferty, H., 42-44 Bond st., New York. Half-tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

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Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

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F. Wesel Mfg. Co., 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friederichstrasse, Berlin. Complete line of most advanced machines, all our own make.

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Lloyd, Geo. E., & Co., 202 South Clinton street, Chicago.

Murray Machinery Co., 431 West Fifth street, Kansas City, Mo.

Shniedewend, Paul, & Co., 195-199 S. Cana street, Chicago.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York,

Robert Snelder Co., monograms, coats of arms, commercial and general embossing and stamping of stationery for the trade. 145 Fulton street, New York.

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Burbank Engraving Co., 55 Oliver street, Boston. Also half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

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Improved Emerson Patent Binders for pay rolls, balance sheets, etc. Loadstone file, limitless in capacity, relentless in grip. **The Barrett Bindery Co.,** Chicago.

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Dayton Globe Iron Works Co., Dayton, Ohio.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

THE INLAND PRINTER BUSINESS DIRECTORY — Continued.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 So. Canal street, Chicago.

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ENGRAVERS' TOOLS.

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FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

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Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane st.; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

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Weidlich, O. E., manufacturer of fountain and gold pens, Cincinnati, Ohio.

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Dennison Manufacturing Co., 128-130 Franklin street, Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth ave., Chicago. 'Phone 118.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Chicago Printing Ink Co., factory Grand avenue and Rockwell street.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

INK MANUFACTURERS.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books, for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

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Blatchford, E. W. & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

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Bates Manufacturing Co., 135 Fifth ave., New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 135 Fifth ave., New York. Factory, Orange, N. J.

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American Type Founders Co. See list of branches under Type Founders.

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Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

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Simonds Mfg Co., Chicago, make keen-cutting paper knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 78 Warren street, New York.

Shniedewend, Paul, & Co., 195-199 S. Canal street, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty parchment and art vellum papers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Old Berkshire Mills Co., Dalton, Mass. First class flat and folded papers.

PAPER MANUFACTURERS—LEDGER ONLY.

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Full stock of all colors kept in two sizes, 16 by 21 and 20 by 28. Send stamp for samples and prices. **Metal Paper Co.,** 268-270 Canal st., New York, N. Y.

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Paterson Parchment Paper Co., Passaic, N. J.

PAPER, TABLETS AND PADS.

MacDonnell, John T. F., Holyoke, Mass.

PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 230-232 Washington st., Chicago. List of jobbers and samples sent gratis.

PERFORATORS.

Rosback, F. P., 303-305 Dearborn st., Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Illinois Engraving Co., 346-356 Dearborn street Chicago. Engraving by all processes.

THE INLAND PRINTER BUSINESS DIRECTORY — Continued.

PHOTO-ENGRAVERS.

Kelley, S. J., Engraving Co., Binghamton, N.Y. Half-tone, line, wood engravers, electrotypers.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York. Complete outfits a specialty.

PHOTO-ENGRAVERS' PROOF PRESSES.

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Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Phostint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, Proprietor, 124 Baxter street, New York city.

King, A. R., Mfg. Co., 532 West 22d street, New York. "King" embossing and plate presses.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat bed perfecting presses.

Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES — CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES — HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES — ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES — JOB PRINTING.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 78 Warren street, New York.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under Type Founders.

F. Wesel Mfg. Co., 82 Fulton street, New York. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

Schultz, F., 66-68 N. Jefferson st., Chicago. Manufacturer printers' book and news chases.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

Powell, F. M., Co., 327 Dearborn street, Chicago. All kinds of printing machinery, type and material; new and secondhand brass rule a specialty.

PRINTERS' PROOF PRESSES.

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PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

Malgne, O. J., 324-328 Pearl st., New York city. Also pressroom paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING INKS.

Okie, F. E., Co., Philadelphia, Pa. Printing inks and bronze powders.

PRINTING PRESSES — SECONDHAND.

American Type Founders Co., See list of branches under Type Founders.

Preston, Richard, 45 Pearl st., Boston, Mass. Printing, cutting, folding, and wire stitchers.

QUOINS.

Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

RULING MACHINES.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

SECONDHAND MACHINERY.

Campbell, Nell, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SHIPPING TAGS.

Dennison Manufacturing Co., 128-130 Franklin street, Chicago.

STEEL RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

TIN-FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Los Angeles, Spokane, Wash., San Francisco. SPECIAL DEALERS—Atlanta, Dodson Printers' Supply Co.; Dallas, Scarff & O'Connor Co.; Toronto, Toronto Type Foundry; London, England. M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.; Melbourne, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st. Chicago.

Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers st., New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Type copper facing electro vs. stereo.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co. See list of branches under Type Founders.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

WRITING PAPERS — FOLDED.

MacDonnell, John T. F., Holyoke, Mass.

THE INLAND PRINTER—OCTOBER, 1900.

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Awarded Prize Medal Paris Exposition 1900.

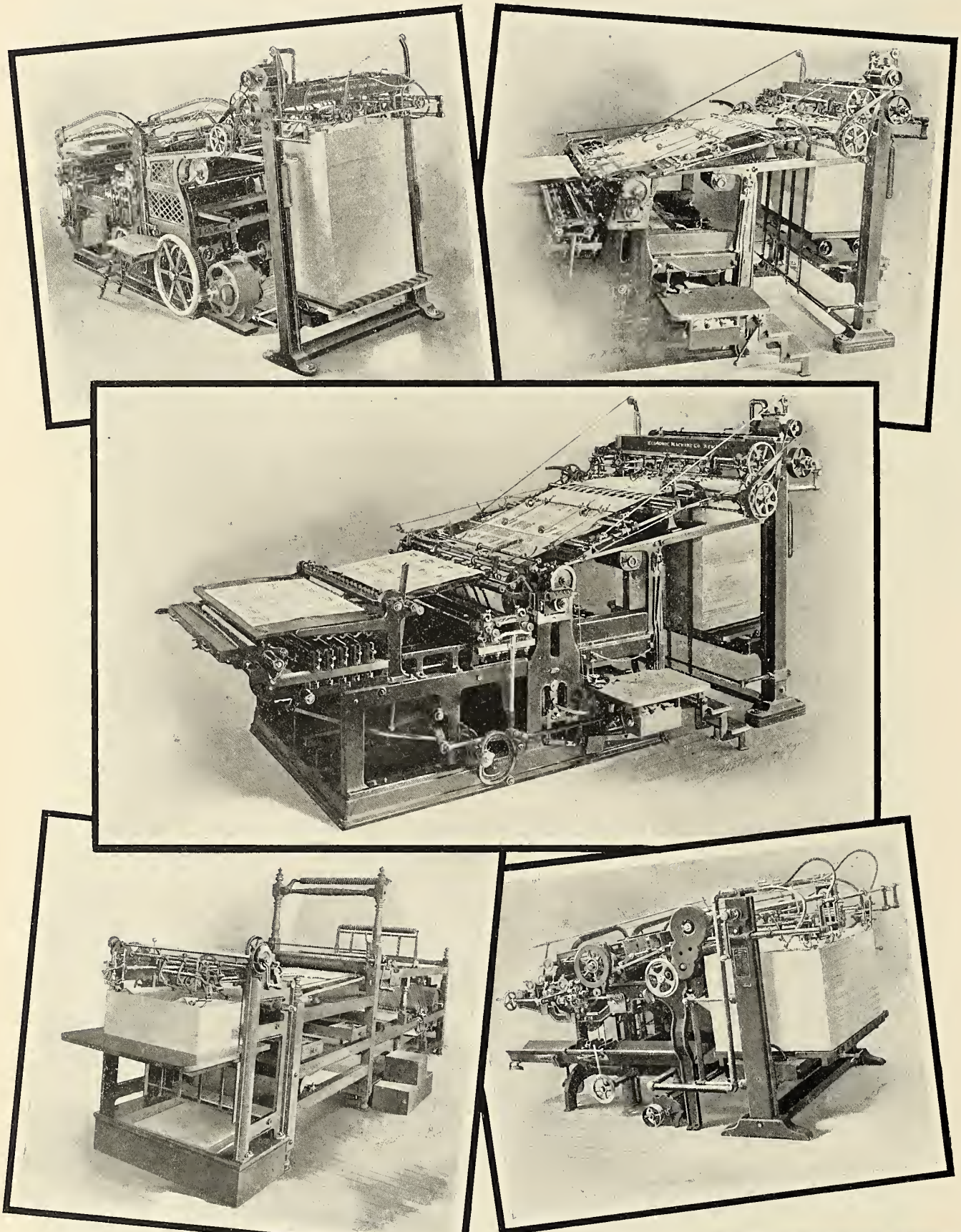


GREEN TINT, 8095. KAISER BLUE, 7931. CHROME YELLOW, 6905.
SCARLET GERANIUM, 7380. SPEC. BLACK, 7727a.

NOV 2 1900


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Engraving Co.
BINNER BUILDING 21-25 PLYMOUTH CT.
Chicago
MAKERS OF PERFECT PRINTING PLATES
DESIGNERS FOR ALL PURPOSES
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Oscar E. Binner PRES. RESIDENT MANAGER
New York Branch 111 Fifth Ave

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES



READ OPPOSITE PAGE.

This is a Specimen of

Our 40c. CUT BLACK

(No Discounts—40 Cents net)

It is Black and Clean Working

You can see that at a glance

It is sold at

40 Cents

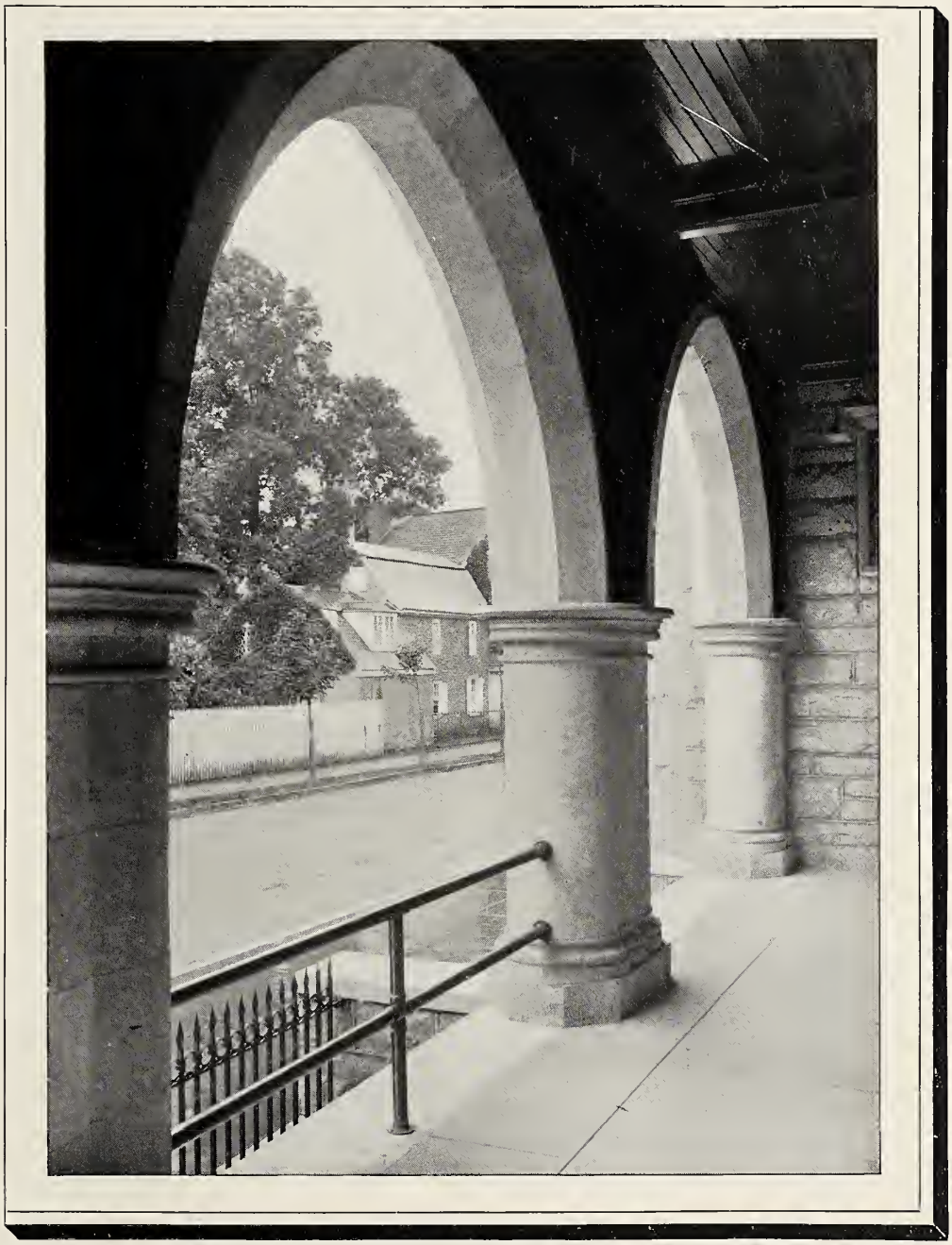
in pound lots
in 100 pound lots
in 1000 pound lots

No Off-Setting

No Slip-Sheeting

Regarding its other qualities

It is dense, soft and free-flowing.



Dries rapidly when printed. Some of our customers claim they can send work to the bindery in three hours after printing Three grades of Softness of this Ink always in stock. Try it.

F. E. Okie Company

Manufacturers of
High-Grade Printing Inks

Philadelphia

(Kenton Place)

Old Saws with the Teeth Re-set.

Some old proverbs are back numbers.
But here is one that's as good as it ever was:

"If a thing is worth doing at all,
it is worth doing well."

This proverb is aimed straight at the ink business.
It also applies to printers most especially.
And to *you*, gentle reader, most of all.

Is that job you have just taken in worth doing?

Perhaps not; many are not. The fool price-cutter is abroad in the land. It is hard to keep prices up.

But one thing will certainly not keep them up, and that is to spoil the job. If you have taken it too low, throw it up, if you can honorably. If you must do it, do it right.

You can't do it right with poor inks. With Okie's inks you can make a reputation for yourself, even if you can't make money.

No man ever saved himself from loss on a job he had taken too low, by descending to the use of poor inks. For what doth it profit a man to save ten dollars on the price of ink and have five hundred dollars' worth of work thrown back on his hands?

A fool and his money are soon parted.
When the fool sees his money going he throws his reputation after it.
A wise man is sometimes parted from his money,
But when he sees it going he makes it buy him reputation.

F. E. OKIE COMPANY
Philadelphia, Pa., U. S. A.
Kenton Place.

Printed on Pure White Coated Book.

Made by Dill & Collins, Philadelphia.


IF YOU WANT
EXTRA DEEP CUTS
WITH THE
HIGHEST GRADE WORK
AT
LOWEST PRICES
WRITE TO
ELECTRIC CITY ENGRAVING CO.
507-509-511-513-515 WASHINGTON ST.
BUFFALO, N.Y.



ABOVE ALL

we value most our

REPUTATION!

Of it we are jealous. We GUARD IT as we would our lives — it is the life of our business.

For its PROTECTION and INCREASE we STUDY the

PRINTERS' INTERESTS!

CONSIDERING

QUALITY—First

PROMPTNESS—Second

PRICE——————Third

Courteous Treatment—
ALWAYS

The Queen City Printing Ink Co.

Established 1860

CHICAGO **CINCINNATI, OHIO** BOSTON

MAKERS OF

HIGH-GRADE LETTERPRESS
BLACK AND COLORED INKS

PERPETUAL CALENDAR SETS

PRICE LIST OF ALL SIZES OF CALENDAR SETS.

4-Line Logotypes,	1	to	31,	with	7	Blanks,	$4.00	per Set	12-Line Logotypes,	1	to	31,	with	7	Blanks,	$ 7.00	per Set		
5 "	"	1	"	31,	"	7	"	4.50	"	15 "	"	1	"	31,	"	7	"	8.50	"
6 "	"	1	"	31,	"	7	"	5.00	"	18 "	"	1	"	31,	"	7	"	10.00	"
8 "	"	1	"	31,	"	7	"	5.50	"	20 "	"	1	"	31,	"	7	"	12.00	"
10 "	"	1	"	31,	"	7	"	6.00	"	24 "	"	1	"	31,	"	7	"	14.00	"

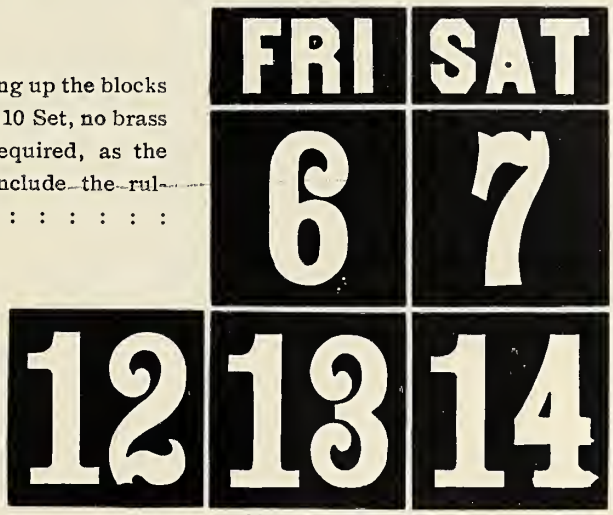
12 Logotypes of the months in full, without abbreviations, for Calendars 12-line and under, $3.00 per Set. For Calendars over 12-line, $4.00 per set.
7 Logotypes of the days of week abbreviated, for Calendars 12-line and under, $1.00 per Set. For Calendars over 12-line, $1.50 per Set.



No. 10 — 6-Line.

IN setting up the blocks of No. 10 Set, no brass rule is required, as the blocks include the ruling. : : : : : : :

NOS. 10 and 11, when ordered together, will work in colors. : : :



No. 11—6-Line.



No. 22 — 5-Line.



No. 26 — 6-Line.



No. 29 — 6-Line.



No. 27 — 15-Line.

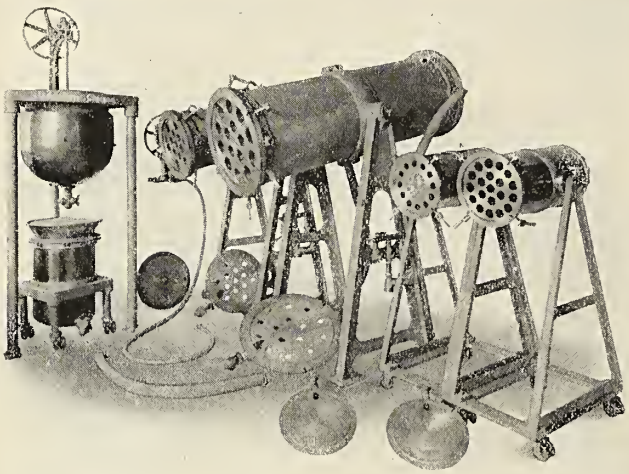
IT is impossible to properly display these large calendar sets in this small space, but they are better displayed in our large 4-page special calendar circular, which we will send on application. This circular shows many other styles and gives particulars in full regarding size occupied by each set, etc. If you are in need of calendar sets or wood type, write us.

THE HAMILTON MFG. CO. Main Office and Factory. . . . TWO RIVERS, WIS.
Eastern Factory and Warehouse, MIDDLETOWN, N.Y.

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY

Furnished.



Estimates for Large or Small Outfits.

JAMES ROWE, 76 W. Jackson St., Chicago.

PRINTING MACHINERY CO., Ltd., European Agents,
15 Tudor St., London, E. C., Eng.

ROLLERS

Bingham Brothers Co.

Founded 1849.

Manufacturers of "MACHINE-CAST"
PRINTERS' ROLLERS,
COMPOSITION,
ETC.

49-51 Rose Street, NEW YORK. and 413 Commerce St., PHILADELPHIA.

James White & Co.

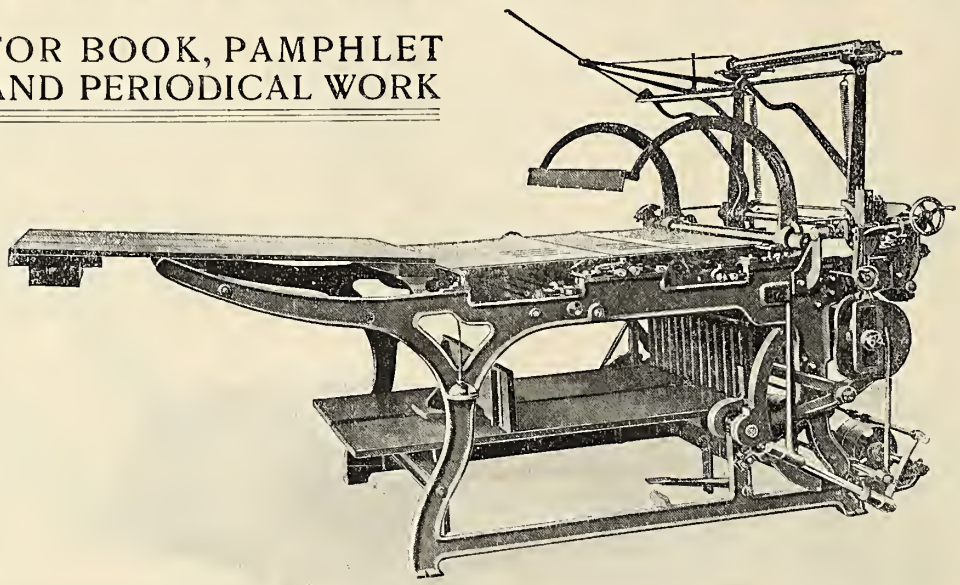
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PAPER FOLDING MACHINES

FOR BOOK, PAMPHLET
AND PERIODICAL WORK



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E. C. FULLER & CO., Agents,
NEW YORK AND CHICAGO.

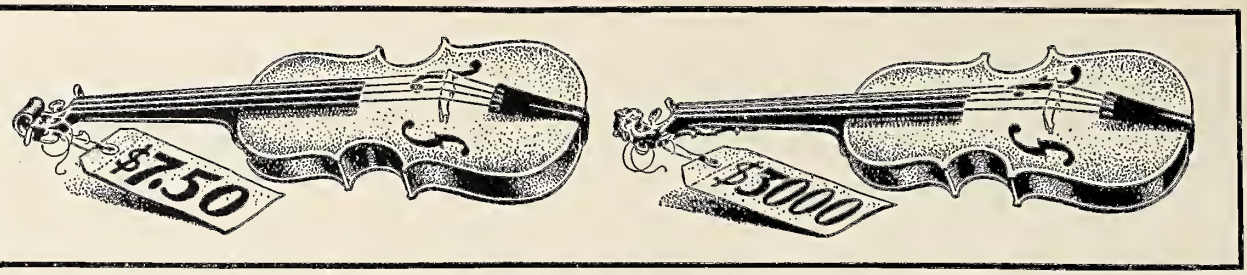
Chambers Brothers Company,
PHILADELPHIA, PA.



GREEN, 687-77. BUFF TINT, 685-68. DARK GRAY, 687-62. YELLOW, 686-56.

RED, 578-36. BROWN, 686-57. BLACK, 633-61.

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If you
Can get a violin
for seven-fifty per,
Why should you pay
Three thousand large, round dollars for it?
They look alike. Just draw
A bow across the catgut strings
Of either.
It will give forth sounds.
But one
Is just a common garden fiddle
Good enough for "Old Rosum the Bow,"
And "Pop
The Weasel Goes."
The other is a violin,
A rubricated, deckel-edged, hand-woven, antique job:
The warmest thing in violins
That ever came
Along the music pike,
Made by old man Stradivarius,
With such artistic care,
That when a long-haired, music-breathing chap
Presses it lovingly beneath his chin
And glues his eyes upon
The proscenium arch above,
You hear the moonlight raining through the trees
And catch
The far-off,
faint, soul-stirring
Whisper of the stars.
Gosh!
It's worth the price. And that's no joke.

Just so with printing inks.
You never have
And never will
As long as this old steady-going earth
Pounds round the sun upon
Its cinder path,
Get inks for two bits,
More or less,
As good as our three-dollar kind.
Cheap is cheap
And good is good.
Two inks may look alike,
But there's a difference
As you will find
When you essay to play
A twenty-thousand dollar tune
Upon a ten-cent fiddle,
Or print
A twenty-thousand dollar job
With ink that is
Both cheap
And poor.
Our inks are good, so good
That at their price
They are the cheapest printing inks now made.
The best
Is none too good for you.

A Distinction With a Difference

The Ault & Wiborg Company

Cincinnati ✻ New York
Chicago ✻ St. Louis ✻ London

"THE BEST INKS MAKE THE BEST PRINTERS."

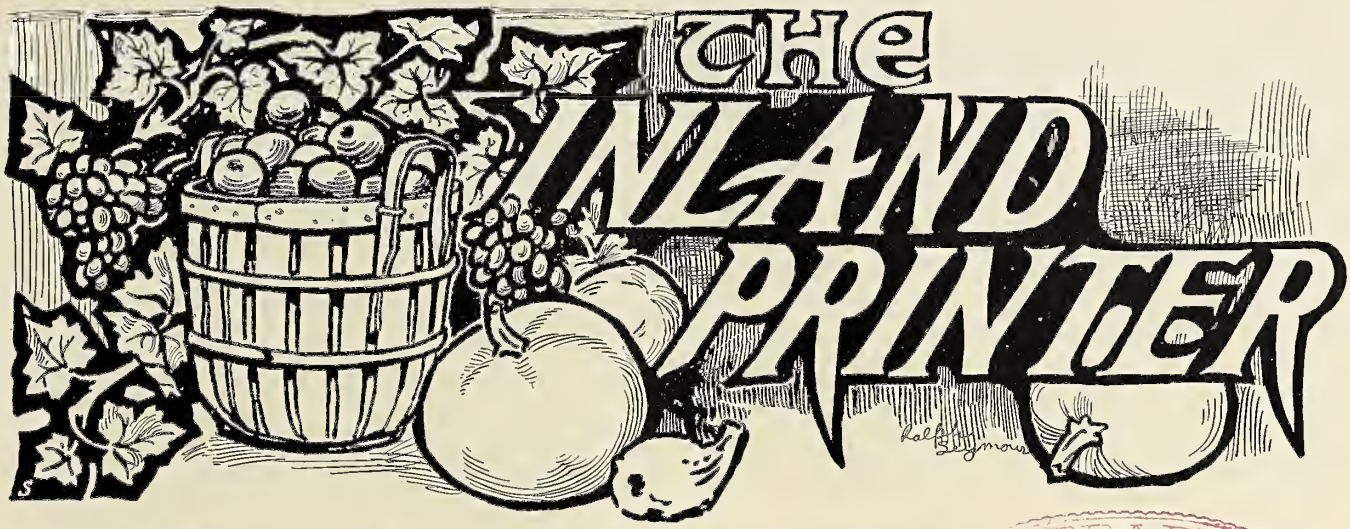
ENGLISH BLACK, 577-61.



Photo by Brock, Asheville, N. C.

RETURN OF THE SHEEP.

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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A TALE OF REGISTER SHEETS.

BY A. K. TAYLOR.

"EVERY time I see a man running a lot of register sheets through a press it reminds me of something that occurred when I was working in the job department of the *Evening Bulletin,* out at Omaha," remarked the transient feeder while the press was stopped for a change in the form. "One night, when we had a rush on, I was feeding an old drum cylinder, and after the boss went home I thought that I would just speed the old press up so as to get through sooner, and when the old machine was getting in her best licks and making about as much fuss as a threshing machine, I happened to look around to the open window (it was the summer time), and I noticed a gent standing there watching the press run. 'I presume that you have no objection to my being a small and select audience?' said he. 'Oh, no,' I replied, 'you can step inside if you care to.' So with that he came in and talked, and as he seemed to be a pretty pleasant sort of a gent, I talked to him for quite a while. As I was washing up the press after I got through with the run, I noticed him looking at a register sheet that was lying on a truckload of paper ready to go to the bindery. He seemed much interested in those register sheets, and although I don't recall very much of the conversation, I remember that he said something about their giving a person something of a dizzy feeling when one examined them closely, in fact he said that he believed that if a man looked at one of them intently for a few minutes that it would surely make him think that he was bilious. After shutting up the office, he offered me a cigar and we walked down the street together. The next day he stopped in the office, and bringing the copy for a small pamphlet, ordered a thousand copies from the boss, and said that for a special reason he wanted every sheet of it run through the press twice, and if the type didn't strike both times in exactly the same place that it wouldn't make any difference. The boss said to me afterward that he thought that there must be something wrong with any man who would leave any such order as that, but that if he was willing to pay for the extra impression that it was none of his business. And so he got his pamphlets. The old cylinder did her worst, and I put up a young fellow to feed who was just learning, and I can tell you that that job surely looked dizzy. The foreman of the bindery sent word down to me that he thought that either the old press had got to stuttering or else the grippers only worked on every other impression.

"I never thought any more about it until one night when I didn't have anything special to do, I was walking up town smoking a big pipe I had then, when I noticed a big crowd around a faker's stand, and I went up closer (you know a fellow will sometimes take to most any kind of entertainment), and as soon as I got a good look at the fellow, I remembered him as the man who ordered the pamphlets, so I edged around back of a post so that he wouldn't see me and listened to hear what sort of a game he was putting up. He had a sort of table made of an opened dress-suit case, and it was pretty near full of bottles and circulars, and I soon found that he was selling some sort of a patent medicine. He had been talking for I suppose about half an hour when I got there and he was deep in his discourse on the wonderful powers of 'McGovern's Celebrated Anti-bilious Compound.'

"Well, that fellow talked a streak, and the deadly microbe wasn't in it as compared to biliousness for sending people to early graves, according to what he said. He laid most all the ills of the flesh to biliousness, from toothache to appendicitis, and he had such a plausible way of talking that you could hardly help believing everything that he said, and the careless way he had of citing eminent medical authorities in support of his biggest lies just clinched the whole thing. After awhile he turned his attention to the subject of the symptoms of biliousness, and said that one of the surest signs of

the malady was the seeing of spots before the eyes, and a certain dizziness and difficulty in reading, caused by the blurred and double appearance of the print, and as soon as he said that I thought that I was on to a part of his game, and I walked up a little nearer to the stand so as to get a good look at what he was going to do. Then his conversation just naturally drifted around to the fearful risks that were being run by workingmen who were the sole supports of their families, and who — if they died suddenly — would plunge their families into immediate want, and how essential it was and, in fact, how it was every man's duty to guard his health as the most precious thing in the world, and how it was positively criminal to not surround themselves with every work. The first symptom I noticed was shown by an old man with a fringe of whiskers around his throat and a pair of old-fashioned spectacles on. The old man turned his back to the kerosene lamp and started to read the pamphlet. I suppose that about the time he got half through the first page he took off his glasses and carefully wiped them on a red bandanna handkerchief. Then he put them on again, and after much squinting of his eyes got through the first page, but there he had to give it up. I saw him fold up the pamphlet and put it carefully in his inside pocket, and thereafter paid painful attention to every word that the faker said. Well, within the next few minutes I saw no less than a dozen different men out of that



Photo by George A. Furneaux, Chicago.

LOVERS' LEAP, FROM STARVED ROCK.
On the Illinois River, near Utica, Illinois.

safeguard known to medical science — of which McGovern's Celebrated Anti-bilious Compound was the foremost. And then he went on to say that he had a valuable work, written by a physician of world-wide reputation, which he had reprinted at great expense, but which he would distribute gratis through the crowd, in the hope that it would have the effect of indirectly appealing to the good sense of his hearers in a way that might prove stronger than anything that he might say would do, as the doctor who had written the work was a man whose words carried weight. And with that he began to distribute the circulars that he had printed at our office. He never stopped talking, but I didn't pay much attention to what he said, and watched to see how his printed matter was going to crowd give up trying to read that pamphlet, and every one of them, when he gave up the attempt, immediately looked very sober and paid close attention to the faker, and whenever he enumerated any of the well-known symptoms would nod assent and say to each other, 'That's right,' and 'He's got it down fine,' 'He knows what he's talking about,' and other remarks of the same kind; and you never saw such a change in a crowd in all your life before. For the first half hour that that man talked you might have thought from the sales he made that there wasn't a bilious man in the whole township, but after he passed around those pamphlets with the double impressions on them it surely made a mighty change in the health of that immediate locality. First the disease only struck the

men who tried to read the pamphlets, then it quietly spread to the man next to the ones who were first affected — it surely must have been contagious. And then the people began to buy the celebrated remedy. Men who didn't have the money with them borrowed it from their friends — everybody had to have a bottle of McGovern's Celebrated Anti-bilious Remedy, and the way that that man sold out all his stock and, bidding his audience an affectionate adieu, gathered up his traps and departed, was a caution.

"He lit right out from town that night, and I never set eyes on him again until one night about a year ago, when I saw him on the street in Pottstown at his same old business. I got one of his pamphlets to see if it was one of the lot that we printed, and blamed if that man hadn't gotten zinc etchings of every one of those pages, bad register and all, and I never have been able to decide whether he did it to save the expense of the extra impression or whether he couldn't find any other presses that registered quite as bad as that old cylinder out in Omaha."

Written for THE INLAND PRINTER.

THREE GREAT EDITORS.

INTERESTING AND GRAPHIC REMINISCENCES OF JAMES GORDON BENNETT, THE ELDER, HENRY J. RAYMOND AND HORACE GREELEY.— CHARACTERISTIC PERSONAL SKETCHES OF THE NEW YORK HERALD, TIMES AND TRIBUNE FOUNDERS.

NO. I.— BY MAJ. GEORGE F. WILLIAMS.

DURING a period of forty years, in many respects the most important and eventful in the present history of the United States, James Gordon Bennett, the elder, Horace Greeley and Henry Jarvis Raymond, founders of the New York *Herald, Tribune* and *Times,* exercised great power and influence in shaping the destinies of the nation. Though long since dead and almost forgotten, the effect of their labors as editors in forming and directing public thought and opinion is still felt. Only the student of American history can realize or appreciate the true value of the services rendered by this remarkable trio of distinguished journalists. To the present generation of newspaper men the names of Bennett, Greeley and Raymond are shadowy and indistinct, for twenty-eight years have elapsed since their careers ended in death. Biographical works have outlined the principal events in their lives, but fail to give even the slightest conception of their separate individualities, temperaments or newspaper methods. The object of this article is, therefore, to afford, in some slight degree, a glimpse of the personal peculiarities of these three great men.

Henry Jarvis Raymond was born on his father's farm, near the town of Lima, New York, on January 2, 1820. He taught school at the age of sixteen and graduated from the University of Vermont in 1840. While studying law he met Horace Greeley and began his newspaper career. He soon developed great rapidity and skill as a reporter, inventing a system of shorthand writing peculiar to himself, which, aided by a retentive memory, enabled him to produce complete and accurate reports of important speeches delivered by prominent men of that day. Entering the *Tribune* office during the first year of its existence, Raymond performed some remarkable feats in reporting. He took notes of a speech made by Daniel Webster in Faneuil Hall, Boston, and having engaged compositors and type in Providence, Rhode Island, wrote out several columns of copy on board the sound steamer and landed the following morning in New York with his report in type and ready for the *Tribune* extra, already announced. On another occasion he reported a speech by Webster (whom he greatly admired) in the United States Senate, and wrote his six-column report on the Washington-New York train. In 1848 he had an



HENRY JARVIS RAYMOND.
Founder of the New York *Times.*

editorial difference with Greeley and went to the New York *Courier and Enquirer,* conducted by Col. James Watson Webb, when he and Greeley entered into a newspaper debate on Fourierism. Being elected to the State Assembly in 1849, he was made Speaker, an honor also gained in 1861, having meanwhile been elected Lieutenant-Governor in 1854, declining a renomination. His political career ended in 1867 after two terms in Congress and a declination of the post of United States Minister to Austria. He died very suddenly, on June 18, 1869, of apoplexy.

Mr. Raymond was a sweet-tempered, lovable man. There was no violence in his anger, the few quiet words of censure he used being made all the more effective by the tone of regret at the necessity for employing them. The *Times* was started on September 18, 1851, Mr. Raymond's associates being George Jones, James Harper and E. B. Wesley. The cash capital was $100,000, but $50,000 more was needed to put the paper on its feet. The personal magnetism possessed by Mr. Raymond is shown by the fact that while this additional capital was being sought for the *Times* compositors informed its editor that they would accept half pay until he had time to secure funds to make full payments. The offer was accepted and before a fortnight had elapsed the confidence shown by the compositors was the means of bringing to Raymond all the money he needed. While building up the *Times,* Mr. Raymond earned his family expenses by

editing *Harper's Magazine,* of which he was the originator, and for nearly twenty years he wrote the famous "Easy Chair," which George William Curtis subsequently conducted until he died, when it was discontinued.

As an editor, Raymond had a sharp nose for news, but, like Greeley, he was stronger as an editorial writer. His fondness for newspaper controversy was a marked feature in his character. These contests usually began in Raymond answering a political opponent's editorial or speech by a letter in the *Times* over his own signature. The famous Yancey-Raymond letters appeared in 1860, a portentous period in American history, for in less than a year after, the North and South were engaged in war. The last of Raymond's replies to Senator Yancey was written on a Sunday afternoon, and filled nearly a page of the *Times.* Finding me at work over a sermon I had been sent to report, Mr. Raymond requested me to see his copy put into type as fast as written, as he wished to read the proofs before leaving the office. He began at 2 o'clock and wrote his signature on the last page at 6:27, having carefully and succinctly reviewed the political issues of that day and the current of public events, at the same time combating the many heresies of secessionism and State rights, as opposed to the welfare and integrity of the Union. There were only half a dozen erasures in his neatly written copy, and but two interlineations, yet the entire 8,000 words were put on paper in less than four hours and a half, the article being so conclusive and convincing that Yancey abandoned the contest.

Careful in his selection of men for editorial and reportorial work, Raymond finally organized a force of harmonious proportions and congenial in temperament. Among the members of his staff were Henry William Hurlburt, afterward chief editor of the New York *World;* John Swinton, who is now a labor champion and trust critic; Stillman C. Conant, Joseph Howard, Jr., William Swinton, Franklin J. Ottarson, Charles Seymour, Augustus Maverick, Jacob H. Thompson, Augustin Snow, Henry Wilson, Gouverneur Carr, James Simonton, A. C. Barnes, C. C. Norvell, George Sheppard, Edwin M. Bacon, Robert R. Sinclair, Michael Hennessy, Charles Worley, Charles Webb ("John Paul"), Frederick A. Schwab, Edward Crapsey, William Herries, Dr. John Wood, Dr. Charles Tuthill, Henry Winser, Charles Weldon, Edward Moore, Clifford Thompson and the present writer. We were a very happy family, for the equable poise of Mr. Raymond's office conduct and discipline gave no cause for jealousy, every man appreciating the talents of his brothers and always ready to help out on any pressing work. I reached New York one night in 1864 with details of an important battle only an hour before the time for going to press, and found Mr. Ottarson so ill that he could not make up the forms. Getting a few hints from him as he lay on a sofa, I saw the pages properly prepared for the stereotypers while reading my own proofs at the galley table, Mr. Raymond's warm thanks the next day making my heart throb with pleasure. Nothing more delighted Raymond than an opportunity for bestowing praise. This was always done in presence of the recipient's associates, but when censure seemed necessary it was administered in private, thus preserving the *amour propre* of the individual.

Mr. Raymond was very fond of acting as a war correspondent, and was present at the principal battles of the Prussian-Austrian war when the needle gun made its terrific appearance. He also participated in one or two other European wars, and frequently entered the field of active operations during the Civil War, his letters and dispatches being both graphic and picturesque. While the battle of Fair Oaks was in progress Mr. Raymond visited my regiment, and as we were watching the firing of a Confederate battery I was surprised at seeing him dart off in pursuit of a spent cannon ball that was dancing over the grass. He captured the six-pound shot and carried it to the *Times* office as a trophy, giving it to me two years after as a souvenir. When Raymond died, every man on the staff felt as though he had lost a father. Of all the men already mentioned, only three died before he did, but there are only five or six of us now left.

Mr. Raymond was a generous man in dealing with his employes. A handsome check would often reward some special service, accompanied by a few words of cordial appreciation. While acting as war correspondent, I discovered that a colleague in the field had missed the first Fort Fisher expedition by reason of sudden illness. Borrowing $400 from a rich sutler, I chartered a tug and saved the *Times* from a "beat." Mr. Raymond was delighted and gave me a check with which to pay my indebtedness. Glancing at the slip of paper I saw it called for $500.

"You have made a mistake, Governor," said I; "I only needed four hundred dollars."

"That's all right, Major," he replied, with a sunny smile; "the other hundred is for yourself."

The custom was for each war correspondent to keep a detailed account for expenses, new clothes, feed for horses, mess accounts — in fact everything. Mr. Raymond would run his eye over the items and strike out those he deemed not chargeable to the *Times.* I submitted my book to him covering three months, when he remarked that I had not charged for a horse that had been killed under me in a battle. On my replying that I had picked up a roving Confederate horse on the field at no expense to the office, he wrote "O. K." on the last page of my book, thereby presenting me with over $300. Having been successful in bringing in the first detailed description of the battle of Winchester, in the Shenandoah Valley, Mr. Raymond informed the Secretary of War, Mr. Edwin Stanton, of the fact. He was given permission to send my copy to the *Times* over the government wires free of cost, and Mr. Raymond insisted on my accepting the $240 he must have paid for transmission over the Western Union line.

Mr. Raymond's death has been made the subject of unmerited scandal. The real facts are as follows: He was extremely fond of champagne, and seldom drank anything else. On the night of his death he attended a political meeting which I reported. Sending my copy to the office by messenger, he invited me to join a party of friends, consisting of State Senator Samuel Booth, Mr. Stewart, proprietor of the St. Denis Hotel, and a few others. Having punished several bottles of sparkling wine, Senator Booth, Mr. Raymond and myself started for home. The Senator accompanied Raymond to the door of his residence, in West Ninth street, and bade him "good night" as he opened his



JAMES GORDON BENNETT, SR.
Founder of the New York *Herald.*

door. This was about 1 A.M. At 5 o'clock Mr. Raymond was found lying prone on his face at the foot of the hall stairs, the door having been locked, and his silk hat lay on the carpet. Medical aid was summoned, but the apoplectic fit had lasted so long that death was inevitable. I have often writhed at hearing a vastly different version, the invention of an enemy, and wholly without foundation.

James Gordon Bennett was born near Leith, Scotland, on September 1, 1795. First intended for the Catholic priesthood, he finally abandoned his clerical studies and emigrated to Halifax, Nova Scotia, in 1819. Going to Boston, he spent three years in reading proof in job and newspaper offices, at the end of that time accepting a position on the Charleston (S. C.) *Courier* to translate news from the Spanish-American papers, then considered of more importance than it is nowadays. He soon developed power as editorial writer, and in 1827 was engaged as Washington correspondent for the New York *Courier and Enquirer,* a position he filled for nearly five years, his daily letters from the national capital attracting wide and deserved attention. Few men could long endure Colonel Webb's imperious temper, so in 1832 Bennett left the *Courier and Enquirer* and started the *Globe,* which had a very brief existence. Determined on having a paper of his own, Bennett established the *Herald* on May 6, 1835, in a Wall street basement. He had only a cash capital of $500, but an indomitable will and an abundance of energy. His desk was a packing-box, his counter a plank resting on two empty barrels, while in addition to his labors as reporter and editorial writer, he acted as office clerk, took advertisements and sold copies of his paper.

Mr. Bennett was fortunate in securing the services of Frederic Hudson, who, during his thirty-seven years of work as managing editor on the *Herald,* achieved a great reputation. The long association of these two men is proof of the tenacity with which the elder Bennett clung to his personal friends, though he was a good hater of his foes. One of Bennett's innovations was the introduction of the Wall street, or financial article, now recognized as an important feature in every daily newspaper. At that time shippers and owners of vessels were dependent for news of the arrivals and departures of sea-going craft on bulletins posted in shipping offices. Seeing this new field open to him, Bennett astonished the public by employing row-boats off Sandy Hook and on the sound to meet vessels and send news of their arrivals by pony riders to the *Herald* office. In time the oar was abandoned for steam, powerful tugs sighting ships and steamers beyond sight of land and then rushing in with their budget of shipping news. No journalist in this or any other country has ever displayed more enterprise in gathering important news than did the elder Bennett. He had no telegraph lines or ocean cables with which to annihilate time or distance, only side-wheel steamers, canal packets and stage coaches, yet he managed to perform some astonishing feats. Reporters were constantly traveling between New York, Albany, Boston, Springfield, Philadelphia, Baltimore and Washington, bringing in copy for the *Herald.* Correspondents were also engaged in the other leading cities of the Union, who were expected to hasten the transmission of their reports by the swiftest routes. Men were also placed on European and coasting steamers to write copy en route, while carrier pigeons brought in suburban and ship news. The news of the loss of the steamship Arctic first appeared in the columns of the *Herald,* and Bennett's paper was constantly giving its readers the first intelligence of important events.

While Bennett thought more of nonpareil news than editorial brevier — always subordinating the latter when occasion demanded — he was a vigorous, incisive and belligerent editorial writer. He was always calling a spade a spade, and ever ready to prick a political or commercial bubble with the sharp point of his pen. Those who happened to differ with Bennett on leading political issues writhed and quivered under the wounds inflicted by his keen and remorseless comments or attacks. As a writer, he was absolutely without fear, even the threat of personal chastisement failing to make him swerve from his chosen path, his nose for news leading him to print full accounts of assaults made upon his person by victims of his editorial attacks. Bennett trained up a corps of editors on lines peculiarly his own, making each man feel that he was part of a great machine, and that he had a permanent position on the staff. Among these men were Frederic Hudson, Dr. George W. Wallis, Edward

Wilkins, John Bonner, Dr. George Hosmer, A. B. C. Putnam, Samuel Glen, Samuel W. Baldwin, Joseph Elliott, Thomas B. Connery, James Spear, George Cadwalader, Ashley W. Cole, Edward T. Flynn, Felix G. De Fontaine, William F. Smythe, William Leaning, Douglas Levien, James Fitzpatrick, Augustus Phillips, Michael J. Kelly, John Laird Wilson, L. A. Hendricks, James Tooley, Richard L. Neville, Peter J. Everett, William J. Starks and William F. G. Shanks. Personally, the elder Bennett was kind of heart, maintaining pleasant intercourse with his subordinates, and he won from them a loyalty of service remarkable for its devotion and unquestioning character. But he could scold when necessary, and did it vigorously, his words cutting like a lash, yet when the moment of passion was over he would simmer down and dismiss the offender with a mild caution not to soon offend again.

Mr. Bennett had one peculiarity; he would never rescind or countermand an order of dismissal, a step he seldom took. One day a member of the reportorial staff was discharged by him under the mistaken impression that he was responsible for a serious blunder. When an appeal for mercy was made by two or three of the editors, he resisted for a time, but finally exclaimed:

"The mon has been deescharged, do ye mind, and that ends the matter. But this office is a large one, and ye ken I dinna know all my men, and if I dinna see him about the place I canna find fault."

The young man's friends took the hint and he was soon sent by Mr. Hudson on a roving commission as a correspondent. On his return to the *Herald* office, a year or two after, almost the first person he met in the corridor was Mr. Bennett, who greeted him very kindly, asking:

"Weel, young mon, and how are ye getting on? What paper are ye with now?"

"Why, I'm still on the *Herald,* Mr. Bennett," ejaculated the correspondent. "Don't you know that, sir?"

"Eh, young mon, there are some things it's weel not to know, and that's one of them," and Mr. Bennett passed on without a smile. The young man remained on the *Herald* until he died in its service.

Bennett had a very caustic wit, which was hugely enjoyed by his associates. It happened that a dearth of news had dimmed the columns of the *Herald* for nearly a week, and the staff was in despair. Then the tide changed and big heads were once more in order.

"Splendid paper this morning, Mr. Bennett," said "Dug" Levien, as the chief passed a group of editors.

"Yes, mon, it's a vary gude paper. Dinna ye notice the advartisements?"

The editor whose duty it was to clip news from the London papers on arrival of a steamship had a great fondness for emphasizing important items by a liberal use of italic type. As every printer knows, there are never more than two italic cases for each font in any newspaper office, the consequence being that a dozen or two compositors would be kept dodging one another to set the half dozen italic lines in their takes. There was, of course, intense rivalry in getting "steamship extras" out on the street ahead of rivals, the *Herald* being usually successful. But one morning Mr. Bennett found the *Tribune* and *Times* extras on sale, but no *Heralds.* Entering his office he demanded the reason of the delay. The editor professed ignorance, claiming that he had not lost any time in preparing copy, so the composing-room foreman was called.

"Mr. Putnam used so much italic," said "Fred" Albaugh, "the men couldn't set type fast enough. We have only two cases."

"Dom the italic," shouted Mr. Bennett. "Now, Mister Putnam, I'd have ye to know that the readers of the *Herald* are not all fools. They can see what is important in the news without having it disfigured with yer dommed italic. Stop it, mon."

From that day the italic cases remained almost deserted, and the lesson taught by Mr. Bennett in the middle of the century might well be heeded by editors of the present day.

During the last few years of his long and useful life, Mr. Bennett seldom visited the *Herald* office, spending his days and doing his work in his beautiful mansion on the banks of the Hudson river. He kept a tight rein on his paper, however, almost to the hour of his death, which occurred on June 1, 1872. The office rule was for one of the editorial staff to report at the Bennett mansion every afternoon for orders, at the same time giving a report of what was already undertaken or proposed. His return to the office was always marked by renewed activity. "Send a man to Hong-Kong by first steamer; there's trouble brewing there," might be one order, or a correspondent would be hurried to Mexico, Cuba, Jamaica, Brazil, or wherever the keen eye of Mr. Bennett might detect a chance for getting important news.

The quarrel between Bennett and the New York theatrical managers was one of the most remarkable incidents in the history of the *Herald.* When Barnum's Museum, which stood on the corner of Ann street and Broadway, was destroyed by fire, in 1865, Mr. Bennett decided to buy the site for a *Herald* building. To Mr. Galbraith, the architect, was delegated the task of making the purchase, but while doing so he neglected to arrange for the cancellation of Barnum's long lease on the property, so the veteran showman waited until the deeds had been transferred, and then demanded a good big sum of money for his lease rights. The money was reluctantly paid by Bennett, who, being a good fighter, sought revenge for what he considered extortion by excluding Barnum's advertisement of his new museum in what was known as the Chinese buildings, on Broadway, near Spring street. But Phineas T. Barnum was just as good a fighter as Bennett, and he induced all of the managers of New York places of amusement to join him and refuse to advertise in the *Herald,* each of their "ads." in the other dailies containing the line: "This Theater Does Not Advertise in the New York *Herald.*" This pecul-

iar and to the *Herald* costly war, continued for nearly two years before peace was finally declared. "Ned" Wilkins, the *Herald* dramatic critic, one of the best of his day, was then dead, and had he been living the fight would never have occurred. It is a curious fact — and may well be mentioned here — that the present James Gordon Bennett became involved in a similar quarrel with "Shed" Shook and A. M. Palmer, of the Union Square Theater. George Seilhamer, then the *Herald* dramatic writer, had a wordy quarrel in the Morton House café with Charles Thorne, the leading man of the Union Square Company, when the actor incontinently knocked down the critic, whose head was lacerated by contact with the marble flooring. Mr. Bennett took Seilhamer's part, and for over a year refused to accept the Union Square advertisements. The matter was finally settled when John T. Raymond engaged the theater for a summer run of "Colonel Sellers," Barney Williams inducing Bennett to take Raymond's "ads." on the ground that John was being ruined because his play was not advertised or noticed in the *Herald*. At the opening of the next regular Union Square season, Palmer sent down a big advertisement to the *Herald* and was delighted at seeing it appear the following morning. No such war is now possible.

(To be continued.)

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

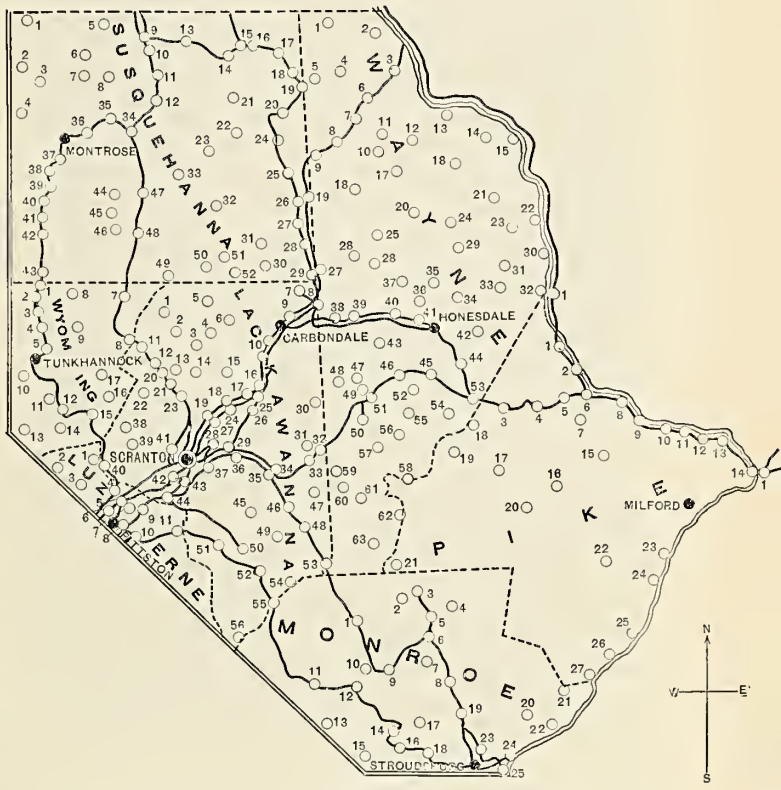
BY O. F. BYXBEE.

NO. XIV.— PROCURING AND INTERESTING CORRESPONDENTS.

A SMALL-CITY daily must depend to a great extent for its circulation upon its constituency in surrounding towns, particularly if it has competition in the city in which it is located. In much the same manner as one paper more than all others is usually the "want" medium in a city, so one paper is frequently the one to which the suburban resident turns almost exclusively for the news of his locality or county. To occupy this position in the eyes of the community means not only an increased revenue from subscriptions, but it affords a strong pulling argument for advertising. To secure it means systematic and never-tiring work, although when your paper is once established in the position the matter of keeping it there is an easier problem, but none the less an important one.

To accomplish this purpose, the first essential is a corps of able correspondents. This means an expenditure of some money at the outset, both in their procuring and paying. The correspondence must be in the paper first before any special attempts can be made to secure subscriptions, as people will not pay their money for a paper, depending on promises for the future. In accordance with this idea I will consider the best plans to be followed to accomplish the purpose outlined.

Detail a man from the staff of the paper, or secure an extra one for the work in hand, and let him devote a couple of weeks, or a month, if necessary, solely to mapping out the territory, visiting each locality, judge of its importance and needs, and arrange for a correspondent accordingly. He should first make a map for this special work, which can be used later to good advantage in approaching advertisers. This map should show only the towns and railroads — the ordinary map with its many colors, and its designation of rivers and mountains, is not fitted for the purpose, as it gives much more information than is necessary and is too confusing. Such a map as I have in mind is shown in the illustration herewith. It represents the northeastern portion of Pennsylvania and is used by the



Scranton *Tribune* for the purpose here described, and also to show advertisers the field in which the paper circulates. Accompanying the map is a "key," giving the name of each town designated by a number on the map.

With this map as a basis upon which to proceed, the man in charge of the work should then procure a blank-book, enter in it the name of each town, and its population, which should be secured from census reports and not from local estimate, and leave blanks for the name of correspondent, date secured, terms of agreement, and remarks. The agent should take with him neatly printed little books, containing suggestions and rules for correspondents (these will be given in my article next month). He should also have notebooks, copy-paper, pencils and stamped envelopes, upon all of which should be printed some reference to the paper from which they emanate —"Compliments of the *Morning News*," or some similar sentence. Thus equipped he is ready to start out, but should have his trips carefully planned to avoid going over the same territory twice.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next number will be "Rules for Reporters and Correspondents."

It is usually less difficult to induce some person to take up the work of a correspondent than to find one who is fitted for it. The village postmaster or the clergyman are the best persons to approach for suggestions, and it is a good plan to ask them for some one who has had some experience in writing for publication. The agent must judge whether the town is important enough or large enough to require a daily or a weekly letter, or one at intervals between these two extremes. The population is the best guide in this respect, although a county seat is an exception to the rule, as its news is of the most importance.

Arrange to pay by the month. Space rates are undesirable, as they cause no end of controversy as to measurement and items omitted. If a weekly letter is sufficient, in most instances some one can be found who will be willing to write for a copy of the paper, stationery and stamps. When news is expected at more frequent intervals, offer a salary of from $1 to $5 a month, based on a certain number of letters each week, although the days of sending the letters should be left to the judgment of the correspondent, who will be guided by the importance of happenings in his locality. He might find it advisable to send one letter one week and several letters another.

There is no reason why an efficient corps of correspondents can not be organized on a salary basis as effectively as a force of local reporters. A corps of correspondents working under the conditions here advocated require more watching, perhaps, than if paid by space, as without careful checking some will be sure to draw their salaries without making a proper return. However, this difficulty is easier to overcome than the one which confronts the publisher who is paying space rates, and after a year or so finds that the towns from which he desires the least news are occupying a lot of space with uninteresting details, which if cut out decreases the salary of the correspondent and creates dissatisfaction, which is sure to prove a detriment to the paper in the locality where he resides.

With the correspondents secured, no opportunity must be lost to build up in their minds a pride in their work and in their paper. Always treat them as if they were your most important employes, as indeed they are. A circular letter can be addressed to each two or three times a year, setting forth the editor's appreciation of their services, advising as to the future, and expressing good wishes and a hope of a long-continued association. There are many little things that can be done for the correspondents that will tend to create and maintain in them a pride in their work. First, print their letters. To their minds it is often the most important news in the paper. If changes are made or if it is found necessary for any reason to omit a letter or an item, a brief and pleasant note of explanation will frequently avert a misunderstanding and a consequent injury to business. If a correspondent sends in an important item of news that is of general interest, run it separately, with a line at the head, "From Our Jonesville Correspondent." An occasional letter of inquiry, requesting suggestions as to what might be done to improve the paper, particularly in their locality, will have a good effect and may result in securing many valuable pointers. Occasionally a package of calling cards could be sent, and about the first of the year secure some neat calendars expressly for your correspondents, upon which should be printed an appropriate expression of good wishes. Some publishers go so far as to organize summer excursions, theater parties, and the like, for their out-of-town reporters, and it is evident from the pages of these papers that these efforts are not wrongly placed.

(To be continued.)

Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. I.— OILING AND WIPING.

"OF course, you have often been told that an operator never could become a Linotype machinist," said George to the Operator, "but I entertain a different opinion on that subject. Now, as you are to be my helper, I'll endeavor within the coming year to teach you what I know about this machine, and if by the end of that time you can't handle a Linotype as well as any machinist, I'll miss my guess."

George was the new machinist, and while the plant was not an old one, the machines were in pretty bad shape. He proposed to break in one of the operators to help him.

"This whole plant needs a thorough cleaning," continued George, "so if you'll get into your fighting togs, get that long-spout oil can and a bunch of waste, I'll show you the first rudiments of the business — how to oil and wipe a machine.

"This oil cup standing above and behind the mold disk, which oils the mold-disk bearing, and the one behind the driving pulley and the cup at the other end of the driving shaft, should receive attention twice a week. Oil moderately once a week in all the other oil holes and cups. Commence by oiling the two bearings of the short shaft which turns the mold disk; then the two bearings of the shorter one close to the metal pot; the six holes in the pump lever and bracket and the one hole in the pump-lever roller; then oil the pot lever and roller bearings; the one oil cup on the ejector and mold slide; the two holes in each of the justification-lever roller bearings under the cams; the roller bearings of the first-elevator lever which rests on the large cam outside of the machine frame; the roller bearings of second-elevator lever; the two holes in distributor-shifter lever, and a drop on the surface of the distributor-shifter cam. Then the oil cup on end of cam shaft.

"Now around to the back of the machine and oil the four holes in that lower shaft and the four holes in the shaft just above it, on which the first elevator, the ejector lever, and the first and second justification levers swing; a drop of oil in the holes in each justification lever above spring rods; then the two holes in the upper shaft on which the second elevator is

mounted; the two oil cups on either end of the driving shaft and the cup on the inner side of the loose pulley. You'll have to throw off the belt to get at this one. A little oil on the mold-cam lever roller and a drop on the pot-retracting cam on the other side of the same cam. Now the bearings of these two rollers just above the driving pulley and inside of the machine frame — the line-delivery carriage and spaceband-shifter lever rollers; the oil holes in each of those three short shaft bearings you see through the square hole in the frame of the machine; the oil cup on this end of the cam shaft and the two oil cups on the intermediate shaft driven by the belt from the main machine pulley; the cup back of the intermediate clutch; a drop in each of the front and back keyboard-roller bearings. And now around to the front of machine and put a drop in each of the bearings on the other end of keyboard rollers; then each of the bearings on this end of the three short shafts you oiled from the rear. Put a drop of oil in the oil holes in the intermediate-clutch pulley and the matrix-belt pulley just above it and in the two holes in plate behind lower matrix-belt pulley. Raise the assembler block and put a drop in the bearing of assembler-wheel shaft. Spread a little oil on the slides of the first elevator.

"Now lower the vise and oil this hole in bracket at end of vise-jaw closing screw; oil the four bearings of the justification rods and the automatic dog or sliding pin; the pin and roller of line-shifting lever; a drop on the locking pins for mold disk.

"Close up the vise and climb up and oil the distributor. A drop in each of the tubes at either end of back screw (the one nearest to you), and the three holes in bracket on the front screw at left-hand end and two holes on right-hand end; also cup over distributor clutch and one hole in the trip-lever clutch below it. Oil the distributor-shifter slideway and put a drop on that small cam on end of the back distributor screw (the matrix-lift cam), and the job is complete.

"There are a few other oil holes which I'll put you on to now, but they don't need oil except at long intervals. Slip the belt off the distributor-clutch pulley and raise the belt. If you turn the pulley around now you will see a screw head and the word "oil" stamped near it. Remove the screw and oil it occasionally. The roller bearings of the assembler slide and the bearings of assembling-elevator lever need a drop now and then. The upper guide for the second elevator — that block into which the elevator seats itself beneath distributor-shifter guide — should have a little oil rubbed over its surface. The pawl on ejector lever can be oiled occasionally. The keyboard pulleys also have oil holes. Always follow the oil can with a bunch of waste and wipe off all surplus oil and the dust which may have accumulated.

"Now with a clean piece of cloth or waste wipe out the assembler, the line-delivery channel, elevator jaws, mold face and vise jaws, removing any metal adhering to these latter surfaces; the intermediate spaceband channel, distributor box and distributor-shifter buffer — in fact, all points touched by the matrices (except the magazine) when circulating through the machine. Now go around to the back and, while the machine is running, wipe the surfaces of all the cams. Any dust or grit on their surfaces cuts them down if not removed. When through with that, spread a little oil over the inside surface of the second



Photo by A. M. Smith, Crawfordsville, Ind.

NEAR NATURE'S HEART.

cam (the one with the segments on it). A block on the short shaft alongside the metal pot slides over this surface, and a little oil will prevent undue wear.

"Here is a polishing compound with which you can clean the nickeled parts and brighten the surfaces of the magazines. This won't makes the machines run any better, but it adds to the appearance of the plant and shows that the machines are taken care of.

"You can now go over the other machines the same way. You won't need to stop the operators more than a few minutes when oiling vise and wiping matrix path, and by the time that job is finished I guess it will be time to wash up."

"There must be nearly a hundred places to be oiled on each machine," said the Operator, in a tone of apprehension.

"Sixty-eight oil holes and eleven cups," answered the Machinist, "besides the several bearings and surfaces I showed you. It hadn't ought to bother an operator to remember a few things like that."

(To be continued.)

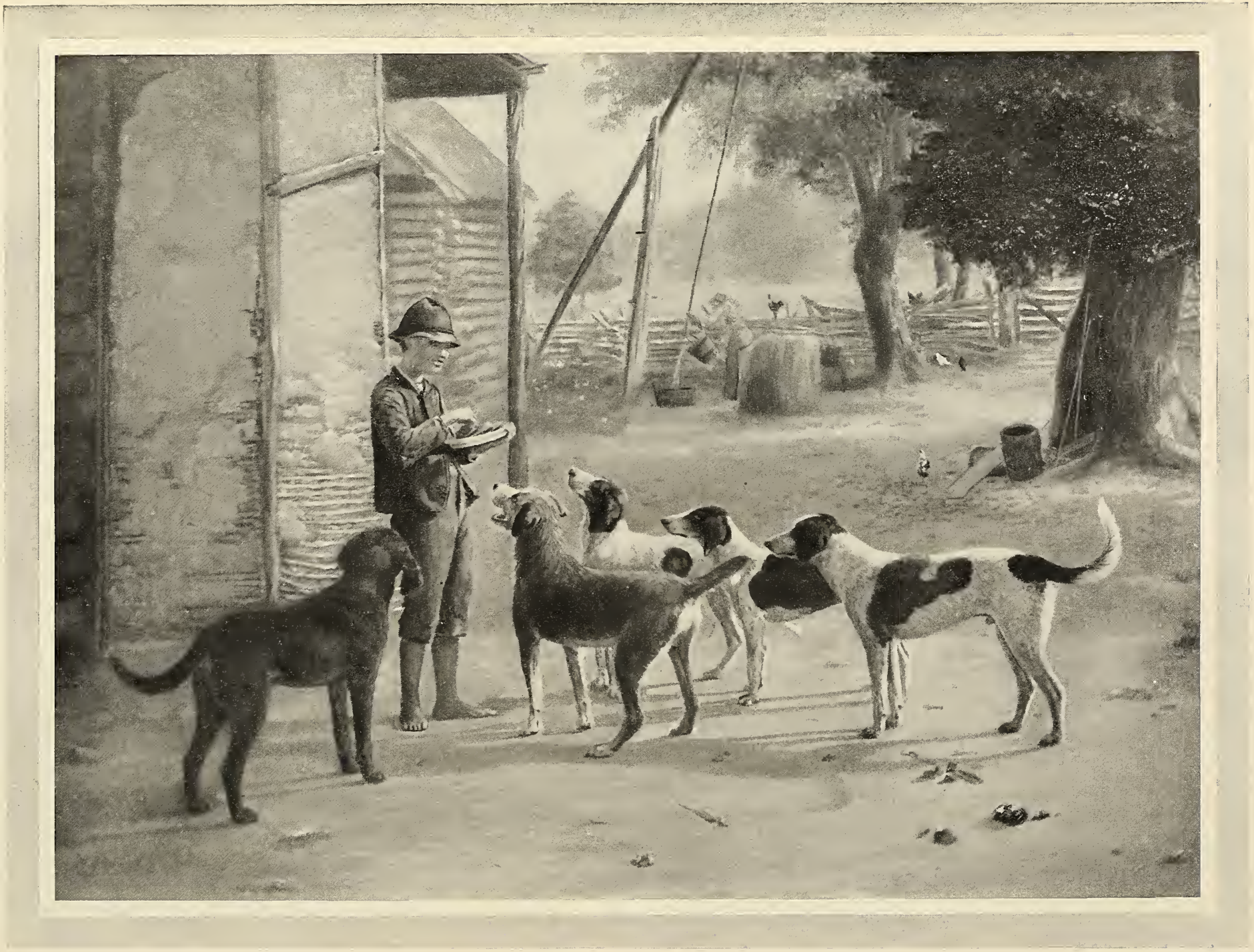


Photo by Brock, Asheville, N. C.

BREAKFAST TIME.

Photographed from oil painting by Brock, Asheville, North Carolina.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 12 Neustrasse, Riga, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

BOYS are the things that men are made of. On the journeymen and on the employer rests the responsibility of making competent printers of the apprentices of today.

WHEN a man is so filled with union politics that his work becomes a secondary consideration, his usefulness both to his employer and to those he seeks to aid by his statesmanship is lost.

BEWARE of the man who is eager to impute ulterior or unmanly motives to his fellow-workmen who faithfully carry out their obligations to their employer. Breaking contracts is no evidence of cleverness or spirit.

BEING rabidly one-sided is no indication of honesty or fairness. The trade paper which seeks to obtain support by catering to the prejudice instead of appealing to the reason of its patrons is building on sand — no joke intended.

WITH this issue The Inland Printer begins a series of practical articles on the mechanism of the Linotype machine, with particular reference to the care and operation of the machine to produce the best results. The series of articles will, it is estimated, run through at least twelve numbers. The large number of printers and operators who desire to make themselves familiar with this branch of the printing trade will undoubtedly find this series of articles of much value. The October number of The Inland Printer begins the new volume, which offers an exceedingly good time to subscribe.

ONE of the many hustling estimating clerks in a large printing-house says that he is frequently approached by some customers who assert that they are going to have some extra fine printing done. After going into all the details and securing instructions that everything is to be of the very best, nothing to be spared to make the work perfect, he receives the additional information that "the lowest bid gets it." This is perhaps one of the most exasperating things that modern competition produces. The art of printing is at its lowest ebb under a competitive system. It is stifling to the best work and this is shown in its elimination from the higher arts.

ESTIMATING ON JOB AND BOOK WORK.

OWING to the varying conditions under which job and book work is produced, it is unsafe for any hard and fast estimates to be made by any one unable to secure the most complete information on all the details under which each printing-house produces its work. The department of estimating which has been conducted by The Inland Printer for several months has aroused a good deal of interest

and has undoubtedly done much good, judging from the commendatory letters received. The Inland Printer, however, is appreciated by many firms other than those engaged in the printing trades, and it has come to the knowledge of the management that estimates have been asked for with the connivance of competing printers, the facts regarding which were stated in such a way as to produce replies from The Inland Printer which placed some of the persons interested in a false position.

For this reason, among others, it has been decided to abandon the department of estimating in order to give place to departments which it is believed will be more productive of good to the printing trades.

BUREAU OF INFORMATION FOR PRINTERS AND ALLIED TRADES.

Since The Inland Printer established its several technical departments, under the editorial control of men holding important positions and practically engaged every day in the work upon which their writings treat, the letters of subscribers asking for advice and suggestions on more or less obscure technical points have steadily increased. A great number of these inquiries demand answer by mail. This latter class has increased to a degree that places the work beyond the ordinary courtesy that a subscriber may reasonably ask from a magazine, and in order to meet the needs of its readers in emergency, The Inland Printer has decided to establish in connection with its regular monthly departments a bureau of information, so that every one interested in any department of printing may write direct to the editor of the section covering the points on which he desires information and receive a reply by mail.

Inquirers are cautioned not to send their letters to the head office, but to address the department editors, as indicated at the head of each department, accompanying each letter with the fee of $1.

Answers demanding more than one page of letter or requiring special research on the part of the editor will be charged additional, according to the nature of the work.

No letters asking information on technical matters will be answered by mail if unaccompanied by the fee of $1. The reply will appear, in lieu of this, in the columns of The Inland Printer.

EVERYTHING DOES NOT COME TO HIM WHO WAITS.

There is an old fable of a man who went into the woods to cut a fishing-rod. He was so critical that, though he saw many trees with fine, straight branches admirably suited to his purpose, he walked on and on, seeking for a better, so finally he came out of the wood with no result. He had no fishing-rod — and no fish. In these days of close and active competition, a judicious investigation of the respective merits of machines and other necessaries for the economical production of work in the printing-office is strictly correct. But the fear and hesitancy which some printers show about making investments in machines imperatively needed for their business leads them to the extreme of procrastination, forgetful of the fact that every day wasted is adding to their expense, and that even if the ideal they are waiting for is realized, more has been lost than if the best had been used pending developments.

A case in point was instanced in the address of Mr. M. E. Brown, proprietor of the Battle Creek (Mich.) *Moon,* who, in an address before the National Editorial Association in New Orleans, advised the fraternity to withhold their orders for typesetting machines until next March, when a much cheaper machine would be placed upon the market by a concern which had its apparatus devised on an ideal plan.

This naturally was given much publicity, and militated against the interest not only of manufacturers of typesetting machines now on the market, but was positively detrimental to the best interests of the printers themselves.

That Mr. Moon offered "bad medicine" is assured by the fact that it has not agreed with himself, for he has recently installed another modern machine in his office at Battle Creek.

We are living in a rapid age, and if the printer hesitates in bringing his office up to the needs of the hour, he will fail to bring it up to the needs of the week, and that in turn to the needs of the year — he will fall behind, and in seeking to grasp everything, from a mistaken idea of economy, will lose all.

NEED OF A UNITED STATES FOREIGN PARCELS POST.

With the advance of our foreign commercial interests and the heavy demand for American machinery and manufactures abroad, the need of a foreign parcels post has become imperative. The firm of Rae & Munn, stationers and printers, Melbourne, Australia, in a recent letter to The Inland Printer says: "We would take this opportunity of expressing our appreciation of your up-to-date paper, from which we have received many valuable notions, while the advertising pages have brought under our notice many firms with whom we are opening up business relations. There is one matter which causes us much surprise on this side, namely, that such usually smart people as we know those in the States to be should be satisfied to sit down under the disability of the lack of a parcel post between the States and our country. It has proved a great inconvenience to us personally on several occasions, and we hear complaints on all sides. For instance, one of our clients, representing several of your manufacturing concerns, wishing to post a sample made of iron, has to cut it into three pieces to bring it into the prescribed weight, posting the three pieces separately. We feel it is a matter on which you should

shake your people up and get it adjusted, and you are just the people to do it!"

While the condition of affairs described is general, we should be on the alert to foster every method for the greater convenience of transacting business. The request of our correspondents has additional force from the fact that the city from which they write will shortly be the capital of confederated Australia, which will be established in the beginning of the coming year, when the first parliament will be opened by the Duke of York in the name of Queen Victoria. The commonwealth of Australia will embrace an island continent about equal in area to that of the United States, without Alaska, though its population numbers little more than 3,500,000. The colonies united by the bond of federation are Queensland, New South Wales, Victoria, South Australia, with northern territory, Western Australia and Tasmania.

This of course is merely one item among many that comes to the attention of the American manufacturer, and it is to be hoped that the looked-for Department of Industries and Commerce will shortly be an established institution in our national government, whereby such requirements as the above indicates may receive the prompt attention that they imperatively demand.

THE VALUE OF PRELIMINARY SKETCHES.

NEARLY all commercial houses, whose business with customers entails the submission of more or less expensive catalogues or samples, demand that the cost, or at least part of the cost, of such catalogue or samples shall be borne by the customer, with a remittance of the charge when the orders amount to a certain sum. The reasonableness of this procedure no one questions. Yet in the engraving business the irrational practice of submitting sketches on request has grown to be an abuse that no other class of business men but engravers and printers would submit to, and these only on account of the destructive competition which boomerang anti-trust laws are now fostering. The engraver and the printer, in fact, are hugging the competitive system to themselves. Like the bear which seized the heated kettle, the tighter they hold the more it hurts, and the more it hurts the louder they roar.

In this connection, Mr. William A. Hinners, treasurer and general manager of the Binner Engraving Company, has outlined the engraver's experience in a very fair and convincing way.

In the business of commercial designing and engraving, or the engraving business in general, letters are daily received from printers and customers in different lines of business, stating that they desire designs for letter-heads, catalogues, book-covers, advertising designs, or posters, hangers, etc., and they ask "to please submit sketch with price," and from the tone of the letters the expectation is that they are submitted without charge. Mr. Hinners goes on to show why these requests should not be complied with, and that it is not reasonable for these customers to expect from the engraving house something that is of value without expecting fully to pay for it. The moment the engraver proceeds to comply with the request to submit sketches, he puts himself under expense, and for that reason is obliged to make a charge, as his business consists of rendering services of just this nature, and this produces his revenue and income. Where from twelve to twenty artists are employed in an art department, they are paid regular salaries during the time they are making preliminary sketches just the same as when they are making final drawings for reproduction. The difficulty is that the customer does not consider that it costs money to submit these sketches, but rather, that it is little or no expense to make "just a pencil sketch," and that engravers can very well afford to make just a pencil sketch as a sort of inducement to the customer to place an order. One man argues that a lithographer obtains nearly all of his business by making sketches on speculation. That may be very true, but orders that a lithographer gets by making sketches usually amount to contracts that run into hundreds and thousands of dollars, and therefore a sketch, even though it costs from $25 to $50, is but a mite and a very small percentage of the total amount of business he gets from having made that sketch. Furthermore, a lithographer's sketches are usually such that if one man does not buy it, the sketch can be sold to some one else in the same line of business. Now, it is entirely different with the engraver. When a printer writes for a sketch for a letter-head, for instance, he asks for a design that, if accepted, might result in an order to the engraver for from $10 to $15, sometimes a little more, to be sure. No artist can make a comprehensive sketch for a letter-head at a less cost than $3 or $4 worth of his time; this, then, is about twenty-five per cent of what the engraver would get out of the whole order for design and plate. Now, it is certainly not a business proposition to expect the engraver to go to an expense of $3 or $4 to get an order to the amount of $12 or $15.

The making of this first sketch is the most valuable part of the work in producing an engraving of any original design. The pencil sketch is the creation — it is the artist's originality and represents his study and thought necessary in producing any engraving. The pencil sketch is likewise something that must of necessity first be made. Now, therefore, why should this pencil sketch not be considered of value and worth something? It certainly is, and the engraver should charge for it in all cases. But the customer says: "Yes, but if it does not suit me, I don't want to pay for it." Now, this is also a very hard statement to reply to, and in this the customer needs a careful explanation. He must not for one moment suppose when he sends to an artist or engraving firm and asks that a sketch be gotten up, that it is going to be exactly suited to his purpose in every

detail. In fact, he must not expect that that sketch is going to be exactly like what he has in his own mind. An artist is a creative genius and he certainly can create nothing but what his artistic sense dictates. He puts his conception of the idea into the design and there are no two people who would depict the same idea in the same way. The customer, in requesting a sketch, in most cases will state what his likes and dislikes are, or give an idea of what kind of a design he would like, and sometimes may send some other design showing his taste. He must, however, let the artist use his artistic abilities if he places it in his hands, and he must, to a certain extent, accept the suggestions of the artist as depicted in the sketch. The artist will go wrong sometimes and not depict the idea just as it should be, and it is for this very reason that the pencil sketch is first made and submitted to the customer, and the customer may then make any suggestions for changes that would make it more especially suited to the purpose he has in view for that particular design. This is exactly what a sketch is made for. If it were otherwise, a finished drawing and engraving would be made at once before submitting to the customer. It is not fair, therefore, when a customer receives this first sketch and does not find it exactly in accordance with his views, that he should drop the matter, as is very often done, and not even acknowledge the receipt of the sketch, and then apply to some other engraver or artist for a sketch, and if he can get enough engravers who can be persuaded into making sketches and not charging for them he may finally accept one. Whether he obtains a good design or not from one of the five or six engravers to whom he has applied, certainly all but the one lucky firm have been put to expense which becomes a total loss to them.

Now, there are two ways to look at this matter; first, from the customer's side, and second, from the engraver's standpoint. The customer deliberately asked for something for nothing from five out of the six engravers to whom he has applied for sketches. He knows perfectly well he can only place the order with one engraver, and does it not seem very unreasonable and unbusinesslike that he should expect the other five to use their time and brains to produce for him something that will be of value and not have the slightest intention of paying them one cent for their time and trouble? If the engraver had designs and sketches on shelves, the same as a grocer has cans of corn and peas, it would be a simple matter for him to take such a design off the shelf and send it to a customer, and if the customer did not like it, he could return it and it would be replaced on the shelf to be sold to some one else; but sketches are not goods of that kind. When they are made for a customer he must bear in mind that they were made for him and him only, and the fact of returning them to the engraver does not in any way cancel the expense in



VIEW OF THE NANKAN PASS, CHINA.

The Great Wall in the Distance.

making them, and they are absolutely worthless for any other purpose.

Second, on the part of the engraver, each of the six has taken the chance of getting an order by investing twenty-five per cent of what he would get out of the whole order, and in doing so, has taken a chance he would not think of taking in any form of gambling — horse-racing, for instance. Perhaps not one of these six engravers would put up $4 for the possible chance of getting back $12 if he only had one chance out of six to win his bet, yet this is exactly what engravers do when they get up sketches on speculation.

The proper way to have fair dealing between the customer and engraver is for the customer to first ask the probable cost of getting up an original design and engraving for a certain purpose, and if he is willing to appropriate the price quoted, then place it in the engraver's hands unconditionally. If the first sketch does not suit, the engraver is certainly willing to make changes in it or make another one, for he can feel and know he is going to be reimbursed. Of course, the customer must choose an engraver in whom he has confidence and who he knows has a department of good artists. He can find this out very easily by asking to see specimens of designing done by such an engraving firm. He must place confidence in the ability of a firm of good reputation to make something that will be satisfactory to him, and if he has not that confidence in the firm, he should not apply to them at all for favors.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. IV.— METHOD IN MARKING PROOFS.

PROOFREADERS do not all follow the same method in marking proofs, and some of the best among them, as well as many of mere average ability, will not find here in all instances the choice of method that they would make. Of course, this would be true of any individual exposition of any matter liable to difference of opinion, and it has been said here only because the notion is quite commonly held that for almost everything in proofreading some one way is right and all else is wrong, or at least faulty. That notion is not reasonable. Any unmistakable indication of desired change on a proof, whether technical or not, will secure such change at the hands of the corrector of type.

All that is strictly technical in the marking of proofs is evolved through reduction of full expressions to their lowest terms, as a matter of convenience. Much of it might be thought to be arbitrary — like shorthand writing, for instance — but it is not. The nearest approach to a mere arbitrary sign is such a mark as ⊏, ⊐, or only ⌜ or ⌝, or ⌜⌝ or ⌞⌟, meaning "draw this to the left or right," or "raise this" or "lower it"; but even these show plainly that they are the most sensible leading signs.

One of the most important and elementary matters of method in marking proofs, and yet one of those most frequently neglected, is the placing of marginal marks most conveniently. When anything in a line is crossed, the one who corrects the type naturally looks straight out to one side or the other for the correction. If the change is near the beginning of the line, he should always find the corresponding mark in the margin



LITTLE JOE.

straight out to the left; if near the end of the line, to the right. If he does not find it there, he is inconvenienced to the extent of having to search for it. His inconvenience will be more or less, according to circumstances. Very often, as when the change is merely of a letter that is evidently changeable to only one other, the place of the mark will not bother him any; but when the correction is not obvious, especially if there are a number of changes near together, he may have to lose time in selecting the right one, and may easily select the wrong one, and thus make a new error instead of a correction. Another evil effect of carelessness in this respect, far worse than mere inconvenience to the compositor, is the waste of time and money.

This matter of convenient arrangement of marginal marks is worthy of very careful consideration. The proofreaders whose practice is best are those who have begun with serious determination that it shall be so, and have never allowed haste or pressure of any kind to swerve them from this path of rectitude. An extreme example of the evil result of carelessness or ignorance, which may serve a purpose as an object-lesson, came within the writer's purview while engaged as one of a large editorial corps. One of the editors wished to make a great many changes in the wording of a short article. He pasted his slip proof on a large sheet of paper, because he knew no method that would enable him to do all the necessary writing on the slip itself. With no thought of anything like system, he ran a line away up and off to one side for his first change; a line in another direction, as down and to the other side, was

made to lead to the next alteration; other lines led alternately up and down, back and forth; and the completed work presented an appearance almost as of something "reticulated or decussated at equal distances, with interstices between the intersections"—the quotation being Dr. Johnson's definition of network. The managing editor, whose approval was necessary, had to accept it, at least temporarily, without trying to read it — he simply could not do that; so it passed into the hands of the one who prepared the proofs for the printers. In transcribing, the corrections were all made in the margin of a slip just like the original one, and all in line with their places of insertion. The original proof made one think that the type must be reset all through, and that it would take twice as long to set it as if it had all been rewritten consecutively. The proof sent to the printers showed at a glance just what was to be changed, and also that the changing need not take up half the time necessary to reset all the type.

While it is especially important that this principle of convenience should be not only recognized, but thoroughly carried out in practice whenever and wherever possible, various circumstances necessitate violation of it. Such deviation should, however, be indulged only when really necessary. Having a proof with only one column of reading, and with a good amount of margin, real need of a connecting line from text to marginal mark seldom occurs. With two or more columns or pages on the proof — which is a rare exception on any but revise proofs (i. e., proofs for a second or later reading) — occasion for such connecting lines is more frequent. The lesson must be learned by practice. It does not seem possible to add anything beneficial to what has been said; indeed, the need of even so much is doubtful, except by way of impressing the principle.

Another item of method, affecting convenience and economy in work, resolves itself into a mere matter of consecutiveness. Some proofreaders often place their marks as if they had forgotten that the order of counting is one, two, three, not three, one, two, or two, one. On many proofs, where two or more letters are to be changed in the same line, the marginal mark for the last correction appears outside of the others. Such marking frequently occasions the making of new errors, especially in the case of figures, though the experienced reader does not often allow doubtful connections to appear in marking figures, and even an inexperienced reader is likely to think of some way to show plainly where figures belong.

In marking a number of errors in one line the first marginal mark on the left should be far enough out to admit the other one or two to be made consecutively in line with it. In the right-hand margin the right effect is secured by making the first mark near the text. Of course occasions for three corrections to be marked in one margin for one line are comparatively infrequent, but they do occur. No proofreader should allow himself to forget that the one who corrects the type will naturally expect to find the marginal and textual marks to correspond in order, and that the nearer the markings come to being straight along with the line to which they belong, the more convenient will they be for the one who is directed by them.

(To be continued.)

Written for The Inland Printer.

THE CUTTING OF SPECIAL SHAPES.

NO. V.— BY WILLIAM B. LAWRENCE.

ONE of the worst of the many trials of the printer's life is the party who neglects ordering his printing until the proper time for its use has passed. The printer is then besieged by this party who must have his work immediately, as "It ought to have been in the mail a week ago," and an indirect intimation is oft-times given which could lead one to imagine that the printer was the sole cause for it not being in the mail at

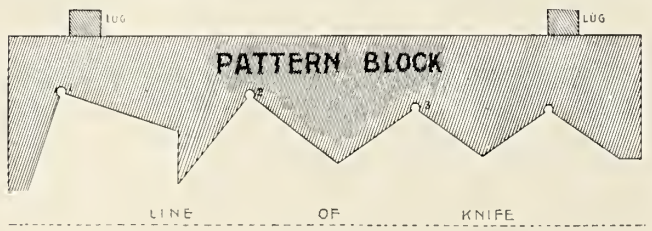


Fig. 35.

the proper time, although nothing was before known to the printer in regard to the work. Some printers advertise that "rush jobs" are their delight, but if the truth were known, I suspect, some rush jobs are anything but a delight. However, we know that all rush work is not the consequence of neglect, and when a customer comes and explains what he wants, stating that for certain reasons he has been delayed in placing the work in the printer's hands, and asking to have it hurried as much as possible, then it may be a delight to help such a customer. Work of this kind is sometimes occasioned by unforeseen circumstances, which gives to the wide-awake advertiser the opportunity of placing his printed matter before the public, when and where it will do the most good, and in such cases the printer is only too glad to take hold and further the efforts of the advertiser to the utmost of his ability.

There was opened at Columbus, Ohio, in July, 1899, a street fair, which presented the opportunity to a large number of prominent firms of placing their advertisements in the hands of thousands of out-of-town visitors. In connection with the opening of this fair, on the Fourth of July, there was the attraction of a civic and floral parade, all of which, in combination with the usual low rates for holidays, filled the city with trainloads of excursionists and afforded the opportunity to a gentleman (who is the manager of a large concern, with almost a national reputation for the liberal use of printer's ink) to utilize an idea which had occurred to him rather late in the day, so to speak, but the time being so short and the making of a die being, apparently, one of the necessities for the furtherance of the scheme, it was about given up as

almost impossible to get the work out in time to be of use. The printer was consulted, however, and the result was the development of the pattern-block as described in these pages, with which the work was accomplished, instead of using a die, and was delivered in time to be used in the vast crowd on hand at the opening of the fair.

It will be seen by referring to Fig. 37 that the wording was so arranged that it made the card of apparent value, or to state it in another way, the wording of the card carried with it an implied value to be considered in connection with the price of admission to the fair, which was enough to have those who secured them keep them in the buttonhole or wear them in sight, and in a short time after the cards were distributed, fifty thousand being used, they were to be seen all over the city, not only in buttonholes, but on handle-bars of bicycles, hanging from harness on horses, vehicles, etc., thus giving the article the publicity which delights the heart of the professional advertiser.

It would be very difficult to estimate the exact value of an advertisement of this kind to a concern, or to show any direct benefit therefrom over and above any other form of advertising, but as the above mentioned manager stated that the company was more than satisfied with the result, we will let it go at that, feeling sure that he knows whereof he speaks, as he may be classed as a veteran advertiser.

The shape shown was printed on the face in solid green on the lower part and blue above, equally divided, leaving the star in white — this being a sort of trade-mark with the company. The back was printed in red and the strings used were all the colors of the rainbow, with possibly a few more added by way of variety. The stock after printing was padded, and when ready for the cutter two persons handled the pads while cutting, which was done in the same manner as described for the cube in the September

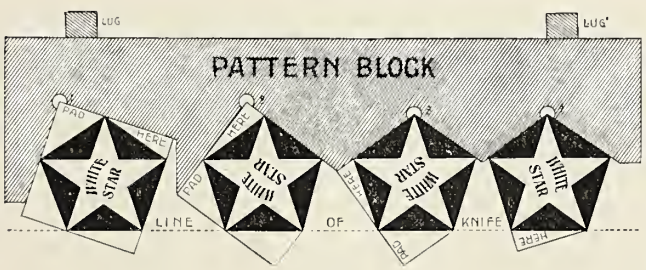


Fig. 36.

number of The Inland Printer. With the addition of one more pocket in the pattern-block than is used for the cube, it makes it more convenient and rapid for two persons to attend to the cutting when the pockets are all on one side of the block, one person attending to the pockets 1 and 2 and the other looking after pockets 3 and 4, also, if a power cutter is being used, attending to the trip. In cases where the cutting requires several cuts to complete the shape, it would be a good idea, instead of making the pockets all on one side of the pattern-block, to put part of them on one side and part on the other; that is, if there are to be four or five cuts, place two or three of the pockets on one side of the block and the other pockets on the opposite side. In this way the stock can be handled more rapidly as well as more conveniently, and one person at the cutter can handle it to good advantage, while with a pattern-block which has four or five pockets on one side, two persons are required to work it to



Fig. 37.

advantage, and the saving of time is not always the first consideration, although it is an important one. It is also suggested that in the case of a shape with five cuttings, part of the pockets could be put on one pattern-block and part on another, and two cutters used on the job, although this would not be as economical as using one cutter with two persons attending to it.

By referring to Figs. 25, 26, 35 and 36 it will be seen that the " line of cutter-knife " is not the same as the line " edge of pattern-block," and the fact that they differ probably needs some explanation. It will be remembered that in the details given for the marking out of the shape of the object to be cut out, it was shown how to keep the line to be cut absolutely straight with the edge of the cardboard upon which the marking was being done, and that said edge of the cardboard represented the " line of cutter-knife "; but this edge does not represent the edge of the pattern-block, for the reason that if we started to cut the pockets from the " line of cutter-knife " we would not be able to get the stock into the pockets, and a glance at Fig. 25 and Fig. 36 will show that the pockets must be cut as far back from the " line of cutter-knife " as will allow for the reception of the widest part of the shape to be cut, and that no part of the pattern-block should be narrower than this at any point. There can be no specified distance given between these two lines, as the

shapes to be cut govern this absolutely. After marking out the shapes upon the cardboard and cutting them out for the pattern, place the cardboard upon the wooden block and adjust it so that the edge of the block will come in line with the pattern at its widest parts and allow for pockets sufficiently large to present enough surface to straighten the stock against and hold it firmly in line while cutting. A brief study of the shapes of the two pattern-blocks which have been illustrated will show what is necessary, and, as we said before, this is the principle upon which they are all made, being very simple in construction and applicable to any shape which can be cut out on a paper-cutter.

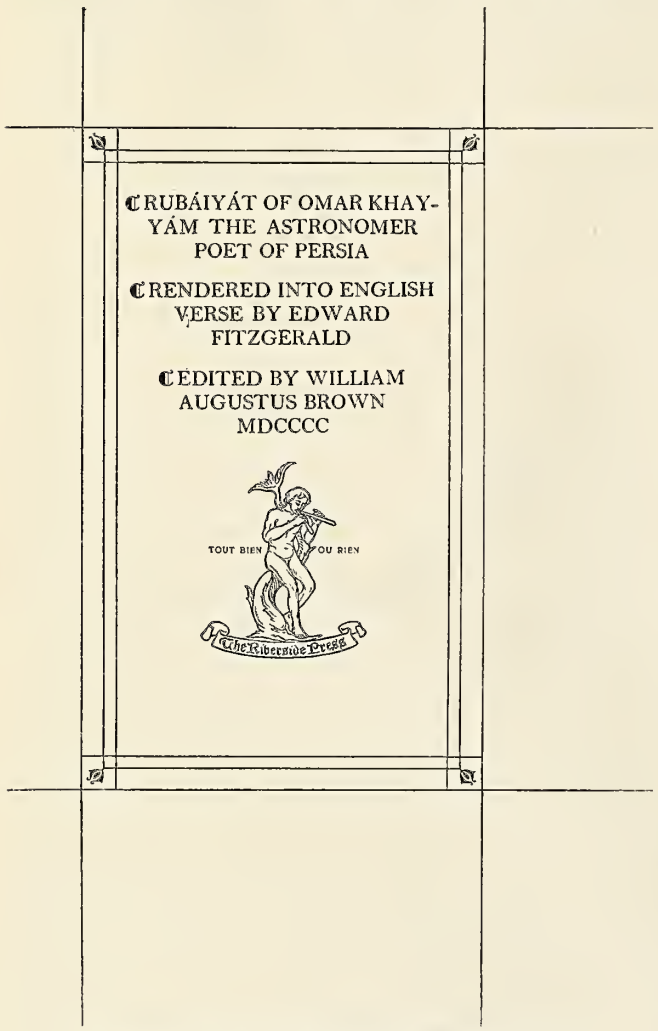
(To be continued.)

Written for THE INLAND PRINTER.

THE RIVERSIDE PRESS AND MR. BRUCE ROGERS.

BY W. IRVING WAY.

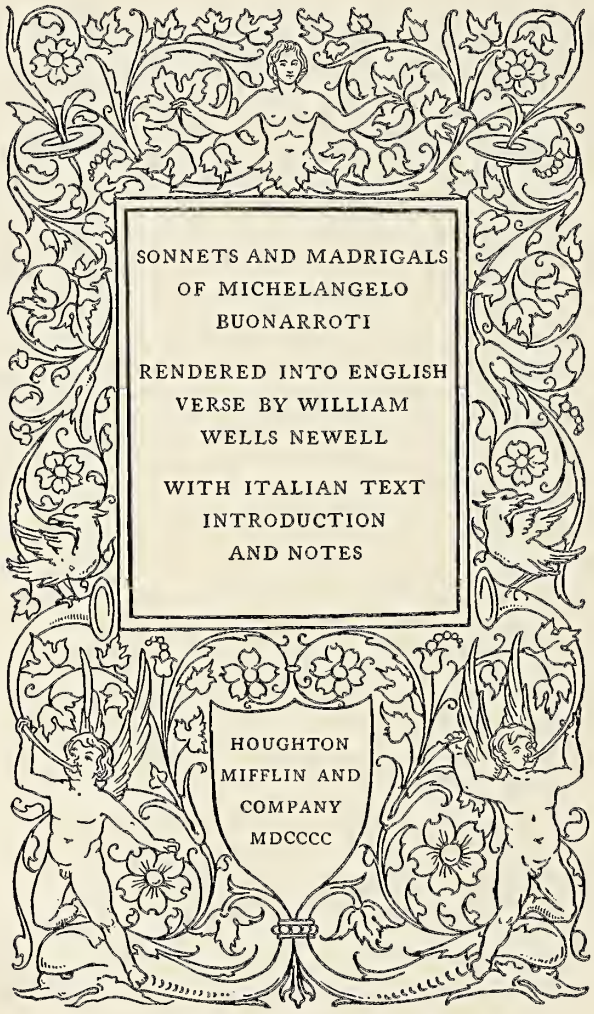
"IF I have the creative faculty at all I suppose it will show itself in time, but my work thus far has been mainly along old lines. I like to take old and approved



The device and rules of this title-page printed in red—the design very much reduced.

models and pick out and throw aside obvious imperfections — such as roughness and irregularity of type, lumps in the paper, uneven presswork, etc.— then build up by the introduction of modern wrinkles. While copying the spirit of the old, I am able with our modern methods to give my work a nicer sense of proportion without laying myself open to the charge of slavish imitation."

These remarks were some time ago addressed to the writer by Mr. Bruce Rogers, whose work in connection



Title-page, reduced, printed entirely in black.

with the Riverside Press, Cambridge, has been such an attractive feature of the books issued during the past three years by Messrs. Houghton, Mifflin & Co. It is not a new, though in the present day it is an unusual, thing for a large printing and publishing house to have on its staff as a regular director an artist of Mr. Rogers' distinction and capabilities. The great Aldus Manutius was one of the first to do so, and though he directed the printing and publishing affairs of his establishment with a master hand, he always had the full sympathy and support of his assistants as they had his. He "set the pace" in his day, as we find that many continental printers pirated his inventions in the most flagrant manner, and often did not do him the graceful honor of acknowledgment — save by that conscious imitation which is flattery rather than honor. The story is not a new one, but it will bear retelling, how Aldus, being put to it for a convenient form for the Latin classics he proposed to issue, hit upon the happy

idea of his Aldine type (or Italic, as it is now called). The books must be cheap, he must use a small page, and yet he must get the matter all in. His great contemporary, Petrarch, wrote a beautiful, compact hand, so what could be more natural than that he should use it as a model? Some enterprising present-day typefounder might very profitably invent a new form of Italic based on the handwriting of Eugene Field. Francesco Raibolini, a distinguished goldsmith of the fifteenth century, who coöperated with Aldus, cut the punches in imitation of Petrarch's manuscript, and the first book printed from the new Aldine type was the Virgil of 1501. The original font was a lower-case only, the capitals being Roman. There were many tied letters, but the font was quite free from contractions and ligatures. The Italic of today differs in many points. The ascenders and descenders of the original were unusually long, the inclination was slight, and the Roman capitals at the beginning of the lines were upright and spaced off. Altogether, the imitation of handwriting was very close. The new font was generally adopted by continental printers and came to be known everywhere by the inventor's name, save in Germany, where it was called *cursive,* "to obliterate the memory of its original descent," so Horne claims, the Germans being jealous of the fame of the Venetian printers.

To return to Mr. Rogers. He thought the time was opportune for a periodical reversion to the Aldine books. Mr. Morris had sent a whole troop of imitators galloping back to the other Venetians — imitators who rarely showed his good taste in the selection of books, but often took the first up-to-date thing at hand. Not so Mr. Rogers and the Riverside Press. Mr. Newell's scholarly edition of Michelangelo's "Sonnets and Madrigals" is assuredly most appropriate in an Aldine dress — one of the best of the old models, and by Mr. Rogers' taste and discrimination, minus "obvious imperfections" in this instance. One would have had Mr. Rogers come another step nearer to the present by adding to his beautifully designed decorative initials Roman capitals slightly inclined to the Italic. His Romans are a trifle stiff, and slightly out of line where they begin words in the middle of the line. But, as Mr. Rogers said, "'Michelangelo' is quite frankly Aldine — going a little too far, perhaps, in imitating the shape of the Aldine anchor in our device" (which may be seen on the title-page reproduced from the Omar), "but I think you will observe that there has been no twisting of my materials to meet any prescribed form, and that the whole thing is fairly harmonious." This device must give pleasure to Mr. W. L. Andrews, of New York, who condemns in such unmeasured terms the Syston Park adaptation. The Aldine symbol of the Dolphin and the Anchor was originally intended by Aldus to signify that his books belonged to Christianity — that is, the anchor is the symbol of faith, the dolphin being

A SELECTION FROM THE SONNETS
OF MICHELANGELO
BUONARROTI

ITALIAN TEXT

I

DAL *ciel discese, e col mortal suo, poi*
Che visto ebbe l' inferno giusto
e 'l pio,
Ritornò vivo a contemplare Dio,
Per dar di tutto il vero lume a
noi:
Lucente stella, che co' raggi suoi
Fe chiaro, a torto, el nido ove naqqu' io;
Nè sarè 'l premio tutto 'l mondo rio:
Tu sol, che la creasti, esser quel puoi.
Di Dante dico, che mal conosciute
Fur l' opre suo da quel popolo ingrato,
Che solo a' iusti manca di salute.
Fuss' io pur lui! c' a tal fortuna nato,
Per l' aspro esilio suo, con la virtute,
Darè' del mondo il più felice stato.

2

A SELECTION FROM THE SONNETS
OF MICHELANGELO
BUONARROTI

TRANSLATION

I

FROM *heaven he came, and clothed*
in mortal clay,
Traversed the vengeful and
the chastening woes,
Living, again toward height
eternal rose,
For us to win the light of saving day;
Resplendent star, whose undeservèd ray
Made glory in the nest where I had birth;
Whose recompense not all a stainèd earth,
But Thou his Maker, Thou alone couldst pay.
Dante I mean, and that unfair return
Endured from a community ingrate,
That only to the just awardeth scorn;
Would I were he! To equal fortune born,
For his pure virtue, for his exile stern,
I would resign earth's happiest estate.

3

Originals of these pages printed in black.

supposed to represent Venice — the first use of the mark being, according to Renouard, in 1501, in the second volume of "Poetœ Christiani Veteres."

Mr. Rogers considers the two opening pages of the "Sonnets" the most satisfactory in the entire book, and the whole "book was designed with the intention



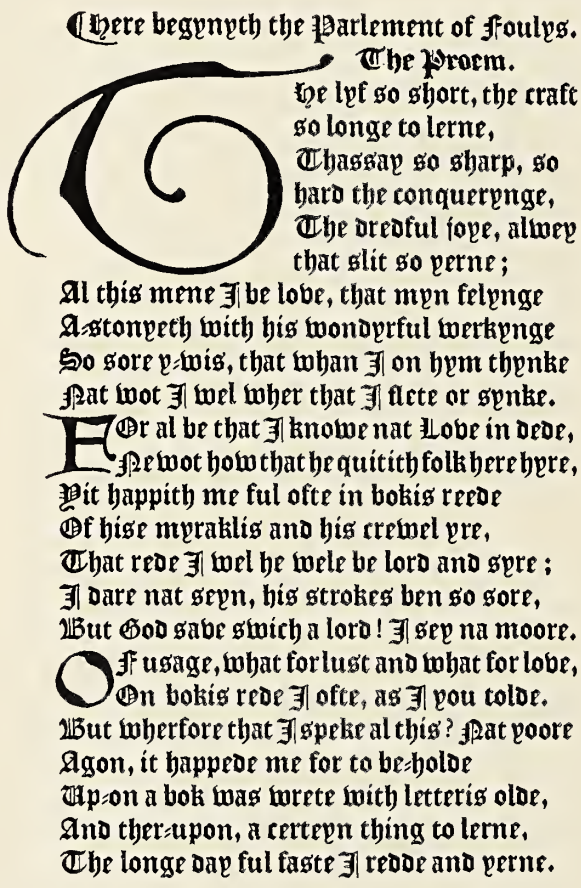
¶ This is No. of an edition of 300 copies printed at the Riverside Press Cambridge by H. O. Houghton & Company and published by Houghton Mifflin & Company of Boston and New York

* *
*

Colophon of a Riverside Press Production.

of having it illuminated in its final form." Mr. Rogers' own copy indeed he has so illuminated, and specially bound in parchment (stained antique) over heavy beveled boards. I have seen no more beautiful specimen of modern work. The title-page in the illuminated copy is a most tasteful and delicate bit in gold and colors.

"But my real ideal in bookmaking," Mr. Rogers went on to say, "is a little aside from the 'Michelangelo,' as I prefer simpler books — those even devoid of all decoration except such as is given by beautiful typography. I need hardly say that the type of the 'Rubaiyat' is not my ideal by any means, but at present it is the best in hand. I am having a new font cut that will, I hope, come nearer to my ideal of a beautiful letter. But the type used in the Omar, which is an English font cut about 1760, is a good face of what might be called 'transition' type — between old style and modern, and having some of the characteristics of both. I think it is very handsome — the slight variations in uniformity of many of the letters, while hardly apparent to the inexpert observer, giving the font an individuality and flexibility distinctly pleasing in contrast with many of our rigid modern faces. These two books — our first decided departures perhaps from modern orthodoxy — are thoroughly well made, not entirely satisfactory, may be, yet such books as Mr. Cobden-Sanderson should be willing to bind; and we propose to follow these with others, of which specimen pages and titles are being set by way of experiment. The two already issued have, I am glad to say, been caught up at once, and are quite out of print," which should be encouraging, to say the least. No pains or expense will be spared by Mr. Rogers to reach the summit of his and the publishers' ambition. I have had the pleasure to inspect some of the experimental pages and am constrained to believe that the most exacting critics will admit that books built along such lines maintain the best traditions of the past, from Aldus to Pickering and the Whittinghams. A comparison of the pages reproduced to accompany this article with the reproductions which accompanied the notes on Mr. Daniel's private press, while reflecting no discredit on work done entirely by hand, are all-convincing as to the merit of what can be accomplished by a superior workman employing the best of modern mechanical ingenuities. Mr. De Vinne tells us somewhere that typefounders claim there are not more than twelve men in America capable of designing a thoroughly acceptable font of type. Mr. Rogers' new face will, without question, show him to


Here begynyth the Parlement of Foulys.

The Proem.

The lyf so short, the craft so longe to lerne,
Thassay so sharp, so hard the conquerynge,
The dredful joye, alwey that slit so yerne;
Al this mene I be love, that myn felynge
Astonyeth with his wondyrful werkynge
So sore y-wis, that whan I on hym thynke
Nat wot I wel wher that I flete or synke.

For al be that I knowe nat Love in dede,
Ne wot how that he quitith folk here hyre,
Yit happith me ful ofte in bokis reede
Of his myraklis and his crewel yre,
That rede I wel he wele be lord and syre;
I dare nat seyn, his strokes ben so sore,
But God save swich a lord! I sey na moore.

Of usage, what for lust and what for lore,
On bokis rede I ofte, as I you tolde.
But wherfore that I speke al this? Nat yoore
Agon, it happede me for to be-holde
Up-on a bok was wrete with letteris olde,
And ther-upon, a certeyn thing to lerne,
The longe day ful faste I redde and yerne.

The original of this specimen page printed in three colors.

be one of the foremost of this small number of designers. But it is not alone as a designer of letters that Mr. Rogers' work has attracted attention, as any one will admit who has seen such beautiful examples of title-page composition as are found in the recent Riverside Press editions of "The Conjure Woman," Mr. Warner's "Backlog Studies," Mr. Stedman's "Poems,"

Hawthorne's "House of the Seven Gables," and "The Queen's Garden," by M. E. M. Davis. His success in suiting form to matter, in the nice adjustment of text to page, in the judicious selection of paper for the type used, and in the various minor details which appeal to the experienced observer will cause his name to be remembered long after the present subway stations on Boston Common have crumbled into dust.

Written for THE INLAND PRINTER.

HOW TO JUDGE PAPER.

NO. II.—BY T. H. STARK.

AFTER the paper stock passes through the beaters, it goes to the "stuff chest," where it is diluted with water until it is about the consistency of cream. This stuff chest is nothing but a monster tub, containing an "agitator" or paddle to keep the contents thoroughly mixed and of an even consistency.

No serious damage to the quality of the paper can occur in the stuff chest unless the agitator should get out of fix. In this case, the pulp not being uniformly mixed, might occasion thick and thin sheets of paper in different parts of the run.

From the stuff chest the pulp is pumped through a screen to the Fourdrinier wire. This is a closely woven, endless wire sieve, which rides on a series of brass rolls. As the sieve moves onward it also shakes sideways. The idea of this motion is to throw the minute fibers of pulp crosswise, or else they would all lie in the direction the pulp is flowing.

This is one of the chief advantages of the so-called Fourdrinier machine. The old-fashioned cylinder machines work practically on the same principle, but not having a lateral motion, the sheet of paper splits easily with the grain.

When the pulp comes up from the stuff chest and falls on the moving sieve, the water of course goes through the sieve and leaves a thin coating of the pulp on top. This is the sheet of paper. As it rides along, the pulp is prevented from flowing off at the sides by two heavy bands of rubber, which travel with the wire. These are the "deckle" straps. Hence the expression "deckle-edge paper." Deckle edges are now fashionable, in fact so much so that deckle edges are imitated in various ways. But one glance at a genuine deckle edge, after understanding how it is made, will enable anybody to detect a spurious one.

There is little chance for any defect in quality to the paper while riding on the wire. The wire will naturally impress its own woven appearance on the side of the sheet that rests upon it. To make the other side of the paper match, a small cylinder made of woven wire is placed on the top side. This turns with the paper as it rides along. This cylinder is the "dandy roll." Should it be desired to watermark the paper, the desired design is sawed out of brass and stitched with wire upon this cylinder. This resting upon the soft pulp, leaves an impression of the design, which is the watermark.

By the time the pulp reaches the dandy roll a very considerable portion of the water in the pulp has soaked through the sieve, and the sheet of paper is practically formed. The sieve then passes over the "couch" roll and goes back whence it came. The tender sheet of paper is lifted to a blanket upon which it rides onward through rolls covered with woolen cloth, where more water is squeezed out, and thence around large cylinders filled with steam until the paper is thoroughly dried.

These "couch" rolls and pressing rolls are covered with a jacket of fine wool like the blankets upon which



Photo by Geo. A. Furneaux, Chicago.

ARMY ARCH.

G. A. R. Encampment, Chicago, August, 1900.

the wet pulp rides. Should this woolen cloth become much worn, it leaves its impression on the paper, making a coarse, grainy watermark that often affects its selling quality, although its intrinsic value is unchanged. This defect is commonly called the felt mark.

The driers can also affect the quality of the paper very considerably. If they are too hot the paper will be tender and soft and loses its snappiness. If they are too cool, the paper will not be dried and the finish will be affected.

After passing the drying cylinders, the sheet goes to the machine calenders.

These are chilled rolls resting one upon the other. At the top is a steam pipe so arranged as to turn a jet of steam for moistening the sheet. If a high finish is desired, the steam is turned on and the sheet of paper

passes around the rolls, alternately pressed by each. It is practically the same process used in ironing a shirt, which is always moistened before it receives the smoothing-iron.

If a dull-finished paper is desired, the sheet is passed through part of the rolls, or it can be passed through without any contact with the rolls whatever. In this case the surface will be rough.

Any of these papers could be called S. and C. (sized and calendered) or machine-finished papers, but they would vary considerably in surface.

About here there is a change in the manufacture of tub-sized writing papers, the only difference being that the web of paper passes through a vat of sizing, at this point, which coats the surface of the sheet. It is consequently *double* sized, that is, sized through and through in the beating engines and surface-sized after the sheet is formed. I remember once hearing a paper



Photo by J. H. Ferguson, New York.

A LONG ISLAND HOMESTEAD.

salesman tell a printer who had asked him the difference between engine-sized papers and tub-sized papers, the following: "Well," said he, "the only difference is this: one is sized in the tub and the other is sized in the engine."

This brings to mind the old joke of the new salesman who had an inquiry for "tub-sized papers." He had never heard the expression before.

"Yes," said he, "we've got 'em. But what is the size of the tub?"

Tub-sized papers are cut off wet with the size-coating upon them, and hung up on poles to dry, usually in the loft of the mill. Hence the expression "loft-dried" or "pole-dried" paper.

But suppose we are making supercalendered bookpapers. After the paper has gone through the driers and machine calenders or smoothing rollers, it is reeled or wound in large rolls and carried to the supercalendering-room. The supercalendering machine is a "stack" of rolls quite like the machine calenders except that the alternate rolls are made of softer material (compressed paper). The calenders are so arranged with screw-power that an enormous pressure can be placed upon the sheet of paper as it passes through. It is said that this pressure amounts to 50,000 pounds per square inch. There is also a steam dampening arrangement to moisten the sheet.

The supercalendering is consequently an extra ironing with enormous pressure. This is frequently done over and over again until the sheet of paper glistens like a tin kettle and is as hard as a rock. Woe to the delicate engraving or hair-line type that meets such stuff on a press. Yet many printers believe that the shinier the paper the better it will work half-tone cuts. It is a serious mistake.

To my mind, the best paper for fine bookwork next to coated paper is a machine-finished, made of good stock, beaten extra long, and with a medium finish. Such a paper will cost as much or more than a super, on account of the time in making, but it will work better, last longer and always be a pleasure to the reader. It is stronger, thicker for weight, and has better printing qualities. Very often a machine-finished paper with a high surface looks so much like a super paper that it is almost impossible to distinguish the difference. Inasmuch as there is ordinarily almost half a cent per pound difference in the cost of manufacture, an error in misjudging these two grades will frequently throw a job. I have seen this occur very often in catalogue work.

The way to be certain is this: Do not examine the surface of the paper lying flat before you, but roll the sheet and sight along the surface just the same as if you were sighting a gun. A machine-calendered paper, even with an extremely high surface, will be detected at once. The reason is obvious. The machine calender rolls are all of the same material and of equal hardness. They will occasionally skip in minute places where the supercalendering rolls can not, from the fact that the alternate super rolls, being of softer material, yield and a skip can not occur. These skips can be detected when you "sight" along the surface.

Defects in supercalendering are occasioned in two ways. Either by making the sheet too wet, which causes the paper to appear crushed; the color will also be bluish or steel white in spots and the paper will seem hard and greasy. The supers frequently become marked and scratched if not given proper attention. These marks and scratches will appear in the paper. They are easily distinguished. They are just as inexcusable as felt marks and show careless papermaking.

After the supers come the cutters. The reels of paper are placed in racks and cut off sheet by sheet, two, three or four reels at a time. The only very damaging thing that can occur in the cutter-room is to cut paper from reels varying in thickness. This frequently occurs and is extremely annoying to the printer. Sup-

pose the man in charge should be cutting three reels at a time and should accidentally mix in one roll of thinner paper; the result would be that every third sheet in the finished ream would be thin. Should only two reels have been cut at a time, the ream would run alternately thick and thin sheets.

(To be continued.)

MANUFACTURE OF MONEY AT THE GOVERNMENT PRINTING-OFFICE.

IN last month's INLAND PRINTER appeared an introductory article on the system obtaining in the Government Printing-office at Washington, D. C., in the manufacture of stamps and paper currency. The following is in continuation of that article taken from the *Globe-Democrat*, of St. Louis:

The chief of the engraving department makes up the design for each new note or bond, and he has for use in such tasks an immense assortment of fancy borders and ornaments which may be used for the adornment of any form of security. After the desired portraits have been put in place, the model of the new piece of currency goes to the engravers — a staff of the most proficient men in the profession, and who receive salaries ranging from $2,000 to $6,000.

The work of designing the new plate is apportioned among a number of engravers. Each is an expert in some one line of work. It may be portraiture, or lettering, or scroll work, but whatever it is the chief will see to it that each workman has assigned to him that portion of the creative work in which he is a specialist. No single engraver, however, is ever permitted to do the entire work upon a plate, and, indeed, it is doubtful if there is a single one in the entire force who would be competent to do so if desired.

After the design has been eaten out by acid, the dies are hurried away to the hardening room, where they are baked at white heat for a long time in a specially designed furnace. Finally they emerge from a bath of oil very nearly as hard as diamonds. The various portions of the design are brought together upon a plate by means of a transfer-press, which exerts a pressure of many tons, and then after another baptism of fire in a potash furnace, the plate is ready for printing, and upward of 100,000 impressions may be taken ere it wears out.

Next to the distinctive texture of the paper, the Government finds its greatest safeguards against counterfeiters in the wonderful web-like design which forms the background of almost all notes. These are produced by the geometrical lathe, a machine which one might almost believe possessed reasoning power. There are only about a score and a half of these machines in existence, and the United States has two of the most complicated. There are only three or four men who can successfully operate them, and in the case of the official in charge the knowledge has been handed down from father to son for several generations.

Interesting as is the engraving department, it is surpassed in attractiveness by the printing branch of the work, with its constant hurry and bustle, and its famous beehive, where hundreds of men and women and printing-presses are crowded into an incredibly small space. In order to prevent crumpling and scorching when the sheets pass under the hot plates, all the paper is thoroughly wetted by being placed between wet cloths and subjected for hours to a heavy pressure. Of course, thousands of cloths are required for this operation, and care must be exercised that they are kept perfectly clean.

It is in this national printing-shop that one may see impressions made from plates in practically the same manner followed by the Italian inventors centuries ago. The printer applies the ink with a hand roller and wipes away the surplus with a cloth, after which a few turns of a wheel makes the impression. The printers are all paid by the piece, and some of them turn out more than 1,000 impressions per day. Each press has two operatives, and a remarkable contrast they present, the pressman begrimed with ink of every imaginable hue until he looks almost like a figure in a circus poster, and his girl assistant scrupulously neat and clean in attire.

The next stage in the journey of the new securities is to the drying-room, where a temperature of over 100 degrees is always maintained. Here, too, the sheets, still damp from the ink, are counted once more, but this is a proceeding scarce worthy of mention, since during its trip through the Bureau each sheet of paper is counted fifty-two times.

A visit to the examining division will impress one with the conviction that each step in this process of money-making is more wonderful than its predecessor. Here sit deft-fingered women, turning the money actually faster than the untrained eye can follow them; and yet the smallest defect — a white spot of the size of a pinhead — in the mass of whirling paper will be detected in an instant, and the entire sheet of four impressions thrown out. Then comes the work of a very small press, which, despite its diminutive size, exerts a pressure of almost three tons, and serves to transform the notes into that crisp condition which makes possible the most fascinating of all music — the crinkling of bank-bills.

The series numbers are placed upon the bills by means of a machine which sets its own type, and automatically numbers consecutively from 1 to 1,000,000,000. This series number is inserted as an additional safeguard against counterfeiting. From the numbering department the new-made money comes into the hands of the packers, who make it up into packages of 1,000 sheets each, and dispatch it to the Treasury department to be signed and sealed. Between $1,000,000 and $2,000,000 are printed daily, and there is constantly on hand in the vaults of the Bureau a surplus of from $400,000,000 to $600,000,000. This great vault is fireproof and perfectly air-tight, so that the supply of oxygen could be quickly exhausted in case of fire from within.

The division devoted to the printing of postage stamps is operated in very much the same way as the money division. The stamps, however, are printed on fine presses, and four hundred are printed on a sheet with one impression. The gumming is done by an electric machine. In the neighborhood of 10,000,000 stamps are printed daily, and in case of emergency the number could be increased to 30,000,000. The war tax, with its necessity for countless millions of revenue stamps, has, of course, increased the labors of the postage-stamp division very materially, and still further exactions have been made in getting out the new postage-stamp books.

In all the workings of the Bureau there is nowhere evidence of such caution as in the care of the steel rolls and dies from which the printing is done. There are upward of 70,000 of these all told, and every afternoon they must be brought to the two vaults, fitted with the finest mechanical locks ' nown, and safely stored away for the night. The vaults are opened every morning at 7:30 o'clock by three men, each of whom has a lock to operate. If one of the three be absent it is impossible to loosen the bolts. The plates and rolls are accounted for twice a day by an elaborate system of checking, and during the past quarter of a century not a single piece ‹ f steel in the custody of the institution has been lost.

OUR NUMBER ON MONROE STREET.

Queer coincidences very often occur in a printing-office. A reader of THE INLAND PRINTER in Wisconsin, noticing that the magazine had 212 pages, has this to say concerning the October number: "You folks must have tried to folio up your street number. You certainly have the right to bull the flower market and throw bouquets at yourselves. Probably friend Dougan will be inclined to think that 'large editions * * * of such a handsome publication * * *' are impossible. But then, he don't seem to get out of Hertzberg-Rowell-Ripans Alley."



Photo by Brock, Asheville, N. C.

"BEHIND THE CLOUDS THE SUN IS SHINING."



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A WORD ABOUT QUOTATION MARKS.

To the Editor: PHILADELPHIA, September 28, 1900.

Every job printer has been now and then provoked by the absence of quotation marks in job fonts. The apostrophe on one side and the inverted comma on the other are generally expected by the typefounders to be used for this purpose. Even in body fonts the right and left quotation marks are, as a rule, conspicuous by their absence.

While the double apostrophe answers the purpose well at the ending of a word, the inverted comma often does not line with it and the effect when so used is not at all symmetrical.

Mr. De Vinne, in his Century Roman, used a Spanish quotation mark which had the appearance of a very small double parenthesis, but being fitted above the middle of the face a right and left were needed to look symmetrical. However, this style does not seem to have found favor with the reading public, and it does not appear any more on the pages of the *Century Magazine*.

The German printer uses a comma in its proper position, that is, lining at the bottom, in front of the word or sentence quoted and a double apostrophe at the end. This also looks too outlandish and is not likely to make friends here.

The Keystone Typefoundry lately showed a new face, "Venetia," with a combination quotation mark and comma. The comma is on the same body with the quotation mark and directly below it, thus bringing both to the proper distance from the quoted word. To make a period when needed it is but necessary to cut off the tail of the comma. However, here also the right side mark only is provided.

Since the typefounders make the lower-case f non-kerning, the double letters ff, fi, fl, etc., have become unnecessary and are left out, as are also cap and lower-case Æ, Œ, yet often other combinations are made for special effect.

But it is not very likely that the needed quotation characters will be provided, simply because it is such an unimportant matter — to the typefounder — yet like the Texan's pistol, when needed at all they are needed badly.

Why not cut the Gordian knot and use the double apostrophe on both sides of the quoted word, thus "Printer"? The writer suggests this merely as a substitute for something not nearly as simple and convenient. It looks odd at first, like any other innovation, but its utility is evident, and one would soon come to like it for that reason. CRAFTSMAN.

TYPOMETRY.

To the Editor: WELLINGTON, N. Z., September 7, 1900.

Nearly ten years ago, in *Typo*, I offered a suggestion in connection with systematic type composition — a suggestion the chief fault of which appears to have been that it was made too soon. As one of the earliest advocates of systematic bodies, uniform lining, and point-set, I have been gratified of late years by the rapid spread and wide acceptance of these reforms. But there remain certain fields where system is as yet unknown. Systematic nick, which I advocated and illustrated in detail so long ago as 1877, and a universal and ready system of measurement, have not yet been adopted; and the progress in other directions only emphasizes the necessity for uniform and rational system in these neglected points.

In the June INLAND PRINTER an Iowa correspondent shows some specimens of the labels in use in his office, which he says, no doubt truly, have paid for themselves many times over. They differ only from labels in common use by setting out in each case the nearest number of letters contained in 13 ems. He asks why founders do not send out such a label with every font. The founders ought to send out a scale-label; but not on the model suggested, which is imperfect and unsystematic, being contrived only for a particular measure. It is unscientific, because the number of letters is calculated from a word taken at random, which, though near enough for small bodies, becomes less and less trustworthy as the type increases in size. Convenient as the plan no doubt is, it has no systematic basis, and therefore is not one which could ever come into general use.

The article which I published early in 1891 was commented upon by such authorities as the late Mr. A. Tuer and Mr. J. Southward, and with entire approval. It was also (theoretically) approved by the English founders, their only objection being that the ordinary job compositor would not take the trouble to make the exceedingly simple calculations required. Many conditions have altered since then, and the job compositor of today is educated up to a higher technical standard. Accustomed to systematic material he is quite prepared for a systematic scheme of measurement, in fact, he recognizes it as a need. Unlike the scheme suggested by your correspondent — good enough so far as it goes — my plan fits in with the point system, applies equally to any font and any measure, and is as useful to the founder and designer as to the printer himself.

The plan is simply to attach to every font — in the specimen book, in the package labels, and on the case labels — a number giving the measurement of its alphabet in typographic points. Take the 26 letters, A to Z or a to z, and a single number will give the measurement. I illustrated the article by specimen labels from my own office, and lines set from calculations which were exactly verified by experiment. Thus the label "24-point Charlemagne, S. B. & Co., 378-221," indicated that the alphabet of caps measured 378 points and of minims, 221 points. The average for caps would be 15⅛ points and for minims 8½ points. If decimals are preferred, reckon 25 to alphabet (giving a small + error of 1-25) and we have 15.1 and 8.8. Following this up, display lines were shown in which these proportions to the measure came out precisely correct, the necessary spaces being reckoned as letters. These calculations are necessary only when one is designing or laying out a job to be set by other hands. They need not trouble the compositor at all. If every case-label sets out the point-value of the alphabet, he need never make more than one unsuccessful experiment with a display line. Let us suppose that he has set a line containing two words — the letters just fill the line and he has no room even for a hair space. He puts back the line, and notes the equation number, say 264. The next suitable face is 265 — he knows at once that it is infinitesimally larger than the last. Another will suit, but the number is 232 — the words would stand too far apart. Here is a suitable face; the equation figure is 251, and he sets and justifies his line without hesitation.

Only practice would show the immense advantage of the scheme. A few weeks' work in an office so equipped would give the compositor a better grasp of the geometrical proportions of types than years of experiment without it. To the overseer at his desk or the advertisement-designer in his office, it would be invaluable, as lines could be laid out with absolute certainty and precision, while it would, more than anything else, show the typefounder where his deficiencies lay. He would find, to his dismay, how many of his alphabets worked out to practically the same "set," and how many and wide were the gaps that lay between. It would finally settle,

on an absolutely equitable basis, the long-vexed question between employer and workman as to the basis of measurement on piece-work, which would be by this means, however fat or lean the body might be, adjusted to a hair-space, and leave no room for dispute.

Over 72-point body, the pica em would be a sufficiently small unit, and for large poster-type the inch. These measurements are multiples of each other, and the principle and advantage would in all cases be the same.

Printers have not the same facilities for measurement as founders, but any who take the trouble to adopt the scheme will find themselves well repaid. I have seen methods much more laborious, and painfully crude, adopted to gain some idea of the proportions of the types in the office. For a scheme to be of any value, it must conform to the fundamental standard. But it is to the founders I would make special appeal. Let them register the point-value of every new alphabet they cast, and print the figures in every specimen and advertisement, and on the label of every package, and they will find the reform warmly appreciated by the trade.

R. Coupland Harding.



Photo by J. H. Ferguson, New York.

HAYING ON LONG ISLAND.

A PRINTING-PRESS WITH A HISTORY.

The *Oklahoma Hornet,* published at Waukomis, boasts of a printing-press with a history, as follows: "The Wichita *Eagle,* of Sunday, has a column devoted to 'some old printing-presses in the territory.' The press used for printing the *Hornet* probably has a history that would throw many of those spoken of by the *Eagle* completely in the shade. It was brought to Brownville, Nebraska, some time before the war, and was used by Governor Furnas there in an early day, found its way to Auburn, the county seat of Nehama County, Nebraska, and drifted into Oklahoma at the opening of the Strip, and was in use in Waukomis in the publication of the *Cherokee Republican* several years ago. We got the press from Mr. E. A. Bourne, who can vouch for its early history. It has gone through several fires, was once fished out of the Missouri river, where it had been cast for utterances not in accordance with the ideas of some Missouri bushwhackers, and if this old press could talk it would tell some fairy tales of early frontier life. There is also a type case in our office on the back of which is the shipping direction, and marked to 'F. W. Furnas, Brownville, Nebraska Territory.' The press is on the style of the old Washington, does good work and is heavy enough to use for an anchor in a cyclone, and as we pull the old lever we take consolation that the man who once pulled the same lever was at one time governor of the great State of Nebraska, and it doesn't pull so hard." — *The Wichita, Kansas, Eagle.*



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

Compounding of English Words.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Proofreading.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

A Line Too Much.—A. C. E., San Jose, California, writes: "Is this heading of a circular correct?

THE BANK OF SAN JOSE,
SAN JOSE, CALIFORNIA.

San Jose, California.....19..

Should 'San Jose, California,' be under 'The Bank of San Jose,' and again appear in the date-line?" *Answer.*—We see no point in repeating the name of the place so often, and should think it far better to omit the second line. If, however, the customer wishes to have it, after his attention has been called to the lack of logical or æsthetic reason for its use — why, of course he must have it.

A Book not Known.—J. C. W., Brooklyn, New York, writes: "Please tell me where I can get a good grammar (English) book, one that will give me a thorough knowledge of the language from a printer's standpoint. I would like to get a book that would teach me practical construction of the language, as well as elegance." *Answer.*—Every book on grammar pretends to be almost all that is here asked for, and grammar books are almost innumerable. Thorough knowledge of the language "from a printer's standpoint" is merely thorough knowledge for any person. There is no "printer's standpoint," and there is probably no one book that gives all that is wanted. Whitney's "Essentials of English Grammar" is a good book for self-instruction in grammar, and A. S. Hill's "Principles of Rhetoric" is good for lessons in elegance of expression. Any bookseller should be able to get them, if not in stock. Of course many other books are at least as good as these. Goold Brown's "Grammar of English Grammars" is a very large work, probably as favorably known and as highly esteemed as any.

Book Aids in Proofreading.— F. X. L., St. Louis, Missouri, also asks about books, as follows: "I desire a little information as to what book or books would be best for a printer to study that wishes to advance himself in the way of proofreading. What grammar, or what book, would be most suitable giving instructions as to punctuation and general style of capitalizing in printing? That is, in job-work as well as straight matter." *Answer.*—Although the desire is evidently for information as to special books, it may not be amiss to say that as wide a variety of general reading as possible, and as much general study as possible, is a good means of equipment for proofreading. As to punctuation, etc., the editor's own book, entitled "Punctuation: With Chapters on Hyphenization, Capitalization, and Spelling," was made to meet just such request as this, because its writer knew of none as good as might be made. It is sold by The Inland Printer Company, for $1. Other books are named at the head of this

department, all of which are considered good of their kind, but of course the one who answers the question thinks his own the best yet made. Peculiarities of job-work — so far as there are any, they are arbitrary — must be learned by experience, not from books.

COMMAS.—A. B., Spokane, Washington, writes: "In reading proof on a certain speech, as reported by telegraph, this sentence passed under my purview: 'It is not a quarter of a century since the greater part of this, your marvelous State, was roamed over by Indians, but little wilder than many of the



Photo by J. L. Mateer, Peking, China.

CHINESE OFFICIAL IN FULL DRESS.

tribes that we now have to deal with in the Philippines.' I marked out the commas after 'this' and 'State,' to which action the compositor made vigorous objection. Was I not right in my marking?" *Answer.*— It must be admitted here that the compositor was right, although it can hardly be said that the reader was wrong. The commas are not absolutely needed, but probably nine out of every ten persons would insert them. Sense is not affected by either insertion or omission, and the case is one in which the person having authority to decide can make his choice either way with perfect safety. Some writers, however, are particular in punctuation, and the copy of such a writer should be followed. Ordinarily, the proofreader might better leave the sentence unchanged, no matter which way it comes to him.

MARKET QUOTATIONS — ROMAN NUMERALS.— H. L. C., San Francisco, California, writes: "1. The following is a summary of quotations in the New York coffee market: 'Coffee — Spot Rio firm; No. 7 invoice, 8⅛c. Mild quiet. Cordova, 9¾@14c. Futures closed steady at 10@15 points net lower. Total sales, 1,825 bags, including September 7.30c; October, 7.35c; November, 7.45c; December, 7.50@7.55c; March, 5.65 @7.70c; May, 7.75@7.80c.' Some newspapers print the figures for futures thus: 'September, $7.30; October, $7.35,' etc. Others print only the figures, omitting '$' before and 'c' after, though, of course, using the decimal point. Which is correct? Do these figures represent the prices at which brokers agree to purchase and deliver coffee at a certain time in the future? If so, why is the future price uniformly lower than the spot price? Do you know of any book which answers such questions as the above, and describes the workings of the great exchanges, stock boards, and banks? 2. Upon what principle is the rule based which requires that a sum expressed in Roman numerals should be followed by a period? Is there any exception to this rule, as in the sentence, 'Erected in the year MDCCCLX by the Park Commissioners'? What can be said truthfully of the possessive used with Roman numerals, thus: 'He died in Henry XI.'s reign'?" *Answer.*— 1. All the styles mentioned are correct. The prices as given in the quotation are for a pound, and with a dollar-mark they would be for a hundred pounds. Figures only could be read either way. "Futures" are sales made for delivery at the time named, and the prices are influenced by various considerations, some of them being the value of the use of the money before delivery and the probable state of the crop and of the market when goods are to be delivered. No book is known to us that meets all requirements of the question, but a recent one that tells at least as much as any is "The A B C of Wall Street," written and published by S. A. Nelson, 16 Park Place, New York. 2. The principle on which the period is used is that the Roman numerals generally are ordinals — i. e., they are abbreviations for the words "first," "second," etc. When they stand for mere numbers — cardinal numbers — the period should not be used. Under this latter ruling, the number of a year stands without a period, for, while it is strictly serial, it is always pronounced as a mere number. The possessive form in the question is right — no other could be correctly substituted. Better expression, however, would eliminate the possessive, as in saying, "He died in the reign of Henry XI."

PRINTED SLIP, TOO.

If I could sing like Homer did
 Of Helen brave of Troy,
Or play the lute like that old beaut,
 Gay Orpheus, old boy;
I'd pitch a tune and whoop 'er up
 And work with zeal intense
To place the thing where it would bring
 Not less than thirty cents.
I'd mail it to some magazine
 That boasts its readers keen,
And e'er doth prate of its great weight
 And pages always clean.
And then I'd sit me down to wait,
 Well satisfied in mind
'Twere safe to bet that I would get
 "Respectfully declined."

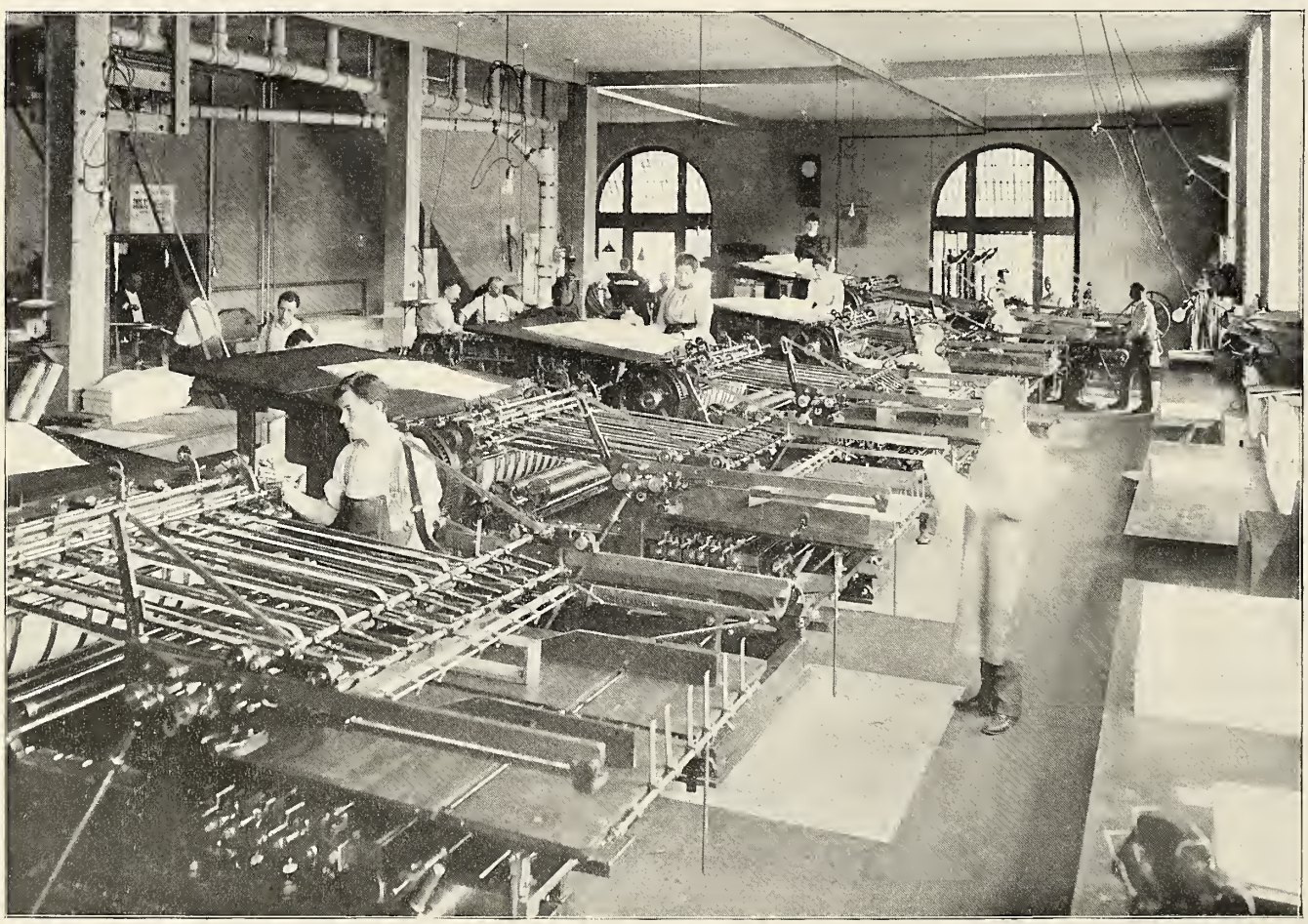
—*W. M. M., in Omaha World-Herald.*

WHO SHOULD BE CALLED "ESQUIRE."

A great deal of confusion evidently exists in the American mind in regard to the proper use of the more or less honorary appellation "Esq." Some restrict its use to members of the legal profession, but the larger number of people apply the term indiscriminately to masculine names as fancy or impulse may chance to dictate. No rule appears to exist in regard to the matter, although in the interests of propriety and precision of language there ought to be some rule. Perhaps a recent order issued to the clerks of the English post-office department may be helpful in this direction. This order is to the effect that "Esq." shall be used in the future in addressing all male correspondents unless they "are evidently laboring men, personal servants, or tradesmen." In case of doubt the "Esq." must be used. Depositors in savings banks are not entitled to the "Esq." It is not easy to see just why some of these exceptions have been made, but what would be the good of a rule if there were no exceptions? — *Leslie's Weekly.*



COMPOSING-ROOM.



PRESSROOM.

THE CENSUS PRINTING-OFFICE, WASHINGTON, D. C.

PRINTING DIVISION FOR THE TWELFTH CENSUS OF THE UNITED STATES.

TO the many readers of THE INLAND PRINTER it may be a matter of interest if a brief history of the origin of the Census Printing Division, at Washington, D. C., is given, the authority for its creation explained, and the important part of the work performed by it in facilitating the operations of the several divisions in the Census Bureau. Under the Act of March 3, 1899, providing for the twelfth and



GEORGE E. BOOS.
Superintendent of Printing, Census Printing-office, Washington, D. C.

subsequent censuses, the director of the census was authorized by Congress to procure a printing and binding outfit, so as to enable him to print such blanks, circulars, envelopes, bulletins, reports, etc., as might be necessary without delay. An amendatory act was passed May 10, 1900, granting to the director additional power and authority in this connection.

To appoint a chief of printing, who was at once practical and possessed of the requisite executive ability, was a matter of careful consideration. Many applications for this place were on file, and great care was exercised in the selection, which was finally settled upon Mr. George E. Boos, of Montana, who had been an extensive publisher, and was a man of wide experience. He immediately familiarized himself with the class of work that was to be done, which was to guide him in the purchase of the required machinery, etc., in estimating the quality and quantity of material to be used, the size and personnel of the force required for its prompt and satisfactory execution, the kinds and quantity of paper stock necessary, and details generally.

Capt. Charles W. Parker, of Berea, Ohio, was appointed chief clerk to the superintendent of printing, and he has proven himself to be an efficient and painstaking employe of the census office. Captain Parker is a veteran of the Spanish-American War; an ex-member of the Ohio Legislature; a former newspaper publisher in Ohio; a printer of the old school, and a genial, whole-souled gentleman.

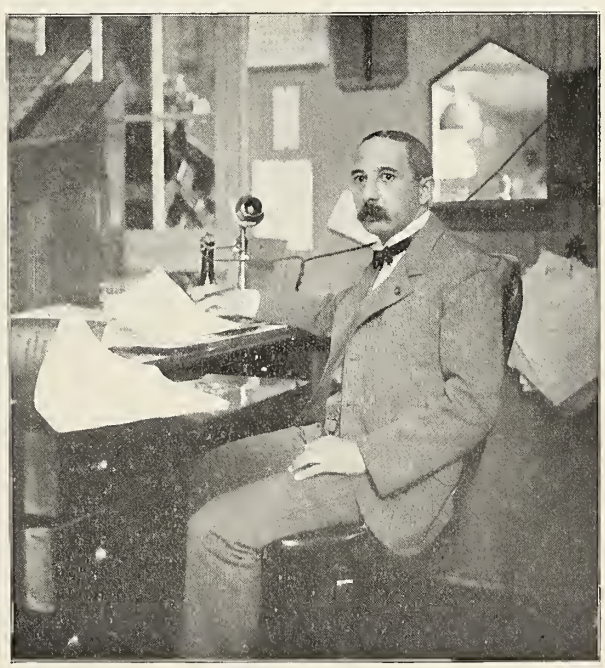
To determine who should be selected as foreman of the composing and press rooms, respectively, was a matter upon which a great deal of thought was bestowed, as the superintendent of printing was desirous that these appointments should be made strictly upon merit. Only persons who were thoroughly competent were to be considered.

The composing-room foremanship was conferred upon Mr. William M. Bass, of Lafayette, Indiana, who was at that time a proofreader in the Government Printing-office, and had been for a number of years employed in the jobroom and other divisions in that immense establishment upon census reports and miscellaneous printing. He was strongly recommended as possessing a thoroughly practical knowledge of printing in all of its branches, of good character, and of having the requisite executive ability.

Mr. William A. Spurrier, of Pennsylvania, was assigned to the foremanship of the pressroom, and in this appointment it has developed that no mistake was made. The duties devolving upon him are not alone confined to presses and pressroom machinery, but he also has charge of minor details which occupy space in the pressroom. Mr. Spurrier possesses a general training in the use of machinery, was at one time an employe of the Government Printing-office, and also in publishing houses in other cities, is thoroughly practical in his ideas, competent, painstaking and popular.

The type, presses, ruling machines, stereotyper's and bookbinder's plants, and such other machinery as is essential in a well-equipped printing establishment, were selected with the utmost care. None but the latest improved practical machinery and devices known to the business were selected, and only concerns with a first-class reputation were patronized. The type is of modern faces and strictly upon the point system — leads, slugs, brass rule and metal furniture on the same basis. The wrought-iron stands, cabinets, imposing-stones, etc., are of the newest improved kinds. Taken as a whole, the composing-room is a model in completeness and arrangement, and will bear inspection from a technical standpoint.

To describe the pressroom as it deserves would require considerable space. A brief description, however, will suffice to inform such as are interested in the art of printing that neither pains nor expense have been spared in its equipment. Special consideration was given in the selection of machinery for the issuing of the bulletins of the twelfth census, for getting out high-class work and in the shortest time possible, the presses being of the best grade in the market and recognized for their great speed and accurate register. For the folding of



WILLIAM M. BASS.
Foreman Composing-room, Census Printing-office, Washington, D. C.

this work machinery was specially constructed to meet every requirement, having automatic attachments, etc.

A complete stereotyping plant forms an important feature in facilitating the work of this census, thereby diminishing to a great degree the largely augmented presswork, as compared with other censuses. Stitching, numbering, cutting, ruling, and all necessary auxiliary machinery forms part of the outfit. All machinery is directly connected with its own motor, power being consumed only when machinery is in operation.

Every employe was appointed upon merit, and it would be hard to find a more efficient and congenial body of workmen anywhere in the country, a fact which can be more appreciated when it is known that a large class of the printing is made



WILLIAM A. SPURRIER.
Foreman Pressroom, Census Printing-office, Washington, D. C.

"very special," or wanted at once, so as to enable the office to place in the hands of some 54,000 enumerators instructions, blanks, schedules, circulars, etc., without delay.

An examination of the well-printed specimen book of type faces, brass rule, ornaments, borders, etc., which has been issued by the department, shows that the selection of material for the composing-room has been made with care and discrimination. Plain faces seem to be the rule, and no fancy or out-of-the-ordinary letters liable to have but short usefulness have been chosen.

In conclusion, it will not be amiss to say that the printing division of the Census Bureau has manifested itself to be an indispensable adjunct. Its need has been demonstrated, and its facilities for turning out quantities of work at short notice have been tested. When the results of the supervisors and enumerators are announced, and it is shown that the twelfth census of the United States is the most complete and comprehensive yet taken, it will be a source of pride and gratification to the printers, pressmen, stereotypers, bookbinders, feeders and folders to realize that their efforts helped to make it a success.

AN INVIDIOUS SIGN.

A correspondent sends a photograph of the front of the office of the Greenwich, Connecticut, newspaper which has its printing plant over a blacksmith shop. The first sign reads: "The Greenwich Graphic," and immediately underneath, in staring letters, is the legend:

YE VILLAGE BLACKSMITH.

This shows a bad combination display for the printer.

HIGH-PRICED BIBLES.

We are taught at our mother's knee that the Bible is the most precious of books, and that principle holds good in commercial as well as in spiritual affairs, in the auction-room as well as in the nursery or the sanctuary. The highest price ever paid for a printed book was $24,750 for a Latin Psalter printed by Faust & Schoeffer in 1457. The first use to which printing was put after the invention of movable type was to circulate as a public document a bull of Pope Nicholas V. offering indulgence to everybody who would aid the Christian King of Cyprus against the Turks. This handbill was dated November 15, 1454, and several copies still exist. There is one in the British Museum.

The first book printed from movable type was what is known as the Mazarine Bible, by Gutenberg and Faust (or Fust, as it is sometimes spelled), which was issued August 14, 1456. Only two or three copies of this, the greatest treasure of bibliography, are preserved, and one of them was sold at auction last year by the Earl of Ashburnham to Bernhart Quaritch, of London, for $19,360, the second highest price ever paid for a book. Lord Ashburnham paid $16,000 for it in 1892. James W. Ellsworth, formerly of Chicago, paid $14,000 for a copy some years ago, which formerly belonged to the Earl of Crawford. The copy in the British Museum was bought in 1825 for $2,520. The Earl of Gosford paid $19,250 for his copy.

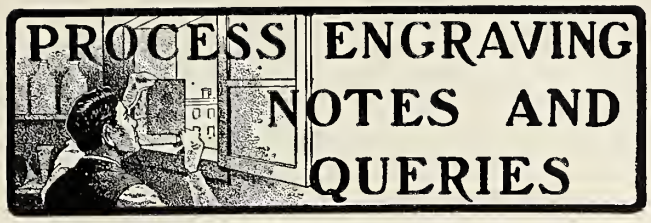
The first Bible with a date was printed in August, 1462, by Faust & Schoeffer at Mayence, Germany, and but two copies are known. One in the British Museum was bought from the Duke of Sunderland in 1881 for $8,000. The other belongs to the Earl of Crawford, who paid $5,125 for it.—*Chicago Record.*

ONE OF THE INLAND PRINTERS' YOUNGEST READERS.

Mr. J. Franklin Smith, foreman for Vanfleet & Son, Philadelphia, Pennsylvania, sends the accompanying picture of his little son, five years old, who Mr. Smith claims is the youngest regular student of THE INLAND PRINTER. The photograph shows Master Lorah Smith in a favorite position. While not yet able to read, he is thoroughly familiar with every illustration, and some of the questions he asks concerning the presses make his father telegraph for expert advice from the manufacturers — or at least he has to think pretty hard before he



can answer them. When the recent cover miniatures of THE INLAND PRINTER were published, Lorah was able to select out the numbers that were in his father's collection, and also shows an ability to select a good job of printing, like a veteran. A brother of this young gentleman, now deceased, at the advanced age of four years was able to feed cards on a small foot-power press mounted on a soap box, kicking the press himself.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on process-work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

PAPER FOR PRINTING HALF-TONES.—Mr. E. Sanger Sheperd told the English Society of Arts that what was still wanting in half-tone printing was a paper that would pull the ink from the fine dots of the half-tone block and yet not have the glossy surface, which by many persons was regarded as inartistic. Half-tone printing required smooth, even-surfaced paper, but so far only coated papers were procurable, and, unfortunately these deteriorated very rapidly.

ENAMEL FOR COPPER.— Here is a formula for half-tone enamel in copper, attributed to Mr. Frederick E. Ives, of Philadelphia, by Mr. Alexander A. K. Tallent, in "Three-color Photography":

Le Page fish glue (clarified for process-work)	5	ounces
Potassium bichromate	88	grains
Chromic acid	40	grains
Strong ammonia solution	1¾	drams
Water	12	ounces

Dissolve the potassium in 10 ounces of the water and add the glue and well mix. Dissolve the chromic acid in 2 ounces of water and add drop by drop, stirring continually; then add the ammonia.

ANSWERS TO A FEW CORRESPONDENTS.— F. E. Bergstrom, Denver, Colorado.—The only way to remove nitric acid stains from the hands is to take off the skin where it is stained with the acid. "Constant Reader" can make an ink to draw direct on zinc by mixing a little good lithographic transfer ink dissolved in asphalt varnish and kept to the proper fluidity with benzine. Use Gillot's 290 or 170 pens. Frank Haverly, New York.—It would take a good-sized volume to publish instructions for you to photograph and engrave on steel. Further, the publication of instructions for reproducing steel engravings in facsimile would be taken advantage of by bank-note counterfeiters, so it would not be well to publish such instructions.

THE CHALK OR KAOLOTYPE PROCESS.— George L. Alexander, American Type Founders Company, San Francisco, writes: "Some time ago you published in THE INLAND PRINTER a recipe for putting prepared chalk on base plates. We would be very greatly obliged if you would favor us with this recipe." *Answer.*— Here is a simple formula: Dissolve pure gum arabic in warm water until it is the consistency of mucilage. To every teacupful of precipitated chalk add one teaspoonful of the gum arabic solution. Add water and stir until the whole becomes a thin emulsion. Remove the rust from the base plates with emery paper. Blue the steel on a hot fire and while the plate is still warm pour on the chalk emulsion. Bake slowly in an oven until the water is evaporated. The upper crust will crack and can be peeled off, when the chalk surface can be scraped smooth. If the coating proves too hard on trial there is too little chalk. If too soft, there is not enough mucilage.

DIAPHRAGMS FOR GRAIN HALF-TONE.—Herewith are shown three stops which have been suggested for making grain half-tones with a cross-line screen. No. III is for the shadows and requires long exposure. No. II for the middle tones does not need one-half the exposure of the first, while for No. I the



exposure must be short, or until the high lights are closed up sufficiently. The shapes of the apertures appear as if they were accidental, but on laying them over one another, with the numbers the same way, it will be found there is an intention in the designs. They must of course follow each other in the lens with the numbers all the same way, either facing out or in.

TO OVERCOME VIBRATION IN THE COPYING CAMERA.—Maj.-Gen. J. Waterhouse, who has charge of the photographic branch of the Surveyor-General's Office, Calcutta, India, overcomes camera vibration in this way: The glass house for copying the large government survey maps is built directly on the ground. All of the cameras, including two which take plates 24 by 32 inches, are set on solid masonry resting on a bed of sand, while the plan boards are secured to stone walls isolated from the rest of the building. In the Geodetic Survey Office, Washington, our Government photographer fastens the copy to the wall while the camera moves back and forth on tracks on the floor. The simpler plan to prevent camera vibration is to have the camera and plan board on the same stand and this stand either suspended from the ceiling by ropes or supported by a spring arrangement resting on the floor.

COLOR PRINTING AT THE PARIS EXPOSITION.—The most interesting photomechanical exhibits at the Paris Exposition were, after all, those in tri-color. Prieur & Dubois showed some portraits from life made with three negatives through color screens. The results were from half-tone relief blocks printed in three colors. The largest exhibit in this line was that of La Société Lyonnaise de Photochromogravure. Of photogravure there were magnificent examples and in quantity,

while collotype came next in artistic attractiveness. W. Griggs showed some wonderful success in printed facsimiles of ancient bindings. Ivan Orloff's color-printing machine was the greatest novelty in this department. Orloff, it may be recalled, is the Russian engineer at St. Petersburg who invented the process of printing colors from different plates on a composition roller and from the latter in one impression printing the assembled colors on the sheet of paper. He has demonstrated that the idea is practical — at any rate it gets over the difficulty of register absolutely. His invention is being exploited by the Printing Arts Company and we will soon hear of it in this country.

Photography in Colors.— From E. H. & H. T. Anthony & Co., New York and Chicago, has been received "A Handbook of Photography in Colors," an American reprint of the



SECRETS.

work by Marion & Co., London. It is a book of 230 pages divided into three sections. The first section, by Thomas Bolas, is devoted to the history of the various processes of color photography; the second section, by Alexander A. K. Tallent, treats on tri-color photography, and the third section tells of Lippman's process of interference heliochromy, the whole being a compilation of the best that has been written on the complex subject of color photography. To every three-color-worker this book is invaluable, but to those contemplating embarking in the three-color process as a business venture this work may cause them to hesitate. Here is one paragraph on page 133: "It will be interesting to note that it does not seem certain that correct three-color printing in pigments is, or ever will be, possible." By correct is meant correct in hue, luminosity, and purity. It is regrettable that but four and one-half pages are given to three-color typographic printing, a subject all process-workers are interested in. The work can be had from the American publishers or from The Inland Printer Company; price, $2.

Three-color Typographic Printing.— Mr. Tallent, in the work on three-color photography noticed in this department, says: "The most important development of the three-color process, from a commercial standpoint, is the application of photomechanical methods to the production of prints in color. Typographic, lithographic, photogravure, collotype and Woodburytype methods have been employed successfully so far as quality of result is concerned, but all have been put aside in favor of the typographic method (examples of 'screen' prints transferred to stone have given great promise and under certain circumstances might compete favorably with typographic work). The typographic process is the one which shows the greatest promise of giving rapidity of reproduction and evenness of result." He also recommends, in making the color-record negatives, that one kind of plate should preferably be used, or, when different kinds of plate are used to secure the records, the relative times of development should be ascertained from a scale of tones in gray, such as a strip of a (gray) platinotype print, which should be included in the object photographed and which should be rendered the same in all three negatives. A no-staining developer such as metol gives the clearest negatives and transparencies for three-color work.

Etching in Wax Engraving.—A correspondent in New York city has this complaint to make: "In your valuable and interesting Notes on Process Engraving we often notice in answers to queries regarding wax engraving or cereography that you invariably make the mistake of saying this work is 'etched.' It is not. Every line is cut. Unlike etching, the result does not depend on copy, but on the skill and artistic ability of the workman. Different sizes of tools are used and every line is engraved separately, insuring perfect clearness and sharpness. Will you kindly note this and inform future seekers of information." *Answer.*—Will this critic kindly hunt up a dictionary — the Standard will answer — and turn to the word "etch." He will find the second definition of the verb "etch" to be: "To delineate or sketch by scratching lines with a pointed instrument." Then the term "Etching ground: The coating of wax or varnish on a plate prepared for etching." And further he will find that an "etching needle" is a sharp instrument used to trace the lines through the wax ground. Now, if cereographic engraving is not performed by tracing, or "etching," lines with a pointed instrument—"an etching needle"—through a wax "etching" ground, then this department would like to know how the work is done.

The Chemistry of Etching.—"Photochemiker," in the *Process Photogram,* says among other things of etching: "Not only is the metal dissolved away, but the acid or other material we use is chemically altered. There is no such thing as an agent which just eats the metal away without itself being altered. The metal disappears and combines with the acid, and the substance or element in the acid finds its way into some other combination or escapes alone. Etching in general is a substitution of one metal by another, generally the replacement (in an acid) of the metal hydrogen by some other (the metal attacked or etched). Hydrogen a metal? you say. The colorless gas which bubbles away when zinc is dissolved in acid a metal? But so it is. In all its reactions hydrogen behaves like a very volatile metal. It is only the accident of environment which determines whether hydrogen shall be liquid like mercury or solid like zinc. There is nothing remarkable in a gaseous metal. Iron vapor exists in the sun's atmosphere. Now I only say this about hydrogen and its salts, the acids, in order to show that etching with different substances, such as nitric acid, sulphuric acid, ferric chloride, etc., are in reality chemical operations of the same character. In each case the metal in the etching fluid is replaced by the metal which is removed from the plate. The properties of the salt formed when a metal is etched, for example, copper or zinc nitrate is of importance, for if it is not a freely soluble salt, it is deposited from the bath and arrests the etching process. Thus zinc nitrate and chloride are both freely soluble salts, and hence nitric and hydrochloric acids and ferric chloride can

be practically used as etching substances. Lead, on the other hand, can only be etched by nitric acid among common acids, since lead sulphate and chloride are insoluble, or nearly so, and the deposited salt would speedily arrest the action. Another cause of arrested action is the clinging of hydrogen bubbles to the plate. Zinc generally dissolves in sulphuric acid, but if absolutely pure is not soluble in sulphuric acid at any strength. There are many other instances of this chemical fact."

A NEW TYPE FOR CURVED LINES.

Type that can take any curve, slant or other position and lock up the same as an electrotype has never before been at the printer's command, but has now been invented. It consists of a cylindrical body with four corner-pieces to make it square, as shown in Fig. 1. Each corner-piece has two straight sides, forming a right angle, and one curved side fitting the curve of

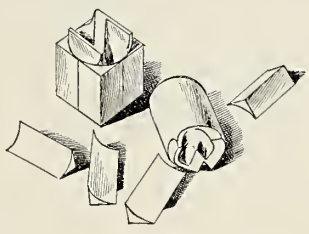


Fig. 1.

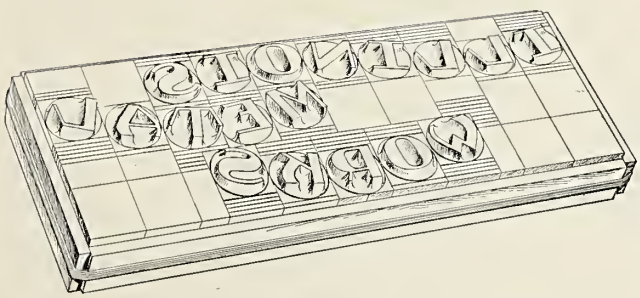


Fig. 2.

the type body. Fig. 2 shows the words "Illinois Metal Works" set with this new letter. It will be noticed that the blank spaces are all rectangular, and are filled with ordinary quads and furniture. The type itself is justified with leads.

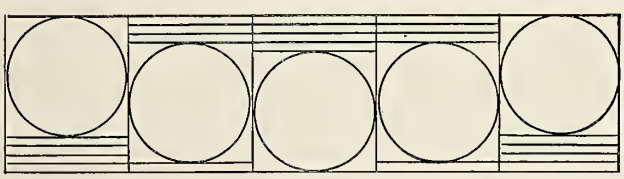


Fig. 3.

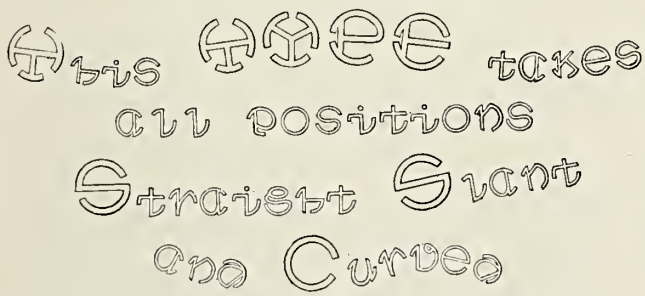


Fig. 4.

Fig. 3 shows how this is done with the word "Works." W has four leads under it, O has one under and three on top, R has four on top, K has one under and three on top, and S has four leads at the bottom. This gives a perfect curve and perfect justification at the same time. Until the form is locked each type can be turned to the required position, but when form is locked every type remains firmly set. To make each letter of the alphabet fill the circle of its body as near as possible it was found necessary that some letters be broadened and others made narrower than is customary. Fig. 4 shows upper and lower case faces specially designed for this style of body. This figure also shows some of the positions this type is capable of taking. There is really no limit to the positions the type can be placed in. The inventor, Philip B. Barnard, is one of Chicago's commercial artists. His aim has been to give to compositors a freedom in composition that has never before been possible. Arrangements will soon be made with some foundry for the making of the type.

NEW METHOD OF SIZING AND WATERPROOFING PAPER.

Charles I. Goessmann, son of Charles A. Goessmann, Ph.D., LL.D., has discovered and perfected a new system for the improvement of paper materials. This young man is the sole inventor of a chemical process based on chemical reactions from start to finish. Mr. Goessmann has been engaged in the pursuit of chemistry, analytical and applied, since his graduation from the Massachusetts Agricultural College at Amherst, three years ago, having been his father's assistant in the State laboratories, where his work involved all kinds of chemical research, and where he showed a marked degree of originality. He is a young man, only twenty-four years of age, but nevertheless he has developed, perfected and proved on a commercial scale the possibilities of his new system of sizing and toughening all kinds of paper materials.

The process is capable of handling all kinds of fiber, including chemical wood, jute, manila, hemp, cotton and linen stock, and the results obtained have met with the approval of some of the leading paper manufacturers in the country. The paper is toughened anywhere from thirty to five hundred per cent more than the materials produced by the present process, the strength being held even after prolonged immersion in hot water. As a sizing for writing papers and fine ledgers, results are obtained without the use of bulky neutral matter, as resin, soap, starch, borax, alum, etc., while the paper takes a beautiful writing surface, and even after exposure to destructive elements holds the ink without a trace of blot. Erasures may be made perfectly, as the fiber is so well laid that even in the wet condition it can not be rubbed up.

Water and grease proof papers of all weights, colors and transparency are obtainable, and experiments show that in their durability and efficiency they are superior. In its susceptibility to glues and pastes lies its adaptability to paper bag and novelty work. From its great tensile strength and resistance of all solvents, hot and cold, including weak acids and alkalies, lies its broad latitude of application.—*The Paper Trade Journal.*

THE PRINTERS' HOME AT COLORADO SPRINGS.

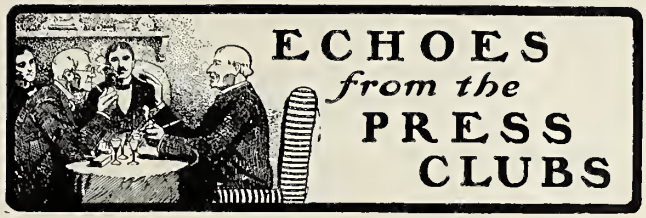
In an excellent article on Colorado Springs, Colorado, the *Advertiser,* of Lawrence, Massachusetts, says: "I wish every 'typo' in Lawrence could visit the Printers' Home; he might then be better reconciled to supporting it. Situated a mile out of the city on the summit of Knob Hill, it commands a breadth of mountain panorama that is not equaled in the United States. From the Spanish Peaks, dimly outlined on the far southern border of the State, almost to Denver on the north, where the mountains dwindle to comparative foothills, the whole Rampart Range of the Rockies is spread out to the daily gaze of the printers of Knob Hill. Just to watch the varying moods of the grand old peak, its sunrise tints, its noonday shadows, its sunset glories, should bring oblivion of all the thousand past vexations — pied forms and illegible copy, hard rollers and slipping gauge pins — that the printer man was heir to."



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By courtesy of "The 400," Chicago.

THE CELEBRATED DELAWARE WATER-GAP, ON THE LACKAWANNA ROUTE.



BY FREDERICK BOYD STEVENSON.

They were talking about the improvidence of newspaper men the other day in the rooms of the New York Press Club. The consensus of opinion seemed to be that no matter how much money a newspaper man made, he seldom had the faculty to retain any of it. This called forth numerous ingenious devices that had been planned in the past to keep enough money from one payday to tide the newspaper toiler over to the next payday. All were agreed that if the fatal Saturday night could once be passed it would not be so hard to pull through. And it was on account of this same Saturday night that many of the newspapers changed their paydays from Saturday till Monday and Tuesday. Formerly nearly all the offices used to pay off on Saturday. As a result the whole staff was "broke" Sunday morning and the cashier was bothered to distraction by forlorn-looking reporters who wanted an advance on the coming week's pay.

All of this called forth a story from the man from Chicago.

"Many of you have no doubt heard," he began, "about 'Teddy' McPhelin — poor fellow, he has been dead some years now. 'Teddy' was one of the brightest writers in Chicago. Just before he died he was the dramatic critic of the Chicago *Tribune,* and that paper never had a better man for the place. Why, Phelin used to write poetry that was equal to Burns' and his prose would have done credit to an Addison. Alas! 'Teddy' was one of those who could not keep money. Time and again he would receive his envelope Saturday night, and time and again he would be without a penny Sunday morning. But 'Teddy' was a philosopher. He would just hum:

'I had fifteen dollars in my inside pocket —
Don't you know —
To me it was a warning;
But last Saturday I made a call
On my friends at Tammany Hall —
And divil a cent I had on Sunday morn-ing!'

"One payday 'Teddy' said to me with great joy: 'Say, old man, I've solved the problem.'

"'What problem?' asked I.

"'What problem could there be but one?' said 'Teddy' rather indignant like. 'Why, the problem of not getting broke Saturday night. Why, you foolish man, the great American problem of having a five-dollar bill on Monday morning. Can you name any other problem that will equal that? It is simply immense. I shall get it patented.'

"'How do you do it?' I asked.

"'Very easily,' said 'Teddy.' 'I get my salary Saturday afternoon. When I am through Saturday evening, before I join the boys, I take a nice new five-dollar note. Then I get a nice clean blank envelope and I write my name and address upon it in a nice clear hand. Then I fold up the five neatly and place it in the envelope which I drop in the nearest mail box. You see, they don't deliver the mail till Monday morning. Simple, isn't it?'

"'Very,' said I."

❦ ❦

Every large city has its own queer little ways of doing newspaper work. Of course the general plan is the same, but the details differ greatly. For instance, it would seem rather queer in Chicago for a man to be on the local staff of a newspaper and still not be able to write his own stories. Many a man there is in Chicago and many another city for that matter who ought not to be allowed to write his own story, but he worries through it by main strength and the copy readers do the rest. But on a certain morning newspaper in New York there is a young man who works on space but who does not write one line for the paper from one week's end to the other. And this is how he holds his job: He does one of the important police stations that has a large and exceedingly lively constituency. The reporter in question — he is a reporter in the strict sense of the word — is well known and well liked by the policemen and also the other newspaper men who are on duty at that station. The result is the officers and reporters give him all the news they have and Mr.-Reporter-Who-Can't Write never gets left on important news.

How does he manage to get it into the paper?

Why, he just trots around to the office and the man at the desk assigns a real reporter to him and the story is soon forthcoming. The real reporter draws a regular salary and the one who gives the "tips" has the space which his stories occupy measured up to his credit.

The payment for news tips is not an unusual thing in New York, many people who are not in the newspaper business being aware of the practice and occasionally making an extra dollar in that way. But I know of no other case where a man draws pay day after day for articles that he does not write.

❦ ❦

This is as good a place as any, I suppose, to get this off my mind:

THE PLEASURE OF WEALTH.

The world was mine; my heart stood still —
I owned a hundred-dollar bill —
I drew it from the bank that day;
They cashed the check I got in pay
For weary days of irksome toil;
For grubbing, plowing up the soil;
For milking cows, for mowing hay —
For doing anything they'd say.
* * * * * * * * *
And now I have a million; yet
That happy moment I regret —
The moment when I felt the thrill
From that first hundred-dollar bill.

❦ ❦

"Chuck" Conners was up to the rooms of the New York Press Club not long ago. You have all heard of "Chuck" Conners. He is called the Mayor of Chinatown, you know. But "Chuck" is at home whether in the Press Club or in a Pell street saloon. When he had disposed of the bottle of beer — he prefers, by the way, to drink his beer out of schooners — he said, in an off-hand manner:

"Say, I suppose youse fellers never saw Paddy Ryan read th' newspaper to th' 'Chisler, th' Blacksmith,' an' th' other guys. No? Well, it do be worth your time to go down to th' s'loon some evening an' see him. Paddy Ryan — he will spread th' paper out on th' bar — so," and Mr. Conners, by pantomimic gestures illustrated the unfolding of a newspaper— "an' th' Chisler an' th' Blacksmith, an' th' rist of thim — they will gather around him, an' Paddy Ryan will begin:

"'Boers Driven Back,' an' th' 'Chisler' will put in: 'More's th' shame for it!' Then Paddy Ryan will read: 'Boers capture a squad of British skirmishers,' an' th' 'Chisler' an' th' 'Blacksmith' and all the other lads will yell: 'Hooray! I wisht they'd knock the heads offen ivery domned one iv thim!' Then Paddy Ryan will read: 'Th' British have — the British have con—Say, 'Chuck,' phat th' divil do c-o-n-c-e-n-t-r-a-t-e-d sphell ahnyway? An' phat th' divil do th' gabazoos be afther puttin' such domned funny wor-r-r-ds in th' paper for ahnyway?"

❦ ❦

Nelson Lingard, who does newspaper work during the summer months to rest himself and a little press agenting on the side during the theatrical season, has the distinction of being the only man in America who published a Chinese daily

paper. Lingard published his paper in New York and for three weeks had a good circulation among the Celestials. Then his circulation suddenly fell off to almost nothing.

"I'll tell you how it was," said Lingard, who was bemoaning the necessity that caused him to cease publication. "You see, the heathen liked the paper all right, but their ingenuity and thrift killed me. One fellow who kept an opium joint got to posting the paper up and letting others read it for 1 cent. It sold for 5 cents. Pretty soon the fellow across the way stuck up a paper and let his customers read it two mornings for 1 cent. Then another slant-eyed son of a goat histed her up three mornings for a cent and pretty soon the pig-tailed homadons strung me for a penny a week. No journalist could stand a gaff like that and I hauled down me colors."

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.*

BY WILLIAM E. LOY.

NO. IV.—JAMES RONALDSON.

IT has been said that however well managed a manufacturing establishment may be, most of its success depends on the front office. The truth of this statement is frequently shown where excellent workmen utterly fail when they engage in business on their own account. There are some notable exceptions, but it may be admitted that a man who has followed a strictly mechanical career for ten or fifteen years will not succeed as a man of business if left to his own resources. If this is admitted as a general proposition, it must be true no less of the typefounding business; for while it is a highly specialized business, it requires a careful and trained business man as its manager. Thus it was probably the fortunate alliance with James Ronaldson, in 1796, by Archibald Binny which assured the success of the new venture, and the typefoundry begun by these gentlemen has ever since stood easily first of all American typefoundries.



JAMES RONALDSON.

James Ronaldson, the son of William Ronaldson, was born in 1768 at Georgie, near Edinburgh. He came to America, landing at Philadelphia, in the ship Providence, in 1794, and shortly after his arrival he renewed his acquaintance with Archibald Binny, whom he had known in Edinburgh. For a year or two after his arrival in Philadelphia, Mr. Ronaldson carried on a biscuit factory, but his establishment was destroyed by fire in 1796, and he found himself without an occupation or a business. The partnership of Binny and Ronaldson was formed November 1, 1796, and business was at once begun. Most of the capital was furnished by Mr. Ronaldson, and not having any knowledge of the typefounding business, he assumed control of the financial department, work for which he was well suited. This partnership continued uninterruptedly until 1815, when Mr. Binny retired at his own request, and Mr. Ronaldson conducted the business on his own account until 1823, when he was succeeded by his brother, Richard Ronaldson.

James Ronaldson had the confidence and esteem of his associates in business in Philadelphia, and he was honest and upright in all his actions. Added to this was a nature imbued with charity toward all. It was he who established the first soup-house in Philadelphia. He was one of the founders of the Thistle Society, a member of St. Andrew's Society, and a Free Mason. At the founding of the Franklin Institute, in 1824, he was elected its first president, serving in that capacity until 1842, when he resigned from failing health. He never lost his interest in the Institute, and at his death left a legacy to it. He was a scholarly man as well as a man of affairs, and a ready writer. In politics he was a Whig, favoring a protective tariff, and he contributed many essays on political economy and against the use of paper money. His interest in educational matters prompted him to personally interview and examine each pupil in the model school established in Southwark by his friend, Thomas Lancaster. As there were about three hundred boys in the school, his self-imposed task was no easy one.

In 1828 Mr. Ronaldson accepted the nomination for Congress, but was not elected. Besides his typefounding interests, he had investments and was active in other quarters. He owned the Hillsburgh Mills, fifteen miles from Philadelphia, where in 1823 twelve hundred spindles were spinning cotton yarn. He also owned a considerable tract of land in Philadelphia, the eastern portion of which he dedicated "as a burial place for the interment of deceased human beings other than people of color." Mr. Ronaldson displayed great taste in the establishment of this ground and in the manner of laying it out. He died a bachelor in 1842, at the age of seventy-four.

During the years that Mr. Ronaldson had entire control of the typefoundry, from 1815 to 1823, it continued to grow in a most satisfactory manner. Two specimen-books, showing the productions of the foundry, were issued by him, the first in 1816 and the second in 1822. As a preface to the first specimen-book, "To the printers of the United States," he pays a tribute to his then late partner, Archibald Binny, as follows:

"In August last, my friend, Archibald Binny, retired from the establishment. On laying before you the following specimen, so much the product of his genius and labor, it is due to his character and talents to state, as my humble opinion, that the letter foundry owes more of its improvement and simplification to him than to any other individual since its invention; and the difficulties incident to transferring this business to America will not be duly appreciated but by bearing in mind that at least seven prior establishments had failed."



SPENSER WRITING THE "FAERIE QUEEN."
Drawn by D. H. Souter.

*The writer acknowledges with thanks the ready acquiescence of W. Ross Wilson, manager of the American Type Founders Company, Philadelphia, who cheerfully furnished half-tones of both Mr. Binny and Mr. Ronaldson to illustrate these sketches. Much of the information about the career of Mr. Ronaldson has been obtained from a history of the foundry published four years ago, entitled "1796-1896 — One Hundred Years: MacKellar, Smiths & Jordan Foundry."



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Modern Printing.— Section I. The Composing-room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

Modern Printing.— Section II. The Composing-room (concluded). $1.50.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank Book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Specimen Bureau.—Orders for blotters will be obliged to wait their turn in being filled. Blotters are a scarce article, and the only way we can do is to fill the orders in the order in which they come in. Patrons will confer a favor by not sending in orders for specimens with samples for criticism. They are overlooked in this way and do not receive the attention they otherwise would.

Book of Designs from Type.—We have about one hundred copies of the "Book of Designs from Type" left. We do not intend to reprint them and in order to dispose of these we have decided to send them as long as they last with a package of miscellaneous specimens for 50 cents. Orders will be filled in the order of receipt.

F. L. Andrews, Pinckney, Michigan.— Blotters quite good.

Jay Crawford, Shenandoah, Iowa.—Booklet cover artistic.

F. G. Mitchell, Mason City, Iowa.— Blotter artistic and attractive.

R. L. Whites, Atlanta, Georgia.— Specimens neat and creditable.

H. S. Ellis, Greenville, Texas.— Blotters well displayed and attractive.

Gazette, Mattoon, Illinois.— Blotter neat, well displayed and attractive.

W. W. Chandler, Woodstock, Illinois.— Booklet neat and creditable.

Robert G. Ewell, Brockton, Massachusetts.— Specimens neat and creditable.

Myron D. Witter, Danielson, Connecticut.— Neither of the Sanborn cards are good. The No. 1 card is too crowded and the No. 2 too fancy. Your best and most artistic piece of composition is the circular to provision dealers. It is excellent in every respect.

The Adler Press, Trenton, New Jersey.— Letter-head neat and well balanced.

N. E. Arnold, Grenoble, Pennsylvania.— Specimens up to date, neat and attractive.

Reveille, Memphis, Missouri.— Specimens neat, artistic and up to date as to design.

L. R. Scott, Vinita, Indian Territory.— Specimens neat and creditable as to display.

A. H. Crowther, Osage, Iowa.— Specimens all artistically displayed and well designed.

Eugene H. Bliss, Chicago, Illinois.— Specimens artistic and very creditably designed.

H. A. Holmes, Brockton, Massachusetts.— Specimens neat, well designed and artistic.

Easton & Masterman, Stillwater, Minnesota.— Blotter unique, well displayed and artistic.

Mack F. Payne, Owensboro, Kentucky.— Specimens neat and quite good as to display.

George O. Vaughan, Fort Smith, Arkansas.— Blotter unique and excellent. Cover artistic.

Edmund G. Gress, Easton, Pennsylvania.— Specimens good as to design and well displayed.

Gene C. Smith, Aurora, Illinois.—You certainly deserve credit for the uniform excellence of your work, as evidenced by the large and varied parcel of specimens sent for criticism.



No. 1.

Some of the specimens are especially notable for their unique treatment. We reproduce one of these, specimen No. 1. At the top of the ornament at the left-hand side was glued a bur. This is an excellent blotter scheme. We also repro-



No. 2.

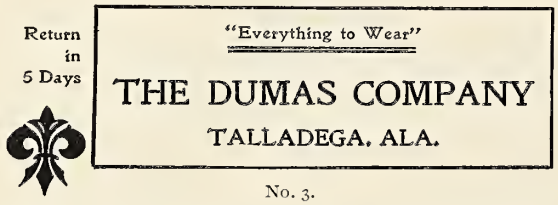
duce one of your letter-heads, specimen No. 2. The quiet dignity of this specimen is very commendable. It was printed on blue bond paper, and the underscoring rules and ornament were printed in bright red, balance in black.

Tol G. McGrew, Knob Knoster, Missouri.— Envelope corner very good. Letter-head good as to plan, but the type in the end panels is too large as employed. We would advise you to get the new book published by The Inland Printer

Company, "Modern Type Display." You will learn far more from it than I could impart to you in a letter. Had I the time, I would gladly do as you request.

W. L. Stewart, Richmond, Missouri.—Letter-head well designed. Blotter neat and attractive.

Lennis Brannon, Talladega, Alabama.—Your specimens are all excellent as to design and artistic as well. We reproduce one of your envelope corners, specimen No. 3. It would have been better had the ornament been omitted.



No. 3.

C. P. Wright, New Brunswick, New Jersey.— Specimens all good as to design and composition.

B. Bertram Eldredge, Brockton, Massachusetts.— Specimens certainly artistic in every respect.

J. S. Lewis, New York.— Bill-head good as to design, correctly whited out and well balanced.

C. H. Bowden, Dover, Maine.— Letter-head and booklet cover both artistic and good as to design.

Charles Lowater, Spring Valley, Wisconsin.— Envelope corners all good, and so are your blotters.

W. F. Oldham, Atlanta, Georgia.— Letter-head and envelope well designed and up to the standard.

George Hanson, Kingston, Ontario.—Taken as a whole, your specimens are neat, artistic and attractive.

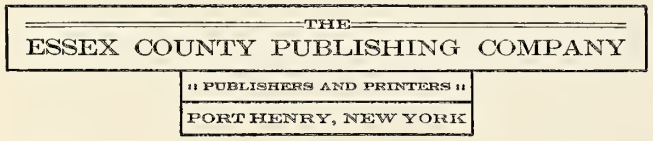
Elmer Hollis, Salisbury, Maryland.— Specimens quite creditable. Display neat, balance and whiting out good.

H. C. Ramsdell, Port Henry, New York.— Specimens all excellent, up to date and artistic. We reproduce your letter-head and envelope corner to match, specimens Nos. 4 and 5. They are very good.



Port Henry, N. Y.,

No. 4.



No. 5.

Amer L. Wriggley, Fremont, Ohio.— Specimens very neat and creditable, especially so considering your experience.

Raye R. Sargent, Manistee, Michigan.—Base-ball window cards well displayed and attractive. Other specimens good.

Benham-Cravens Printery, Anderson, Indiana.—Your blotters are excellent trade-getters. Artistic and attractive.

C. B. Langan, Austin, Texas.— Composition on Labor Day program very good. Other specimens neat and creditable.

P. E. Albritton, Abilene, Texas.—The Ligon heading set by you in Florentine is a more up-to-date heading than the reprint copy. We also think it much neater and in better taste for the purpose intended. Other specimens neat and creditable.

Elbert Bede, North Branch, Minnesota.— Specimens neat, but not out of the ordinary. Improvement is manifest in the reset heading.

D. Grant Smith, Grafton, West Virginia.—Your reset specimens are good and show vast improvement over the reprint copies.

The Kiley Print, Roxbury, Massachusetts.— Both of your bill-heads are good, but the one set in De Vinne and Jenson is the best.

D. Williams, Collingwood, Ontario.—We have no criticism to make on your letter-head and envelope corner. They are correctly treated.

O. G. Bratcher, Ellinwood, Kansas.—A decided improvement is noticeable in your reset note-head of the Hotel Wolf over the reprint copy.

J. A. Rugaber, Chicago, Illinois.—We reproduce your business card, specimen No. 6. This example is commendable for its harmony of type faces, neatness, good balance and whiting out. Other specimens creditable.



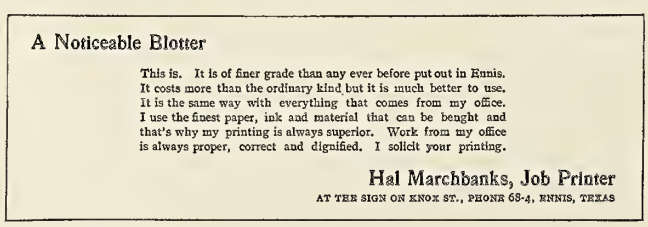
No. 6.

C. E. Cunningham, Brandon, Mississippi.— Neatness, good display, correct treatment, balance and whiting out characterize your specimens.

A. L. F. P., Passaic, New Jersey.—Your letter-head is neat, but there is too much fancy border employed. Plain rules would have been better.

Powers-Tyson Printing Company, Grand Rapids, Michigan.— The booklet you refer to must have gotten lost in the mails, as it did not reach us.

Hal Marchbanks, Ennis, Texas.—We reproduce your blotter, specimen No. 7. It is a well-worded, neat blotter. The reading matter has an excellent, businesslike ring to it, calculated to inspire confidence. There is not a newspaper on the blotter, but what little reading matter there is will do much good to a firm that means what it says. Other specimens neat, well balanced and correctly displayed.



No. 7.

Charles P. Hazelwood, Wauzeka, Wisconsin.— Note-head quite neat as to plan, but the cut is too prominent. The

card is faulty. It is a bad plan to so widely separate the town and State in order to secure a balance. The card is badly whited out, too much white space between the lines.

HENRY J. WIEGNER, Philadelphia, Pennsylvania.— Specimens artistic as to design and composition. Color schemes harmonious and presswork good.

FRANK F. LISIECKI, New York.—Your brochure is very artistic. The reading matter shows thoughtful preparation and the business argument excellent.

ROSCOE THOMPSON, Ransom, Michigan.— Specimens neat and very creditable. The dance card is an improvement over the one criticised in this department in July.

H. T. HALLAM, Anderson, Indiana.—The chemistry book is very creditable as to composition and presswork. Other specimens neat, well displayed and attractive.

W. W. LOCKWOOD, Peru, Indiana.—Your brochure is excellent and should prove a good advertisement for you. We reproduce a unique specimen therefrom, specimen No. 8. This illustration would make an excellent blotter scheme.

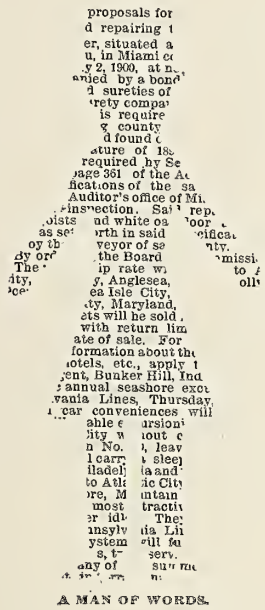
tionery work, neither is it harmonious with the type used in conjunction. Your heading is not well balanced, having a ragged appearance. Try some other plan, and avoid the use of ad. type.

JOHN W. SCOTT, St. Paul, Minnesota.—While the specimen you send for criticism was undoubtedly in good form when it was printed, yet it is not now up to the standard of work of that class.

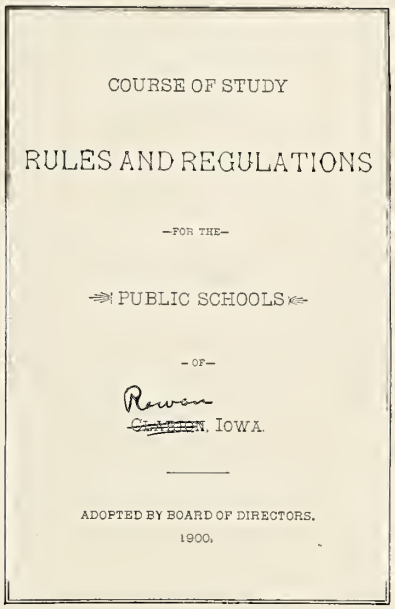
GEORGE C. MARSH, New Philadelphia, Ohio.—We think the Harman Eave Trough Hanger Company is wrong in refusing the remittance blanks. The job was better than the one they had been using.

LISLE R. MOREHOUSE, Washington, Iowa.—Your reset cover-page is a decided improvement over the reprint copy. It would have been better had you given more prominence to the name of the town.

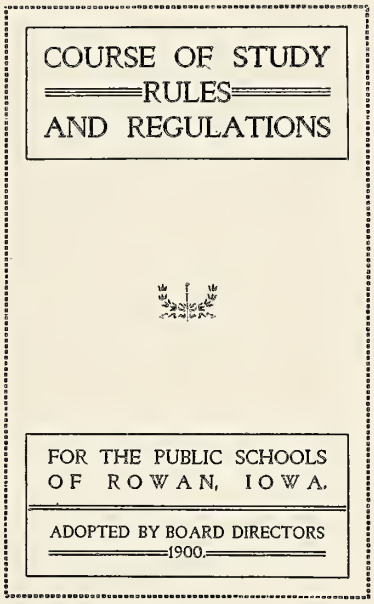
WILL JOHNSON, Clarion, Iowa.—We reproduce the reprint copy of the school cover, specimen No. 9, together with the same job as reset by you, specimen No. 10. The contrast is



No. 8.



No. 9.



No. 10.

ERNEST W. ROSS, New York.— Cover-page artistic in every respect. We have no criticism to make on the letterhead. It is after the prevailing style of composition.

CLARION PRINTING HOUSE, New Holland, Pennsylvania.— Your card and that of the Eagle Hotel are excellent as to design and composition. Other specimens creditable.

SITWELL PRESCOTT, Cleburne, Texas.—Your note-heads in colors are too fancy. Envelope corner good. Considering your experience and age, the specimens are quite creditable.

LOTUS PRESS, Dundee, Scotland.— Booklet for Bruce's Business College up to date and artistic. Other specimens very creditable. We think your color schemes harmonious.

JOHN BERTELSON, Litchfield, Minnesota.—The Palm card without the rule is the best. Your work is neat and we have no doubt you do the best you can with the facilities at your command.

CHARLES H. TURNER, Waterloo, Iowa.—The Hallowell card is excellent and artistic. Briden & Altland and Waterloo Pump Company letter-heads good. Other specimens not up to the standard.

C. L. POWERS, Westfield, Massachusetts.—The condensed heavy-face Clarendon is not a good type to employ on stationery work, neither is it harmonious with the type used in conjunction. Your heading is not well balanced, having a ragged appearance. Try some other plan, and avoid the use of ad. type.

so marked as to require no comment. Your cover-page would have been better had you employed a plain 2-point black-face rule for the outside border.

W. W. HINDS, Birmingham, Alabama.— Specimens all excellently well designed and artistic. The Entertainment Committee has no reason to be ashamed of its stationery. It is artistic and up to date.

CHARLES J. SCHULTZ, Newark, New Jersey.—The only criticism we have to make on your card is that the address line is not prominent enough. We prefer the design with the vertical lines in small panels.

ARTHUR D. HILL, Princeton, British Columbia.—Ads. well and forcefully displayed. Taken as a whole, your commercial specimens are quite creditable. You employ too much metal border on some of your commercial headings.

WILLIAM HOGMASON, Minneota, Minnesota.— Catalogue cover artistic and up to date as to design. You made an improvement in your reset note-head over the reprint copy. But do not cut up your panels with so many cross-rules.

FRED W. BOHLEN, Allentown, Pennsylvania.—Taken as a whole, your specimens are not bad, but there is considerable room for improvement. The Farr card is poorly balanced and

ragged, and the Smith card is too much like a poster. The Keller cover-page is your best piece of composition.

L. Scott Brainard, Kearney, Nebraska.—Ad. specimens all excellent and forcibly displayed. Other specimens quite creditable.

John M. Driver, Philadelphia, Pennsylvania.— Specimens neat and well designed. The only criticism we have to make is that not enough prominence is accorded the firm name and too much prominence to the street address on the Stanton letter-head.

Bert P. Mill, Correctionville, Iowa.— Do not employ much ornamentation in panel work. It spoils the effect. We refer to the ornaments after the name on Wesley heading. Otherwise this is an excellent piece of composition. Other specimens neat, but not out of the ordinary.

Commercial Printing Company, Cairo, Illinois.— In every instance you make decided improvements over the reprint copies. We reproduce two of your specimens, together with the reprint copies. Specimen No. 11, the reprint copy, is

C. J. McCARTHY W. L. MALINSKI.

Cairo, Ill. 1

M

To McCarthy & Malinski, Dr.

PROPRIETORS

Cairo Saw and Machine Works.

Foundry and Machine Shops. 509 LEVEE ST. & 510 RAILROAD ST. Belting and Mill Supplies.

No. 11.

not correctly treated. The firm name is not prominent enough and the business engaged in is accorded too much prominence. This results in the old pyramid style and a poor balance. Specimen No. 12 shows the correct treatment, good

C. J. McCARTHY
W. L. MALINSKI

Cairo, Illinois, 1

M

To McCarthy & Malinski, Dr.

PROPRIETORS

Cairo Saw and Machine Works.

FOUNDRY AND MACHINE SHOP. 509 Levee St. and 510 Railroad St. BELTING AND MILL SUPPLIES.

No. 12.

balance and correct whiting out, except between the last two blank lines. The same type is employed for the main display in each case, yet what a difference there is. Specimen No. 13, the reprint copy of a statement heading, illustrates forcefully a

ALL BILLS DUE ON FIRST OF MONTH.

CAIRO, ILL. 1

M

In Account with F. H. KENDALL,

General Blacksmithing and Wagon Maker.

Horseshoeing a Specialty.

1306 Commercial Avenue.

No. 13.

point we have often spoken of, and that is the practice some compositors make of employing too large type on their commercial work. No attention whatever was paid to proper margins, and four different type faces were employed in conjunction. The compositor who set the No. 13 specimen had plenty of late material to work with, but he did not know how to use it. The No. 14 specimen shows the proper treatment,

Cairo, Illinois, 190

M

In Account with F. H. KENDALL,

General Blacksmithing and Wagon Maker.

HORSESHOEING A SPECIALTY

ALL BILLS DUE ON FIRST OF MONTH. 1306 COMMERCIAL AVENUE.

No. 14.

but is a trifle faulty as to whiting out. One more lead should have been placed between the second and third lines from bottom. These four specimens afford much room for study.

Charles J. Buehler, Milwaukee, Wisconsin.— In placing cuts in catalogue work, where there is only one line of title to go under the cuts, the line of type is counted as margin and the cuts should occupy the center of the page. The margins are what we suppose you refer to. If this is the case, the cuts are not right as to margins, but they are placed on the sheet in the right way. The pamphlet is quite creditable.

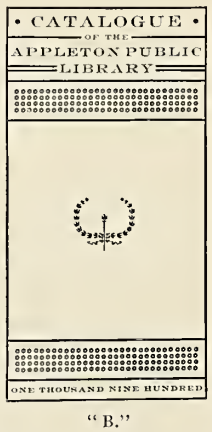
Thaddeus S. Walling, Freehold, New Jersey.—We reproduce your envelope corner, example "A." While this specimen is good as to design, yet it is faulty in treatment of the street and town address lines. We would advise the

FINEST EQUIPPED ESTABLISHMENT IN THE COUNTY.....	EDWIN C. SLOAT, FUNERAL DIRECTOR
	SOUTH & THROCKMORTON STS.,.....FREEHOLD, N. J.

"A."

omission of the rule dividing the large panel, making two lines of the street address and setting "Freehold, N. J." in the size type employed for "Funeral Director." Not enough prominence is accorded the town.

Edward Fitzgerald, Appleton, Minnesota.—We reproduce your cover-page, example "B." We object to the manner in when this design is cut up by the employment of rules, to the two "shot" ornaments, also to the border bands. This design, together with the type employed, would have been much better had these things been omitted. We have referred to the practice of employing too many rules in designs of this class and reproduce the specimen for the purpose of making clear the point at issue. Cut pieces of white paper the size of the border bands and the bottom rule of top section and top rule of bottom section, also the rules at the ends of lines, together with the "shots," and note the difference.



"B."

Walter H. Dodd, Anniston, Alabama.—The Norwood heading would have been much improved by continuing the 2-point black-face rule around the two lines, "G. H. Norwood, The Job Printer." (See specimen "C.") About six

points of space should be left around the panel between rule border and type. Then the matter in the upper left-hand corner should be set on the "square" or "flush" plan to balance the section in the upper right-hand corner. Omit the

PRINTING,
RULING,
BINDING.

Book, Job, Poster
And ?????
Commercial Work.

Office of.....
G H Norwood
The Job Printer

No. 12 East 11th Street.

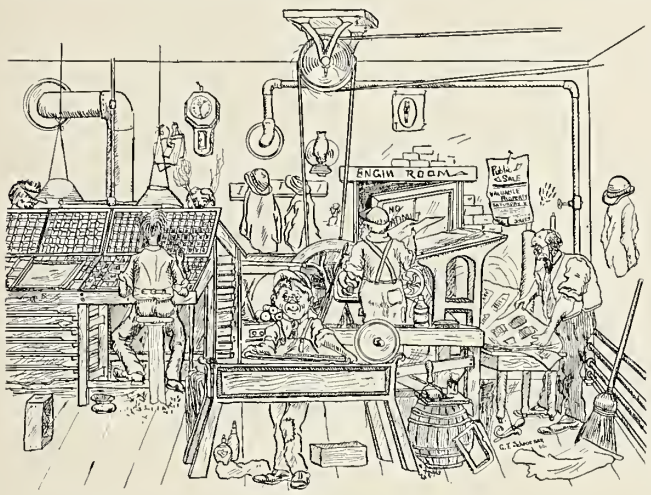
Anniston, Ala..

"C."

caps. and make it all one size type, omitting the light-face underscoring rules. Border on the Seminary cover is arranged in too fantastic shape. Other specimens creditable.

A PRESSMAN ARTIST.

Mr. George T. Schroeder is a pressman with Baughman Brothers, Frederick, Maryland, and during his spare moments has profited from the art atmosphere which radiates from THE INLAND PRINTER. He sends us the result in the accompanying



cartoon. Some time ago we published a very graphic account of the appearance of a printing-office in Mafeking after it was pied by a Boer Long Tom projectile. The cartoon we take to be an estimate by the artist of what such a place would look like after temporary repairs.

MR. HEBER WELLS, of Paterson, New Jersey, has sent us a verse that he calls

MOTHER GOOSE REVISED.

There was a man in our town,
And he was wond'rous wise;
He tried to run his business
And never advertise.
But when he saw his dollars out,
With all his might and main,
He worked a double-column ad.,
And scratched them in again.

It would seem as if this jingle were catchy enough to be taken up by some of the newspapers.

ANOTHER VERSION.

There were some men in our town,
And they were none too wise;
They would not read the merchants' ads.,
(The latter ———— their eyes.)

The merchants then used half-tone cuts,
And now the ads. pull trade;
Which shows how pictures throw mere words
Completely in the shade.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

PROGRESS IN BRAKES.

The Commissioner of the American Newspaper Publishers' Association, Mr. Driscoll, appeared at the late meeting of the International Typographical Union, and declared the willingness of his trade to settle the terms of labor by collective agreement with the Union. This movement is, indeed, encouraging to those observers of the phenomena of modern business life who hold that collective bargaining between representatives of the buyers and sellers of labor is the beginning of the solution of the social question; and the step taken by the publishers ought to exert a wholesome influence on the Typothetæ.

The Newspaper Publishers' Association possesses more wealth and social influence than the Typothetæ. Yet they did not display any of that undemocratic primness or repulsive gracious courtesy to inferiors which characterizes so many master printers whenever they think or speak of meeting the Union. While a majority of the Typothetæ thought of giving the Union a death-blow after its reverses at New York, Pittsburg and Kansas City, the newspaper men spoke words of wisdom and encouragement to their organized employes. As an unbiased citizen should address his fellow-citizens — nay, as a brother should talk to an erring brother, so spoke Mr. Driscoll in plain words to the compositors assembled in convention.

The Commissioner said, in the main: The International Typographical Union compels linotype machinists, proof-readers and foremen to be members of their organization. This is wrong and does not increase the power of the Union, nor the sympathy of society with the cause of labor. Furthermore, neither the main body nor the locals respect the obligations of contracts with their employers; nor do local unions always act in a fair business way when meditating changes of existing scales. Their method of enforcing new rules without consultation with their employers is wrong; it takes two to make a bargain, and the assent of both parties to form a compact. "Sweep out of your constitution and general laws all matters which are unfair or unjust to both parties. Then you can return to your constituents and report that permanent industrial peace has been secured and harmonious relations established between the members of the typographical unions and their employers."

Mr. Driscoll's earnest words evidently made a deep impression on the meeting, and will set the compositors to think a little more than heretofore about their methods. I venture to say that if the convention had been vested with power to act for the Union an equitable collective contract would have been formed then and there. But, alas, what I wrote in "The Errors of Trade-unionism" is but too true. The International Typographical Union is no embodiment of the brotherhood of printers. It is a loose federation of sovereign local unions, forming an impotent body. When it comes to the point of energetic action for the common good, the International appears like a wooden hero in a puppet-show, gaping and stalking along the stage to the leading-strings of a few hundred local unions who do the talking behind the scene. What a spectacle this is! The most intelligent members of the craft are assembled in convention at a cost of $25,000 and have no more freedom of action than is necessary to oil their

clumsy governmental machinery and to start the perambulating ballot-box — the referendum — on its itineracy through the workshops of the country. Those labor-leaders whose duty it is to advance the cause of their class exhaust their wits by recommending their local unions to be in future a little less unjust toward their employers and a little more intent on promoting their own welfare than they were, for example, in Pittsburg, New York and Kansas City. And that is what they style popular government!

Let us hope that Mr. Driscoll will not lose patience while he waits for an answer until the migratory donkey carrying the ballot-box returns from his tour through the shops of the United States. It may appear ridiculous to ask the personal consent of the journeymen printers to the adoption of the collective contract system after their class has struggled for this boon more than a hundred years. But men of good sense ought to abide with every form of popular belief and try to do some good while enjoying the nonsense of life; English trade-unionists were cured of their insane belief in the referendum; Americans will also some day adopt sensible business methods! In the meantime, a federation of the Newspaper Publishers' Union and the Typothetæ, backed by a defense fund of $250,000, would materially advance the cause of workshop justice.



Photo by A. M. Smith, Crawfordsville, Ind.

MILKING-TIME.

THE MISERY OF THE PRINTING TRADES.

This can hardly be more conspicuously depicted than it is in the reports of the district organizers submitted to the convention of the International Typographical Union. It is especially Mr. McMahon's report which gives a vivid picture of the deplorable state of the printing craft in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. What he says should be read in every union and typothetæ and ought to be a sufficient motive for employing and employed craftsmen to act together against the spread of that terrible disease of parasitism in printerdom from which there is no escape if things are allowed to go on as they now do.

Speaking of the neighborhood of Boston, Mr. McMahon says: "Some of the largest printing establishments in the country are located here. They get their work from every State in the Union, especially schoolbook work and standard publications. The greatest handicap to organization work is the tripartite agreement. Most book and job printers have to do their own presswork and binding. Where we have unions, the majority of the best printers are ineligible to membership in either a pressman's or a typographical union. In most cases these men are first-class printers, being proficient at both composition and presswork. They are completely at the mercy of their employers — are paid anything from $3 a week up to $10 or $12; work ten hours a day and have to work all kinds of overtime for single price. They are not only a constant menace to us, but they do us direct injury. In some of these towns first-class offices are maintained; the work turned out in many cases would be a credit to first-class metropolitan offices. They have agents who bid on work in the larger cities, and they get a surprising amount of it. There are offices in Vermont which have bid for work in San Francisco and got it. They can bid low enough to pay the freight and other incidental expenses. These things have been told to me by some of the master printers, but I hardly believed it until I verified it myself."

Let me add to this story my own observations on a tour up the State of New York. In the towns along the rail and water ways which insure cheap and reliable communication with the metropolis, good linotype composition is furnished

to New York houses for 15 to 20 cents per thousand ems. Fine catalogue work is done for about $1 a page. I have spoken to good stone hands who work for $8 and $10 per week. One manager who received in New York $35 a week turns out first-class work in upper New York for $15 per week, and says that most managers get only $12. Linotype address matter is furnished for 19 cents. These places keep agents in New York to communicate with their patrons daily, attending to proofs, etc.

What is the Union doing against this downright parasitism in the printing craft? The organizers travel from place to place and, distributing union tracts, try to form pigmy unions wherever they find a sufficient number of printers ready to take a charter. Forsooth, there are some small rural pigmy unions, but they legalize any kind of a scale to which employers choose to give their assent. Read the reports and you will find that $12, $13, $15 a week; fifty-four to sixty hours a week; no overtime pay; 25 and 30 cents per thousand ems; in fact, any proposition can have the union sanction. These pigmy unions serve no other purpose than to secure the union label for ambitious employers, either to hold or to get the county advertising. Against starvation wages in printing-offices where official advertising or town work is no object, they are utterly helpless. The contributions of their members are so insignificant that they can not accumulate strike or benefit funds sufficiently large to inspire good and sedate craftsmen with courage enough to ask for living wages. But having the power to strike, the shifty members of these pigmy unions, who have no families to support and very little to lose or to gain, are a querulous set of men, easily incited by personal grudges to strike for trifles. This behavior, of course, annoys employers and disgusts those excellent craftsmen who can work at every branch of the trade. The only thing which the International Union can do under such circumstances, is to send an organizer who either gives the turbulent men "a sound calling down," or convinces the rural employers that by opposition to the union cause they run the risk of losing the county printing or the chances of ever getting this boon of their existence.

In truth, the organizers meet with apathy everywhere. Mr. McMahon says: "They (the real craftsmen who coach herds of boys and girls) are as a rule ambitious and realize that they are not being treated justly. Their ideas of labor unions are somewhat distorted, being acquired in most cases from unfriendly sources." This statement, of course, is good for an official report and a polite way of excusing the impotence of the workingmen's trade organization in country districts. But it would be nearer to the truth and better for the future of the craft if the officers would simply state that those proficient craftsmen in rural districts who know every branch of the trade do not care to cast their fate with that kind of trade-unionism which is propagated by the agents of the International Typographical Union. They know that trade-unionism on the home-rule plan favors city workingmen at the expense of those employed in the country, and do not care for that brotherhood which distributes labor's share in the sum paid by society for printed matter in such an unjust manner that city employes get twice as much for their work as rural workingmen. Is it not an undeniable truth that the pernicious system of vesting every local union with power to determine a standard rate and to enforce any kind of rules, gives to the worst craftsmen in cities $15 to $18 and to the best $20 to $25, while the same men employed in country offices can earn only from $5 to $12?

Those skilful printers who are excluded from membership in the Union by the surprisingly stupid tripartite arrangement among the compositors, bookbinders and pressmen know that their interests are identical with that of their employers. Enabling them to underbid city printers by doing first-class work with herds of cheap boys and girls, they are, as organizer McMahon says, a constant menace, not only to the journeymen, but to the entire craft. The incursions of the cheap country printers on city markets are showing most serious consequences. Steady and reliable book and periodical work leaves the cities while the market price of country printers remains. It has reached the subsistence level and has compelled city employers to reduce their standard of life.

The unbalanced bids of country printers have not only unbalanced the market prices of printed matter, but also the labor market of the craft. Steady and well-paying places in cities grow very scarce. The men who held them for years swell the list of unemployable printers. Their work is done by the non-union country foremen and their apprentices who are sent away (as soon as they become of age) to land in the city unions as "out-of-works." Union No. 6 pays about $2,500 per month toward their support. How long will No. 6 pay this amount to preserve its questionable autonomy to the detriment of the craft?

Every year the International Typographical Union tries palliative legislation against this constitutional disease. Let me tell you, craftsmen, that there is no remedy except the abolishment of the home-rule system which causes all the evils of the craft. The large English trades-unions — such as the Amalgamated Engineers, the Boot and Shoe Operators, the Miners, etc., were as reluctant as the American printers are, to give up their primitive and antiquated system of organization. But they did it and now prosper, together with their crafts and their nation. Extend the jurisdiction of the metropolitan unions to cover every chapel and every individual printer in their neighborhoods. The chapels must be the units of the districts; the district must be the units of the national body. A permanent, well-paid, general government, with one scale for the whole country, even if graded as much as possible, according to present local conditions, will slowly but surely work toward the equalization of the standard rate on the line of the real purchasing power of the wages. As the four hundred local unions drift necessarily toward complete anarchy of prices and wages, so will one national union irresistibly tend toward —

IDENTICAL PAY FOR IDENTICAL WORK IN AN IDENTICAL COUNTRY.

The Inland Printer of July, 1900, published a letter from its Scotch correspondent, Mr. George F. Stewart, on the possibilities of an alliance of the masters' and employes' unions for the defense of their common interests. The opinions of this gentleman deserve more than a passing notice, because they reflect the present state of mind of those well-meaning American printers who feel that the whirlpool of competition works their business downward and neutralizes their skill and thrift to a disheartening degree. *En passant* they hear of progressive trades-unionism in foreign countries, and the message of prosperity through peace in the workshop vibrates in leisure hours through their souls like a lost chord in a dream. But when they return to business and the baneful routine of competition again enchains their thoughts, they croak like Poe's mysterious Raven their monotonous "Nevermore."

What reasons are there to believe that American printers will ever look upon the idea of universal trade-unionism as if it were something more than an empty hope of optimistic closet-scholars who forget the actual conditions of business life? Can we count on the existence of motives which are strong enough to impel the warring members of the craft to conclude an honorable peace? And, finally, is an alliance of masters and journeymen printers strong enough to carry out a common trade-policy aiming at a lasting reform of the present undesirable system which regulates their intercourse with other trades and professions?

Let us see. Primitive trade-unionism, as we know it, is rooted in the never-failing principle of self-preservation. Accepting this fundamental proposition as true, our question would be: Is universal trade-unionism a logical necessity

resulting by degrees from the actual conditions of present business life and the principle of self-preservation? According to my opinion it is. The inherited business system of unlimited competition has driven the market price of printed matter down to the subsistence minimum and the primitive trade-unionism of our days has forced the price of labor up to the monopolistic maximum. Besides, these two operative causes have undermined the morals of the craft to such an extent that no good man can really love our vocation. There is neither money nor pleasure in it.

By the term "logical necessity" I mean that mysterious power which drives men unconsciously into a certain direction. It is not necessary to define its nature in order to recognize the fact that the printers of our country are drifting rapidly toward universal trade-unionism — for the sake of self-preservation. Step by step employers of all trades adopt



Photo by W. B. Martin, Salt Lake City, Utah.

A MEMBER OF THE "COLD-WATER ARMY."

the methods of organized labor while loudly decrying them. They form unions to fight their workingmen on one side and competition on the other. Many typothetæs are spending their means and energies in attempts to defeat primitive trade-unionism. Thereby they unwittingly lower the productive capacity of their members' plants, which depend on the energy of labor. If they defeat their unions, they will have to contend with the passive resistance of sulking workingmen. If the employers are defeated, the aggressive tyranny of overbearing chapels will neutralize every effort toward reduction of expenses. Meanwhile the process of demoralization is going on. Some master printers adopt all the tricks of vulgar trade-unionism under new names. Proscribing union men, they organize unorganized labor. Cursing union organizers, they favor the scheme of organizing the craft by walking delegates in gloves. Turning against the inalienable rights of laborers to unite on standard wages, employers combine on minimal prices for printed matter.

In the meantime the prevailing double-edged trade-unionism of employers and employes disgusts all craftsmen of the better class. Whoever can goes beyond its influences. Book manufactories spring up in country districts which work for prices that baffle all attempts to raise the craft upon a paying basis. Within fifty miles from New York good composition can be had for 15 and 20 cents a thousand ems.

Indeed, "logical necessity" pushed the craft onward. Primitive trade-unionism has created unbearable conditions. Whither shall we drift? *Quo vadis?* The instinct of self-preservation, forestalling destruction of the craft through individualism and crude unionism, will land us at a safe harbor. After all class-passions shall have spent their force and reduced prices and wages below the subsistence minimum, the majority of typothetæists and unionists will arrive at the conclusion that the safety of all depends on an alliance fronting society with a common demand for living prices and living wages. Society, which will never tolerate entire elimination of competition by trustism, will give its hearty consent to a limitation of competition on the line of living wages. It is by this time generally understood that the evolution of the system of trustism as well as competition results in degeneration. Real progress follows upon the adoption of the golden mean, by crafts, which is the natural limitation of competition through the price of labor. After the expenses of production, consisting in labor, rent, and interest, shall have been approximately equalized throughout the country, the burden of competition will be shifted from the price upon the quality of the work. Honest endeavor will thereby again find pleasure and remuneration in the pursuit of the mechanical arts.

The obstacles to this logical consummation of the elements which are at present at work within the different trades are blindness and parsimony of employers and union arrogance. But the apparent parsimony of capital toward labor is nothing more than a temporary outgrowth of the necessities of competition. Americans are by nature liberal and favor the rule, Live and Let Live. The blindness of intellect as well as the arrogance of labor result from passion and not from inertness of mind. The prominent trait of the American business men's character is docility and eagerness to learn from experience, coupled with decision of action after arriving at sound conclusions. There are no people in the world more ready than the American to submit to common rules for the benefit of all. No nation has more keenly than ours appreciated the economic lesson first taught by Adam Smith, that high wages do not necessarily mean high cost of production, and that a high standard of life tends to benefit industry.

Besides these natural advantages, the American industrial communities enjoy perfect liberty of action. No statutory or constitutional laws are in existence which might prevent the formation of such trade alliances as the printers of Germany and other European crafts have built up. The regulation of business questions between labor and capital is one of the powers "not delegated to the United States by the Constitution, nor prohibited by it to the States," but "reserved to the people." From time immemorial the rights and duties of the persons engaged in industry toward each other have been fixed and enforced by custom, here and there supplemented by law. Custom is the unwritten law of classes, tribes, trades, churches and neighborhoods for their members to act in a way deemed proper and beneficial for the interests of their communities. Growing from habit and popular experience, the laws of custom are changeable with the ever-changing social conditions of the people. There is no conspiracy or anti-trust law, no power at all in existence capable of resisting the American people organized by trades, in their endeavor to change the deleterious custom of fixing the prices of commodities and labor through unlimited competition. Those judges who mistake in their decisions Manchester economic theories for American constitutional law will soon disappear out of our courtrooms. A more absurd and unAmerican rule can not be imagined than their "Long live competition, down with industry!"

Let me tell my Scotch friend and critic from my own point of observation, that even the most inveterate individualistic trade-papers speak in all strains of arbitration before and after strikes. The Newspaper Publishers' Association has approached the Union with propositions of lasting peace. The late convention of the Typothetæ has developed a strong minority in favor of arbitration. Even if the irreconcilables

should gain small advantages here and there, they can not forestall natural progress. But we must be patient. Nature makes no leaps. From the present anarchy in printerdom to a state of mutual agreement on order and prices is a long way, and identical pay for identical work, with due consideration of the actual cost of living and operating business in cities and country districts, is the end and not the beginning of a great reformation of trade customs which is going on in our broad country.

RAT-LISTS AND BLACK-LISTS.

The Lansing Typographical Union circulated among the visitors of the late Union convention a large "rat-list," which is, of course, a reversed "black-list," with unexpected results. While the employers' black-lists help the cause of labor and give the nimbus of martyrdom to those whom they are to ruin, it is the union rat-list which operates against the cause of labor and helps the ostracised workingmen to find remunerative employment. The Lansing Union rat-list, for example, informs the employers of that town that there are eighty-two masculine and two female compositors ready to make common cause with them. Nay, it compels these eighty-four persons for the sake of self-preservation to join the employers and to do everything to destroy that union which is intent on ruining them and their families. This primitive warfare with recoiling boomerangs is slowly building up a non-union army of printers as large as the Union army, under the leadership of skilful foremen who are also ostracised by cliques of workingmen, loud in meetings and weak in shops. No better service could be done to the irreconcilable employers than regular publications of rat-lists in all cities of the Union.

Indeed, this is no rational way to prevent ratting. Evils can only be cured by removing their causes, but never by creating new evils. The abuse of the striking-power by local unions breeds that non-unionism which has a show of justice. Domiciled and right-minded workingmen, especially in small towns where they are held by family and property ties, can not afford to strike for every trifle. Reduce the number of valid causes of strikes to the two which have *a priori* the assent of all American workingmen, namely, strike only for the standard rate and the normal day, and there will be no dissenters in our country — that is, no rats. Do not allow the local hot-heads to declare war against their employers, but lodge this power with the main body. And then, when you strike in Lansing, Kansas City, etc., do not let it be a strike of the local union, but a strike of the International, with its inexhaustible means and moral strength. Away with the guerrilla warfare in printerdom!

APHORISMS.

In these days, politicians have very much to say about the restraint of trade through combinations of employers or workingmen. Why do these so-called friends of the people never mention that terrible restraint of trade which follows in the wake of over-competition and over-production, reducing prices and wages below the subsistence minimum, paralyzing business energy and ambition and resulting in bankruptcy and poverty?

Every producer who opposes trade-unionism declaims about the constitutional rights of property and their violation by united workingmen. Have laborers no rights of property in their stock of trade, labor? Does a person's insistence upon his rights in concert with others invalidate his original rights of property?

Wise men reach the hearts of their workingmen through conciliation. Vain socialists and vehement trade-individualists try alienation and estrangement through systematic warfare against trade-unionism.

Conciliate the union and you can argue with your workingmen. Trade-unionism is a matter of faith and not of argument. It is the sum total of the workingman's economic knowledge and experience. Logic can never undo faith, but faith always upsets logic. Arguments can not disprove trade-unionism, but trade-unionism always disproves trade-individualism. Trade-individualism exists in our country only in the brains of men who do not see corporations, trusts and labor unions.

The substance of the faith of trade-unionists is this: In union is strength. The unproven idea of trade-individualists is: In self is strength. The latter point to such self-made men as Carnegie, Gould, etc., in proof of the correctness of their faith, forgetting that in fact there never were self-made men except Robinson Crusoe. Trade-unionists point in proof of their belief to the happy standard of life of all industrial nations of all ages, which allowed their working people to organize themselves by crafts. I believe in trade-unionism, but as there is a difference between the religious ideas of a poor and superstitious woman and those of an enlightened priest, so there is a wide gap between the trade-unionism of a labor jingo and that of a well-informed, responsible business man.

ANSWERS TO CORRESPONDENTS.

Labor Editor.—*Question:* "Don't you think it dangerous for the International Typographical convention to muzzle the labor press?" The current phrases about the sanctity of the press lead many editors to claim immunity not only from error and criticism, but also from the laws of common politeness. Labor unions are, in our country, militant bodies surrounded by many enemies, and I think they would be quite justified by following the example of the Miners' Parliament and other leading English trade bodies, who exclude the press and the public from their meetings. They issue to the newspapers brief and guarded statements of the conclusions arrived at during their sessions and well-edited reports to their subordinate unions. I do not care to examine the case in point, the Chicago *Federalist* versus Donnelly. I think that, on the whole, the ex-president has done all he could under the distressing circumstances of his term of office and that he is as loyal to the cause of labor as any man affiliated with the Union. Let the unions create more auspicious conditions by changing their form of organization, and there will be less cause to find scapegoats for the sins of local unions. The methods adopted by some ambitious candidates to win friends by accusing their opponents are very bad. They are so shameful and so hurtful to the common interest of labor and society at large that I would forbid the use of types, presses, paper and ink in cases of complaints altogether. If a member has anything to say about the conduct of a brother in office, let him do so in public meeting, according to the rules of parliamentary politeness, in the face of the accused. To send out circulars or newspapers containing charges against any person is like ambuscading an adversary and attacking him at a disadvantage — a mean abuse of the liberty of the press.

The Master, New York.—"My notions of social reform have settled the conviction that reforms begin with the man, and not with any society." I fully agree with you on this proposition, but venture to point to the fact that there are, right in our midst, several societies which are also in need of reform. According to my conception, all associations of church and state are intended to benefit the individuals, but, alas, sometimes hurt them in body and soul. Then reform begins with societies. So do many trade societies of our age commit grave errors, and instead of helping individuals along they often hinder them. Therefore, dear Master, I made it my business to begin a reform of American trade-unionism, and I beg you to help me in this overwhelming task. American printers have, so far, left the education of apprentices, journeymen and masters to individual efforts. The results of this plan are distressing. Let us try in future to reach the individual printers of every class through the two organizations which have grown up with the country — the Typothetæ and the Union. Efforts in this direction will undoubtedly do much good to individual members of these trade bodies.



AT LONG BRANCH.

This is not Sir Thomas Lipton after America's cup, but a gentleman well known in engraving and electrotyping circles. He is somewhat of an athlete, but his friends say he can make half-tone cuts better than sail a yacht. Who is it?

Government Printer, Washington, District of Columbia.—*Question:* "Is Stephen Bell right in asserting (*Typographical Journal,* September, 1900): 'The Malthusian doctrine is not true. There is no need of aggressions abroad?'" The article in question is Socialistic in spirit; I shall, therefore, answer with the words of the leading Socialists, and refrain from stating my own opinions. In general, the Socialistic philosophers avoid to enlarge upon the problems of over-population, because considerations of this nature reveal the weakness of their doctrine. Lasalle was one day directly asked what he thought of the advice to

check population in order to improve the conditions of labor. His answer was: Firstly, that advices of this nature would never be taken; secondly, that the practice of abstinence is "Schweinerei," i. e., immoral; thirdly, that it would take at least one thousand years ere the whole earth would be cultivated and ere the danger of over-population could approach the human race. The first and second of these propositions are no arguments; the third is an admission of the truth of the doctrine taught by Malthus. Karl Marx maintains that there is no over-population of the whole world, but admits the fact of surplus population of districts. Capital I, 656, states: "An abstract law of population exists for plants and animals, as far as men do not interfere." I take this and Marx's theories on surplus population in consequence of the capitalistic method of production as an admission that there is a very strong grain of truth in the Malthusian doctrine.

JOBBER, California.— I can not advise you to come East without having an engagement. The Union No. 6 pays monthly about $2,500 for out-of-work and pensions, which tells a story. We pay to really good men from $18 to $25 per week, and I suppose this high class of compositors is as much in demand on your side of the continent as it is on ours.

BERTHOLD, Chicago.—You judge hastily of the class of employers. As according to Gresham's law, bad currency will always drive away the good money, so will in the course of time bad employers drive away good ones. It will be hard for you to find your ideal of a master printer.

APPRENTICE, Milwaukee.— Do not leave your place. According to description and samples of work, you are in a printing-office of the better class. You will meet gruffy and unpleasant workingmen everywhere.

STUDENT PRINTER, New York.—You need not study logic. This science is never of practical use, but has only a theoretical interest for those who study metaphysics. As it is not necessary to study the laws of digestion in order to digest properly, so it is useless to study the laws of thought with the hope thereby to learn to think right. Study facts to increase your stock of knowledge and to clear it of all chaff. Then your reasoning powers will do the rest to your and your fellow beings' satisfaction.

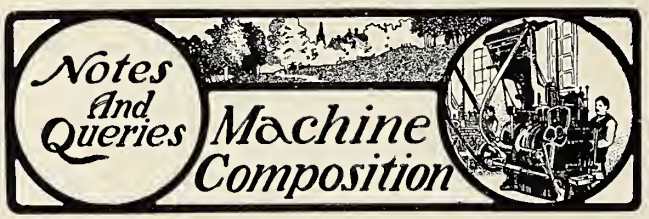
INDIAN ENGRAVERS.

In Jackson County, North Carolina, near Cowart postoffice, there is a specimen of early Indian engraving that should be of great interest to ethnologists. The engravings are hieroglyphics, the meaning of which are not at present known to any of the people living in the neighborhood. The carvings appear on a stone known as "Indian Rock," but comparatively few are aware of its existence, and even these regard it with indifference. Inquiries among the older inhabitants elicited very little satisfactory information beyond the fact that at an early time the Cherokees visited the rock periodically, bringing young boys with them, and used it as a sort of school of instruction. The older men would go carefully over the carvings, explaining and declaiming with a good deal of animation,



CARVINGS ON "INDIAN ROCK," JACKSON COUNTY, NORTH CAROLINA.

while the youngsters absorbed their lesson. Not many years ago an aged squaw, accompanied by two Indians from the Western reservation of the Cherokees, visited the rock and spent several days in examining the tracings. One of the residents secured an explanation of the carvings from her, but was not sufficiently interested to make a record of what he was told, and so forgot it. It is said that the carvings are a map of the country, with explanatory text. We are indebted to Dr. Ramsey, of Asheville, North Carolina, for the photograph from which the engraving shown herewith was made.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

LONDON and Manchester, England, have Linotype schools.

THERE are about thirty Linotypes in use in different offices in the Transvaal and Natal, South Africa.

THE two leading Hebrew newspapers of New York city have each two Linotypes, using the regular Jewish characters.

THE McPherson (Kan.) *Republican* recently purchased a Simplex machine, and the *Age of Reason,* of Girard, Kansas, is now using a Linotype.

THE Mergenthaler Linotype Company has declared a regular quarterly dividend of two and one-half per cent and an extra dividend of two and one-half per cent.

TACOMA, Washington, has adopted the following machine scale: Operators, $4.50 per night (eight hours); day-work, $4. Machine tenders: Night-work, $27; day-work, $25.

THE Canadian Composing Company, Montreal, Canada, manufactures the Monoline composing-machine, not the Monotype, as stated in our last number in this department.

HUGH GLEN, a Linotype operator on the Portland *Oregonian,* on August 17 last, according to a statement made by the publisher, set 83,850 ems, or 2,830 lines, in eight hours under ordinary circumstances.

IN the colonies of Great Britain, the Linotype scale is practically one-fourth the hand rate. The British associations, however, insist upon a minimum rate of 2½d per thousand ens and seven hours' composition.

"ART workers" in France are exempted from two years' compulsory military service, and a French jury, in dealing with the various claims presented for such exemption, decided compositors and machine-minders came under that head.

AT the semi-annual meeting of Dundee (Scotland) Typographical Society the members spent some time discussing the question of the employment of girls for typesetting and machine work. Strong disapproval of the practice was expressed and a resolution was agreed to that the Executive Committee take steps to "safeguard the interests" of the compositors and machine men.

"WE are experiencing the same trouble with Monotype machine tenders that Linotype users had to contend with for a long time," said Mr. W. L. Lightbown, expert mechanic, who is installing Monotype plants in various parts of the country. "There are certain machinists who are trying to make a close corporation of their knowledge of the mechanism of the Monotype and will not give out the least information to the operator, but the number of Lanston operator-machinists is increasing

just the same. Give the operator a chance and in a short time he can take care of his machine as well as the average machinist."

A London Linotype operator was awarded £75 as damages by a jury for personal injuries received while working at his machine. In attempting to prevent an overhead shafting from falling, his sleeve caught and he was drawn into the machinery and badly injured. The defendant's case was that the plaintiff had no business to endeavor to put the machinery right. The jury, however, found for the plaintiff for the amount claimed.

Donald Murray, an Australian, has assigned to the Postal Telegraph Company his invention for sending telegraph messages at the rate of over one hundred words a minute and receiving the message so sent on an automatically worked typewriter. It is also proposed to adapt the invention to operating the keyboard of a typesetting machine, but those who propose this innovation do not realize the obstacles in the way of such an application.

Keyboard Instruction.—Louis C. Quin, Washington, D. C., writes as follows: "I have been told that The Inland Printer Company publishes a pamphlet on the proper fingering of the Linotype keyboard. Can you inform me more fully on the subject? Also as to whether separate keyboards can be obtained." *Answer.*—The pamphlet you refer to is noticed at the head of this department. Dummy keyboards are manufactured by a Denver firm.

Big Six (New York Typographical Union) has adopted a scale for the Lanston Monotype which waives jurisdiction of the casting-machine attendants, but debars them from performing the duties of machinist and confines them to necessary cleaning, care of metal, rejustification of irregularly cast lines of type, etc. They will not be permitted to operate the keyboard, set, lead or distribute type, correct proofs or perform any other work of a journeyman printer.

A specimen book of Typograph matrix faces from the German Typograph Company shows forty-five different styles of faces used with their machine, in moderns, old styles, Gothics, Ionics, etc., and adaptations of their keyboard for composition in German, Danish, Norwegian, Swedish, Dutch, French, English, Spanish, Hungarian, Bohemian, Russian and Slavonian. The Typograph manufactured by the German company is a combined setting and casting machine using female matrices.

A regular reader of this department has this to say concerning it: "I wish to thank you in advance for the series of articles you promise on the machinist end of the Lino. The departments of The Inland Printer are all of the best, but this one, to my mind, is perhaps the most needed for the advancement of the craft. It is very nice to be beautiful, and better still to be useful, but a combination of both beauty and usefulness is found in every issue of The Inland Printer. 'More power till ye!'"

In a series of experiments made in London to determine comparatively the length of time necessary to make corrections in hand-set type and Linotype matter, it was found that corrections could be made from thirty to sixty per cent faster by machine than by hand. A take of exceptionally bad copy, containing 9,200 ens, with outs, etc., written in the margins, was set on the machine in one hour and five minutes and corrected in twenty-seven minutes. By hand the composition took five and one-half hours and the corrections one and one-half hours.

The Wellington (New Zealand) Conciliation Board, to which was referred the dispute as to wages, etc., on Linotype machines between the Wellington Typographical Union and the proprietors of the local newspapers, has finished its labors and made its award, which has been accepted by the union but declined by the proprietors, and the matter has, therefore, been referred to the Arbitration Court. The award, in the main, was in favor of the contention of the union, except as to hours and rate of pay, which was a mean of the propositions of both parties, and recommended a seven-hour day at 1s 10d per hour or 3½d per thousand ens for minion and smaller type, 3¾d for brevier, and ½d extra for larger type; night-work, 2s per hour or piece-work at ¼d advance of day rate. Both sides quoted freely from The Inland Printer in the hearing before the Board.

The Rogers Typograph.—J. E. Harris, manager the *Advocate,* Green Bay, Wisconsin, wants to know why the Rogers Typograph can not be purchased in this country, and, if bought in Canada and brought here, if the Typograph could be used without paying royalties. *Answer.*—The Mergenthaler Linotype Company owns the United States patents on the Rogers machine and has discontinued its manufacture, because of the greater speed, wider range of work and longer life of the Linotype. The Typograph, if brought into this country, would infringe United States patents, and its use would be prevented by process of law.



Photo by Geo. A. Furneaux, Chicago.

OLD SANDY.

Pusher on the Kankakee.

Mr. Allison Stone, in charge of the Linotype plant of the *Daily News,* Chicago, has added to his list of ingenious contrivances to facilitate work in the *News* and *Record* composing-room, the application of a specially designed individual motor to each of the twenty-eight machines under his care. These motors were designed and constructed entirely by the *News* staff of machinists and electricians, Mr. C. B. Davey having charge of the electrical work. They are one-quarter-horse multipolar motors and are suspended from the two lower tap-screws of distributor bracket, the connection to machine driving pulley being made by a short two-inch belt.

The following query has been received from Charles Lenz, with the Belleville (Ill.) *Post* and *Zeitung:* "On a Mergenthaler machine used in our office, we had a 'squirt' about two weeks ago, which covered part of the mold disk and also filled

up the screw-holes of the screws holding the mold in the disk. All the metal came off all right except that in the screw-holes, and it will undoubtedly cause trouble when mold has to be changed. Kindly state in THE INLAND PRINTER how it may be gotten out without damaging the screws or mold." *Answer.*—This question shows that the inquirer is a careful young man, and not one of those who seize a hammer and cold-chisel and proceed to "fix" the machine every time something goes wrong. Your apprehension, however, in this case is unfounded. With a piece of brass rule clean metal out of screw-head slots and you will have no trouble in removing screws with a screw-driver. The metal surrounding screw heads will then be easily removed.

A LETTER from W. M. Campbell, Eureka, California, gives some interesting details of his experience in the handling of one Mergenthaler machine. The average output during the year the machine has been in use has been from forty to fifty-five thousand ems minion daily on newspaper composition. Only $2.35 has been expended during this time for matrices and supplies. There has never been a delay of fifteen minutes at one time from any cause. Considerable book-work in small pica, brevier and minion has also been done in widths ranging from seven to twenty-eight ems. Mr. Campbell has had no factory experience and no assistance from the outside at any time. He is merely another one of those printer-machinist-operators who are daily demonstrating their ability to cope with the intricacies of the Lino. As the manufacturing company claims there are over five hundred single-machine plants in the United States, it would seem the operator-machinist is a factor to be considered in machine calculations of the future.

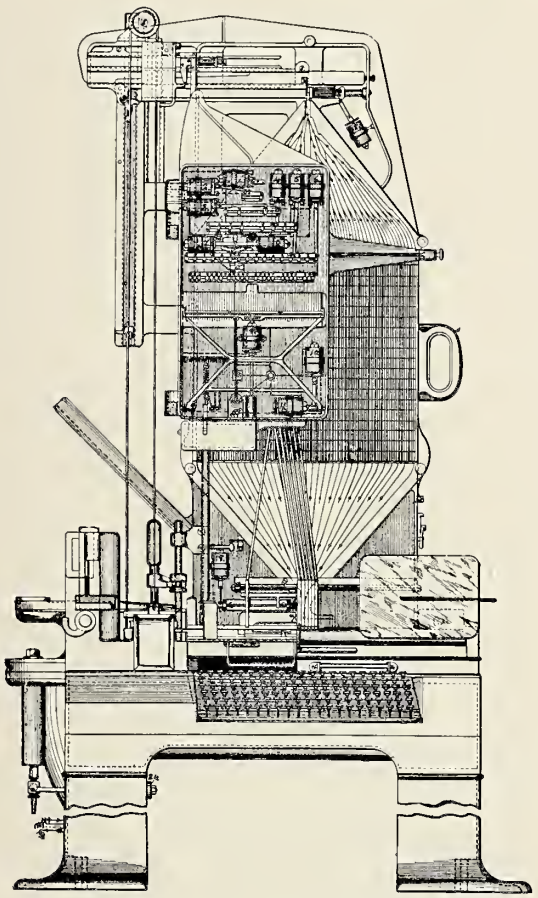
THE London Society of Compositors has warned its members against entering speed contests on typesetting machines. The reason for this action was that attempts had been made to base the rate of wages on the results of these contests, which were held under more favorable conditions than ordinarily prevail in newspaper offices. The Linotype Company admits that the best machine men are members of the Society. These competitions are being held in various cities of Great Britain. The terms are as follows: No entrance fee; two hours' continuous work after a half-hour's practice; competitors must look after their machines as in ordinary way of working; the type, nonpareil, sixteen picas wide, only lines in which no errors occur being counted. The prizes are: First prize, championship gold medal and £5; second prize, silver medal and £3; third prize, bronze medal and £2. All competitors averaging not less than 12,000 ens correct matter an hour will receive a certificate of merit. The Linotype Company is promoting these competitions.

POOR ALIGNMENT.—Frank L. Miller, operator-machinist in the office of the *Daily Star* and *Weekly Gazette,* Meadville, Pennsylvania, writes the following letter: "Being in a little trouble, I thought it best to come to headquarters about it. The Gothic letter on our two-letter matrices began to look 'squabbled' some time ago, and has steadily grown worse. The letters are badly out of alignment, a few always higher than the others. The matrices are more or less bruised on the lower ears on the casting side. The publication of a remedy will greatly relieve me." *Answer.*—The cause of the bad alignment is the difficulty you have noticed—the ears of the matrices being sheared away on the upper side of lower ears. Throw out all such matrices. To prevent the recurrence of this trouble, adjust the first elevator by the set-screw in the elevator head so that the elevator descends, when conveying a line to the mold, low enough to prevent the mold, as it comes forward to lock up, impinging on the ears of the matrices and shearing them. The ears should fit into the groove in the mold loosely until the elevator rises slightly—one thirty-second of an inch—to align the matrices. If the mold disk locks up too closely against matrix line before alignment takes place, the elevator can not rise to properly fulfil its function. The mold should advance to within .010 of an inch of vise jaws—adjusted by eccentric pin in mold-slide cam roller. Adjust the second screw in elevator head so a tight line will stop the machine, and then never force a tight line through; raise the elevator and remove a matrix if line is too long.

WHISKERS; THEIR CAUSE AND PREVENTION.—F. C. D., St. Louis, Missouri, submits the following: "The presence of whiskers, or burrs, in Linotype print is one of the greatest and most unnecessary evils the proprietor of the Linotype plant has to contend with. The whisker is produced mainly by the adhesion of metal to the spaceband at the casting point. Take a spaceband with an accumulation of metal on it, place it in its proper position beside a matrix and squeeze them together in a vise, and you will have made an indentation in the matrix. Place this matrix in a line in a machine and the result will be, when a line is cast, you will find a fin projecting beyond the face of the letter, which, of course, will show in the print. What you have done with the matrix and spaceband by squeezing them together in the vise is exactly that which the machine does in the regular course of operation. Each line is locked up and squeezed tightly, and if there is any metal on the spaceband it is sure to crush in the wall of the matrix. The principal causes of metal adhering to spacebands are: Spacebands and matrices not receiving proper attention; hot metal; insufficient number of spacebands; casting short lines; improperly repaired spacebands. The following is a good method of treating spacebands and matrices: Take a smooth board about 12 by 12 inches, cover it with a piece of felt, procure pure and very finely ground graphite, distribute graphite on the felt, then shake off the loose graphite and rub the matrices on their sides on the felt until they obtain a gloss, the object being to fill the pores of the brass with graphite without leaving any loose graphite on them. Graphite is the best known lubricant; it assists the spacebands in justifying, and even the best solder will not stick to metal coated with graphite. Repeat this operation with the matrices about once every two months. The practice of washing matrices in gasoline is a useless and injurious proceeding. It makes the matrix clean, but it also opens the pores of the brass and puts it in the best of condition for adhesion of metal. A simple and effective way of treating the spacebands is to hold them in the left hand, spreading them out so that the place where the cast occurs is exposed; moisten the thumb of the right hand with oil and rub thoroughly the casting point; then dip the thumb into graphite and rub same as with oil. The spacebands should be treated in this manner at least once for each eight hours' use. Hot metal is a great propagator of whiskers. Use your metal as cold as possible. By keeping the mouthpiece hot it is possible to use comparatively cool metal. The gas supply should always be under the control of the mercury gas governor. If an insufficient number of spacebands are used they become hot and take on metal very readily. The short-line lever or so-called pump-stop should always be in working order and set to shut off all short lines. In repairing spacebands care should be taken that the work is properly done. In many cases improperly repaired spacebands have been the cause of the destruction of entire sets of matrices. If your print shows whiskers, examine the matrices closely and remove all those having indentations. When a set begins to show a few whiskers it is only a question of a short time when they will develop a full beard. They should be removed and replaced by new ones. I have no faith in the proposition of filling out the indentations with soap or any of the preparations sold for this purpose."

THE BELLOWS ELECTRIC COMPOSITOR.—A description of this interesting typesetting machine, electrically operated, is presented to our readers this month. The Electric Compositor is still in embryo, but an experimental machine built in Cleveland, Ohio, has demonstrated the practicability of the invention. The view we present herewith gives an idea of the lines on which Mr. Bellows is working. Experiments were begun in

1891, the first set of patents being taken out in 1897. The movements for assembling, distributing and spacing are done magnetically. When the operator on the Bellows machine depresses a key in the fingerboard, the lowest matrix in the corresponding channel of the magazine is released, and drops to the point of assembly. When it strikes this point the impact operates a magnet, which pushes it to the left a distance exactly equal to its own thickness. This action is repeated for each letter of a word. When all the matrices for a word have been thus assembled, a space key is touched, and a space tube (empty) drops into place at the end of the word. This is repeated until all the words for the line have been assembled directly in front of the operator. The space tubes are connected at their upper ends with a magazine of space pieces of various thicknesses. During the process of assembling, an automatic measuring device takes account of the thickness of each letter and reports it to the space magazine, so that when the whole line is ready the space magazine is ready to deliver



to the line, through the space tubes, a number of spaces equal to the number of words in the line less one (no space being required after the last word), and of a combined thickness necessary to fill out the line to exactly the required length. The operator then touches a "line key," so called because it releases from the space magazine the spaces needed to fill out the line. The spaces so released from the space magazine are then dropped through the tubes, and the tubes are withdrawn. When the tubes are withdrawn, leaving the spaces in place between the words, the line is automatically clamped together at the ends and shot along to one side of a flask mold, having a cavity corresponding to the length of the line, with a width equal to the height of standard type, and a cross-section equal to the body of type intended to be composed. On the side of this mold opposite the line of matrices is a pot of molten metal and a force pump. Instantly the line of matrices is presented to the mold, the force pump acts, injecting just enough metal to form the body of the slug or type line. The line of matrices is then withdrawn and sent in an elevator to the top of the machine, to be distributed back to their various channels — each matrix going then to the top of its channel. The slug is ejected from the mold, trimmed, and delivered to a "galley." This process is repeated for each line. Excepting the primary movement by which the matrices are released from the bottoms of the channels, all these movements and acts are electrical. Each magnet as it acts energizes the next, and the succession of actions is so very rapid that there is practically no limit to the capacity of the machine. It will work as fast as any operator can play his keyboard. The current required to run the machine is about that required by an ordinary incandescent electric lamp. The motor used for casting, ejecting, and trimming the slug, and for elevating the released line of matrices to the distributor, has one-eighth of one horse-power. While all the parts of the machine are under cover, any part of it can be reached in a few seconds of time. Change from one body (or size) of type to another is made by withdrawing one magazine and sliding in another, in about one minute's time. Distribution of a line of matrices after a type slug has been cast from it is effected by means of a row of magnets controlling a series of switch gates in the upper part of the machine over the magazine. The matrices have small round holes drilled at intervals midway of the length of each, no two letters being perforated alike. Wires connecting with the magnets controlling the switch gates are presented to the matrices as they arrive at the throat through which they must pass down. Where the points of these wires touch the metal of the matrix, the corresponding magnets move and switch the gates past which that matrix must run. Where the wires come opposite perforations in the matrix, their corresponding magnets do not move. Thus each matrix is made to telegraph its own channel open, and thereupon it goes to its place in a fraction of time so small as to be almost incalculable. This method of distribution is one of the most valuable features of the invention, because it keeps the magazine full in precisely the rate of the operator's speed, no matter what that speed may be, and because it can not make an error by getting a matrix into any other than its own channel. The Bellows machine has 126 characters, so that each machine carries caps, small caps, lower-case, figures, points and all the signs. The machine complete weighs six hundred pounds. The United States market will not be open to the Electric Compositor until about the middle of 1901 on account of the patent owned by the Mergenthaler Linotype Company on a combination of assembling, casting and distributing in a single machine, issued in May, 1884.

PATENTS.

Another improvement to the Linotype machine has just been patented as No. 658,740. It was designed by Mr. Mergenthaler three years ago and provides for the handling of an increased number of matrices without increasing the number of finger keys. Two different characters may be carried in the same channel of the magazine, from which they are delivered alternately by the operation of the keys.

The Linotype Company owns another patent, No. 657,429, by J. H. Lynch, which covers a device for overcoming the danger of transpositions. The characters on the right of the keyboard are brought to the assembling point in exactly the same space of time as the characters on the left, which are nearer.

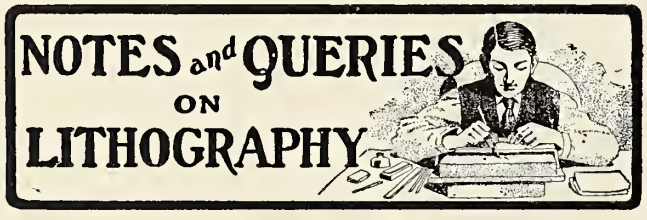
F. B. Converse, of Kentucky, in patent No. 657,282, shows a mechanism for ejecting type or matrices from the channels of a composing-machine.

Mr. Converse has also patented a distributor, No. 657,309, which contains one very novel feature. The lines of type are taken from the galley into a series of carriers, which pass across the ends of the channels into which the type is to be distributed. A type may be withdrawn at any point in the line, thus securing much more rapid operation than is possible in the

ordinary machine, which only permits of the removal of the characters on the end of the line.

The Typobar patents are out, being five in number, from No. 657,039 to No. 657,043, inclusive. No. 657,039 shows the extensible space used in justifying the line. The spread is obtained by the turning of small pieces of flat steel. No. 657,041 describes the whole machine in detail. The matrices are stored in the long magazine at the top and descend the curved guides to a central point at the left of the keyboard. The system of distribution is shown in No. 657,042, in a rear view of the machine. No. 657,043 shows the method of handling the line slugs, and also the construction of one of them. The base is of steel and the type face of an alloy of lead and antimony, the latter being clamped on by pressure.

Thaddeus Cahill, the man who has devised a sort of piano keyboard for typesetting and typewriting machines, has taken out another patent, No. 657,478, in which he shows a machine having only thirteen keys, which can be made to produce all of the ninety ordinary characters.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

Wages Paid by the United States Government to Provers, Transferrers and Printers.—A subscriber asks: "Has the United States Government a lithographic plant, and if so, what are the wages paid to pressmen?" *Answer.*—The wages of transferrers who can work from steel and copper plate are $25 to $35, provers $25 to $35, pressmen $22 to $25.

Manufacturers of Litho-printing Colors in America.—Years ago the lithographic printer was obliged to have every ounce of color imported from Europe. Then he was put to the arduous task of grinding many of the inks for his daily use. A pound of carmine at $40 consumed over a day of hard labor to prepare for the roller. This is all changed in our day. We can now buy a brilliant, serviceable red for a few dollars.

Polished and Split Diamonds for Litho Engravers.—P. S., New York, writes: "Could you give me the address of a party who does diamond splitting and repolishing for ruling machines? I have three script diamonds and one machine diamond which need fixing up." *Answer.*—The Mendes Diamond-cutting Factories, 51 Maiden Lane, New York, are in a position to do this work. They also set split diamonds. The engraver better try the splits first in a holder to ascertain the proper cut.

The Wharf-litho Process.—C. S., Cincinnati, Ohio, writes: "I have heard very much of late regarding Wharf-litho process, enabling any type printer to print from flat surfaces in the type press. Does this mean that a plate drawn and transferred by the litho process can be printed from on an ordinary type press, without changing rollers, or adding damping apparatus?" *Answer.*—The Wharf-litho process, of which I have the proofs as they are struck off from a type press in London (so far I have received a proof with two printings and a subsequent proof with six printings of the same job, with promises from the operators that proofs will be mailed as the work progresses), is a method of preparing a plate chemically, dispensing thereby with the necessity of damping the plate; consequently a plate lithographically produced can be printed from in a type press. I have written for further information and trust to be able to furnish Inland Printer readers with more detailed description on the subject in due course of time.

True Progress in the Graphic Arts.—The fear has often been expressed in lithographic, crayon and stipple artists that the modern processes would destroy the individuality of the artist or draftsman. Evidences appear stronger every day that this fear is groundless. The mere imitator has had to give up the struggle for supremacy, the cry now of employers from many parts of the country is: "We want a man who can draw figures," or, "A man who has ideas," or, "Our work must have style," etc. The progressive man is in demand today more than ever. As the standard of artistic excellence has advanced, so has the popular taste kept pace with it.

The Three-color Process versus Lithography.—H. W., New York city, asks: "I am a lithographic stipple artist; have a chance to learn the three-color process for type printing; is there a future in that branch, warranting my giving up a position in my trade? I will get $12 per week to start." Answer.—According to your samples submitted you are a very good lithographer and ought to find no trouble in securing a fair price for your labor, say not less than $20. On the other hand there is a demand for three-color work, especially for the type press, because the litho three-color process does not render the colors as brilliantly as the former. It seems to me that much work which was heretofore too expensive for straight lithography will be done from raised plates and lithography must confine itself to commercial work in the large sheets exclusively or to high art. I think, therefore, that there is plenty of room and fair compensation ahead for the efficient, technical colorist. The knowledge which a lithographer has acquired in his branch of working colors over and into each other is the most valuable asset he can bring to the successful operation of three-color work.

Litho versus Copperplate Engravers.—W. M. S. Co.: Regarding your desire to secure a good litho engraver and designer who is also first-class in engraving and lettering on

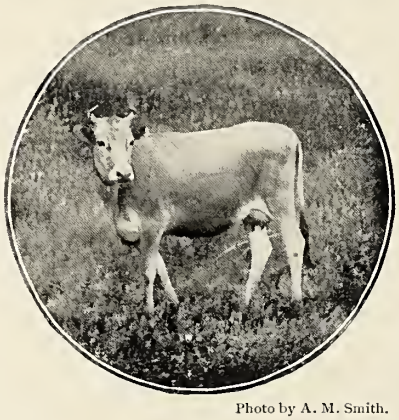


Photo by A. M. Smith.

"COME, BOSS!"

copper, I would say that such a man will be very difficult to get. In the first place a lithographer could not engrave on metal because of the light method in which his hand is trained. A copperplate designer and engraver can, however, learn litho engraving easily because he is technically superior to the former in the coöperation of the eye and hand, and from the substance he works upon being more difficult to cut. Still the tendency of our time is toward specialism; instead of finding men who study various branches at the same time, the requirements are such that you see men following only a part of a profession and devoting their entire attention to

that, getting naturally very perfect in their calling. So we have the engraver of script, lettering, of ornamented work, of standing lettering, of buildings, of portraits, of maps, of fashions, of machinery, even the spool label engraver, the drug label engraver, and the poster letterer are distinct callings which were formerly filled by one person.

TABULATED LISTS OF RESPONSIBLE HOUSES IN THE LITHO AND PHOTOENGRAVING TRADE.—E. K., Cincinnati, Ohio, writes: "For the purpose of sending out circulars to the lithographic and photoengraving trade of the United States and Canada, I would like to get the addresses of these houses, etc. I use THE INLAND PRINTER for general advertising, but these circulars I want to send direct." *Answer.*—I enclose a list of business houses, tabulated by a concern that has given its exclusive attention to this line of business for many years, and they can furnish most anything required in the line of addresses, rating of firms, etc. Would say that the photoengraving firms tabulated do photolithography in many instances, especially those of New York city.

SHADING WITH INDIA INK WASHES.—A correspondent writes: "Not being busy at my trade as a lithographer, I undertook to work on process fashion plates, which have to be drawn on paper and then photographed and developed on stone. The india ink washes trouble me. I can not get them clean, nor can I manage to grade or shade tints off evenly. Is this in your line to give me a hint?" *Answer.*—The best way, perhaps, to shade off large graded tints is by gradually adding water to your brush as you work along, or vice versa, gradually add color to your brush as you get to a deeper shade. The brush must be taken full and should be as large as possible. Soft edges can be taken off, while the color is still wet, by a clean brush containing clear water; very soft graduations in faces are worked in by a fine stump and lead-pencil dust. Good sketching bristol should be taken and a superior grade of india ink. Large, even spaces are best done by wetting the card first (generally the soft, diffusing parts are worked wet), then the details are worked as at first stated, and finally the high lights and deepest shadows are put in respectively by white and black touches.

BRITISH AND AMERICAN MARKETS.

It is very difficult for manufacturers in this country [England] to realize the enormous extent of the demand in America for printing type, machinery, and materials. Such a market as American manufacturers enjoy for the sale of their goods fully accounts for the constant succession of novelties they produce, for they can always confidently count upon receiving sufficiently extensive orders to insure a profit, and a very handsome profit when the novelty "catches on." In this country, including Greater Britain, the demand is insignificant compared with that which the American founders enjoy, and our supply is necessarily smaller, even when it can be made to yield any remuneration at all. Foreign manufacturers also reap the advantage of our free-trade policy, by which their goods are admitted free to this country, while our goods are carefully shut out from foreign markets by a prohibitive duty. We do not quarrel with this policy, which consults the advantage of the many rather than that of the few, but we would point out that in such circumstances it is manifestly unreasonable to expect an equal flow of novelties from the British founders, who have not an equal stimulus or inducement.

To give some idea of the enormous demands which are made upon American manufacturers, we think the following extract from a letter recently received from Messrs. Chandler & Price, in reply to our urgent appeal for speedy shipment of sixty platen machines, may astonish some of our readers:

"Relative to your order for machines, we will make a special effort to send you the consignment at as early a date as possible; but the trouble with us now is that in February last we accepted an order from the American Type Founders Company for thirty carloads of our machinery, to be delivered to them during the months of September and October, at which time we intended to ship that order in one trainload, and photograph the train again, as we did the fourteen-carload order; agreeing likewise to supply them with such goods as they required in the meantime. Because of the unprecedented demand for our goods we are unable to procure machines fast enough to be able to supply that thirty-carload train in one shipment, and therefore have had to obtain the American Type Founders Company's consent to ship a carload at a time, as their branches require, and it will take us all of this month and a part of next to complete that order. Furthermore, in last May we accepted an order from another firm for between



HENRY'S ENTRY INTO ENGLAND.
Drawn by D. H. Souter.

five and six hundred platen machines, to be delivered to them as fast as we could furnish after November 1, reserving to ourselves the privilege of supplying our regular trade in the meantime — which reservation protects you, as well as other customers of ours, enabling us to supply your orders. We have, likewise, an arrangement with the American Type Founders Company, so that, if we supply them with their immediate requirements, we shall have an extension of time for the delivery of the thirty carloads sold last February, which will enable us to 'sandwich in' your order before the final delivery of the thirty carloads.

"Please pardon us for stating what may seem boastful upon our part, that the products of our manufacture have now attained such an enviable reputation that the demand seems to increase day by day."

The demand in America for printing materials of every description is on precisely the same scale.—*The Caslon Circular.*

PREFERS INTELLECTUAL FOOD.

Please send me THE INLAND PRINTER for one year. Enclosed please find check to pay for same. Would rather go without my breakfast than miss any number of your valuable journal.—*Joseph A. Montefiore, Belfast Printing Company, Belfast, Maine.*



By courtesy "Army and Navy Illustrated."

Photo by T. Thomson.

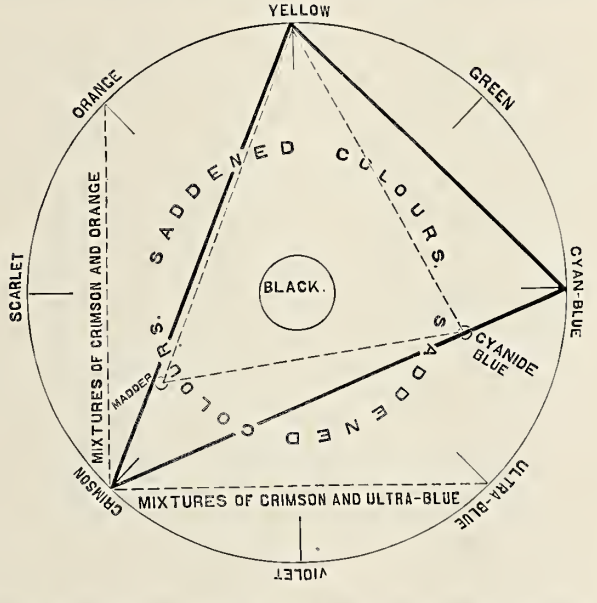
THE PRINTING-PRESS IN THE FIELD.

Orders and other documents which were formerly written by those in charge of armies in the field are now run off on a printing-press. The above illustration is made from a photograph of a "print shop" accompanying the First Royal Irish Rifles in the British campaign against the Boers in South Africa. The effect of a shell in an office of this kind can more readily be imagined than described, but as the office is usually kept in the rear of the army this risk is reduced to a minimum. It is needless to say that this feature of the army equipment is an important one.

FOUNDATION OF ARTISTIC COLOR COMPOSITION — HARMONY AND CONTRAST OF COLOR.

NO. II. — BY C. G. ZANDER.

As mentioned before, all the mixed tones and shades of colors which can be obtained by mixing the three primary pigment colors (crimson red, primrose yellow and cyan blue) lie within the triangle formed by the three straight lines which connect these three colors. We are unable to produce any of the pure colors lying outside the triangle by mixtures of these three primaries. The pure and brilliant tones of spectrum red, orange, emerald green, ultramarine blue and spectrum violet lie outside the possibilities of mixtures of the three primary colors and can only be obtained by using pigments which naturally reflect these tints, such as vermilion, emerald green, ultramarine or aniline pigments of suitable hues. These limitations in pigment-mixing mark at the same time the limitations of the three-color process of printing. Bearing this in mind, it will be readily understood that the farther apart the three primary colors lie in our color circle and the nearer to the circumference of the system formed by the pure spectrum colors, the larger will be the triangle and the greater the variety of possible color mixtures. Therefore, the purer the three colors used in three-color printing, i. e., the nearer they approach the three primary colors, the greater will be the variety and brilliancy of the possible color combinations. The permanent pigments, such as madder lakes and cyanide blues — mostly used for three-color printing — are situated rather far inside the circle formed by the pure colors; they are therefore of impure tone, and it is obviously impossible to reproduce very bright colors, such as emerald green or bright violet hues with them. Fortunately, such bright colors occur but rarely in pictures or in nature. If we use bright aniline pigments which correspond to the tones of the pure spectrum colors, our facilities for reproducing pure and mixed tones increase, but there we have to consider the fugitive nature of the aniline pigments which precludes their use for commercial three-color printing, which is expected to be at least fairly permanent when exposed to light. Much depends on the skill of the block-maker to enable us to use permanent pigments of more or less impure tones and yet to be able to satisfactorily reproduce all the various color combinations of an ordinary picture or still-life subject.



The above diagram shows the range of various pigment mixtures, such as crimson lake (Rhodamine) and ultramarine or crimson lake and orange lake. The triangle formed of the stout lines encloses all the variety of hues obtainable by mixtures of the primrose yellow, crimson lake and cyan blue, which should be used in three-color work, but which, owing to their fugitive nature (the yellow excepted), are in commercial work generally replaced by more permanent colors, such as cyanide blues and madders.

The inside triangle formed by the dotted lines represents the range of color combinations obtainable by mixtures of such permanent pigments.

With these preliminary remarks about color-mixing and the arranging of colors in a system, we can now more easily deal with and understand the subject of the harmony and contrast of colors. For the better study of the subject and for experiments the following simple plan is recommended; it can be easily carried out by anybody, as it does not necessitate the use of any elaborate apparatus or entail any expense worth mentioning:

Strips of colored paper about three inches long and about half an inch wide should be used in these experiments. Most color printers who have access to a fair range of colored inks will have no difficulty in preparing these slips. Failing these, a few small cakes of moist water-colors of the requisite shades may be employed in preparing these strips and the process will at the same time afford a little practice in color-mixing. The strips of paper should represent the twenty-four colors mentioned in our first diagram, namely, eight pure tones (crimson red, spectrum red, orange, yellow, green, cyan blue, ultramarine and violet), eight tints, and eight subdued shades made of the pure colors. To these twenty-four strips must be added a few strips of white, black and various grays. It is useful to extend the range of the subdued colors by adding a greater variety of browns and grays which Nature uses very bountifully in her colorings. These latter additions should, however, only be made after the student has fairly mastered the experiments in harmony and contrast of color with his simpler set of twenty-four colors and black, white and grays, otherwise he might get confused. The beginner will often find it rather difficult to assign certain browns and other subdued colors their proper position in the color system introduced above.

In place of these strips of colored paper, skeins of Berlin wool can be advantageously used. This wool can be bought in almost any conceivable hue and gradation of color at a good draper's and the colors will probably be purer than those of colored strips of paper which the student would make up himself. The use of colored wools will, of course, entail a little expense.

HARMONY AND CONTRAST OF COLOR.

Harmony of color in the strictest sense exists only between various degrees of luminosity of the same color, i. e., the pure color either diluted with white or subdued with neutral gray, such as spectrum red, salmon pink and maroon; orange, terra-cotta and biscuit color; ultramarine, navy blue and azure blue. Referring to our color system (diagram No. 3) we find that the colors that strictly harmonize lie along the various radii of the color system. In many text-books it is stated that colors of small interval and of the same luminosity harmonize, i. e., colors that lie within a few degrees of our color circle. The writer can not agree with this, and his experiments have taught him that unless the colors are graduated or blended like the colors of the spectrum-band, the small interval does not produce an harmonious or pleasing effect on the eye, but gives offense. If, however, a difference in luminosity between two colors of small interval is introduced, the effect becomes more or less pleasing. If black, white or gray separates two colors of small interval, the combination will look much better than when placing the two colors of small interval next to each other.

On reference to our color system we notice that, owing to its central position, black should theoretically harmonize with any tone, shade or tint, but it will be found in practice that black does not form very pleasing combinations with any of the subdued shades nor with the cold colors, such as ultramarine, violet or crimson red. The juxtaposition of black or gray has

the effect of making the color appear more luminous, while white lessens the apparent brilliancy of the color against which it is placed.

If gray is introduced in any combination of colors it should incline to the hue of the most predominant of these colors. For instance, in a combination of spectrum red and salmon pink, it would be a mistake to introduce a bluish (or cold) gray, while a reddish (or warm) gray will harmonize agreeably. Neutral gray will, like black, harmonize with any color, although with cold colors it will not produce such pleasing combinations as with warm ones.

Contrast colors are hues which lie far apart in our color circle, i. e., more than ninety degrees. The further apart they are the stronger will be the contrast, until we reach the greatest distance, i. e., one hundred and eighty degrees, or two poles of a diameter of our color circle, when they will become complementary colors. Two complementary pigment colors, when mixed, produce neutral gray to black according to their density. Contrast colors have the effect of increasing each other's apparent luminosity, but their juxtaposition acts more or less hurtfully on the eye.

Contrast colors are, for instance, spectrum red and green; spectrum red and cyan or ultra blue; primrose and cyan or ultra blue; primrose and crimson or spectrum red; cyan blue and crimson red; cyan blue and orange. The following are pairs of complementary colors: Spectrum red and cyan blue; orange and ultra blue; primrose and violet; emerald green and crimson red. Primrose and violet form the strongest contrast, being respectively the most and the least luminous colors.

The theory of the harmony and contrast of colors should carefully be studied from the color system (d'agram No. 3) before making any study or experiments with color combinations.

In studying the following color combinations the reader will now and then probably disagree with my statement that any particular combination of colors is pleasing or otherwise. This will particularly be the case when he deals with the combination of three or four colors. The effect of any individual color combination will be materially altered in its character by a change in the relative position of the colors or by a change in the relative quantities of the colors and a greater or less change in the hue or luminosity of one or other of the colors forming the combination. It must be borne in mind also that as in the matter of food we have our individual tastes, our likes and dislikes, so it is in the matter of color combinations. A color combination that strikes one person as pretty will be viewed with aversion by another.

It is recommended, therefore, that the various effects of changing the positions of the colors forming a given combination be studied, and at the same time the relative quantities of the colors should, if possible, be changed. The character of the combination will be materially influenced by the predominance of one of the colors. For instance, a small quantity of green or blue will look bad on a large quantity of black, but a large quantity of green or blue will look very pleasing when combined with a small quantity of black.

As mentioned above, a change in either the hue or the luminosity of one or other of the colors forming a combination will be found an improvement in the effect. If we have, for instance, a certain hue of red in a combination of colors, this red might be altered to either a more orange or a more crimson hue and at the same time it could be reduced to more or less of a pink tint or its luminosity might be subdued to a maroon or claret.

This alteration in hue or luminosity need not necessarily be very great in order to improve the effect of the combination.

The student should carefully study the color combinations in nature, particularly of landscapes in summer, of sunsets and sunrises, the combinations of colors in flowers, butterflies and other objects in nature. Probably some readers will at once say that, according to our theory, born out of practical experiments, it is found that green and blue form an unpleasant combination, while in nature we find green trees in pleasing juxtaposition to the blue sky. I mention this instance particularly as I have frequently heard this objection. It should be remembered that trees are not of a spectrum green hue unless they are taken from a toy-box, while the sky is only of a blue tint, a kind of ultramarine or azure blue tint. If the trees were of an emerald green hue and the sky cyan blue, we should probably find the juxtaposition of the two colors very offensive to the eye.

We are so used from our childhood to the combinations we see around us in nature that the eye is pleasantly affected by them and therefore we can with very few exceptions take nature as a guide and study her color combinations with profit. Our color perception has through ages and ages adapted itself to the color combinations which we meet in nature and it will be pleasantly affected by color combinations in art in which nature has been taken as a guide.

COMBINATIONS OF TWO COLORS.

CRIMSON RED.

Harmonizes well with	Rose pink.	Pleasing combination with	Straw color.
" "	Biscuit.		
" "	Cream.	Pleasing combination with	Myrtle.
" "	Heliotrope.		
" "	Maroon.	Harsh contrast with	Spectrum green.
Excellent combination with	Cyan blue.	Bad combination with	Orange.
		" "	Violet.
Excellent combination with	Azure blue.	" "	Spectrum red.

SPECTRUM RED.

Harmonizes well with	Salmon pink.	Pleasing combination with	Lavender.
" "	Buff.		
" "	Straw.	Strong contrast with	Cyan blue.
" "	Maroon.	" "	Spectrum green.
" "	Terra-cotta.	Bad combination with	Violet.
Excellent combination with	Ultram'ne blue.	" "	Orange.
		" "	Claret.
Pleasing combination with	Green tint.	" "	Slate.

ORANGE.

Harmonizes well with	Biscuit.	Good combination with	Azure blue.
" "	Cream.		
" "	Terra-cotta.	Good combination with	Ultram'ne blue.
Strong contrast with	Violet.		
Harsh combination with	Cyan blue.	Strong combination with	Black.

YELLOW.

Harmonizes well with	Dark olive.	Pleasing combination with	Lavender.
" "	Terra-cotta.		
" "	Straw color.	Fairly good combination with	Claret.
Strong contrast with	Violet browns.		
Pleasing combination with	Various browns	Fairly good combination with	Spectrum red.
Pleasing combination with	Myrtle green.	Poor combination with	Crimson.
Pleasing combination with	Maroon.	Poor combination with	Ultra blue.
Pleasing combination with	Azure blue.	Bad combination with	Spectrum green
		" "	Cyan blue.

SPECTRUM GREEN.

Harmonizes well with	Sea green.	Strong contrast with	Crimson.
" "	Myrtle.	" "	Scarlet.
Good combination with	Salmon pink.	" "	Claret.
		" "	Maroon.
Good combination with	Terra-cotta.	Poor combination with	Violet.
Good combination with	Biscuit.	Bad combination with	Cyan blue.
Good combination with	Heliotrope.		

CYAN BLUE.

Harmonizes well with	Navy blue.	Pleasant combination with	Terra-cotta.
Pleasant combination with	Rose pink.	Strong contrast with	Crimson red.
Pleasant combination with	Salmon pink.	Strong and vivid contrast with	Spectrum red.
Pleasant combination with	Cream.	Fair combination with	Ultra blue.
		" "	Slate.
Pleasant combination with	Straw yellow.	" "	Plum.

ULTRAMARINE BLUE.

Harmonizes with..... Navy blue.
" " Azure blue.
Strong contrast with Yellow.
Excellent combination with Spectrum red.
Good combination with..... Crimson red.
Good combination with..... Rose pink.
Good combination with..... Cream.
Bad combination with Violet.

VIOLET.

Harmonizes well with Slate.
" " Heliotrope.
Strong contrast with Yellow.
Good combination with..... Biscuit.
Good combination with..... Straw yellow.
Good combination with..... Pale rose pink.

Other good combinations of two colors are the following:

Plum and rose pink.
Maroon and salmon pink (or biscuit, straw, etc.).
Chocolate and straw yellow (or biscuit, rose pink, sea green, azure, heliotrope, etc.).
Claret and rose pink.
Terra-cotta and biscuit, straw, azure, heliotrope, etc.
Myrtle green and sea green (or straw color).
Navy blue and azure (or pale cyan blue or lavender).

COMBINATIONS OF THREE COLORS.

Crimson red.....Rose pink.....Plum.
" " Biscuit (or straw).
" " Pale green.
" " Olive.
" Heliotrope Biscuit.
" Plum Biscuit (or straw).
Spectrum red.....Maroon Primrose.
" " Biscuit (or straw).
" Chocolate Azure blue.
" " Salmon pink.
" " Biscuit.
" " Straw.
(Maroon might take the place of chocolate.)
" Maroon.....Reddish gray.
" Black.....White.
Orange Terra-cotta Biscuit.
" Maroon.....Straw.
" " Biscuit.
" " Yellow gray.
" Chocolate Biscuit.
" Straw yellow Biscuit.
Yellow.....Chocolate Straw yellow.
" " Rose or salmon pink.
" " Biscuit.
" " Maroon.
" " Orange.
" " Terra-cotta.
" Black.....Olive.
" " Heliotrope.
" Maroon.....Myrtle.
" " Olive.
" " Yellow gray.
Spectrum green.....Myrtle.....Sea green.
" " Salmon pink.
" " Black.
" Salmon pink.....Black.
" " Spectrum red.
" Biscuit Black.
" Heliotrope Black.
" Salmon pink.....Sea green.
Cyan blue Azure Navy blue.
" Yellow Terra-cotta.
Ultramarine Azure Navy blue.
" " Terra-cotta.
" Rose pink Azure.
" Navy blue.....Spectrum red.
" Chocolate Biscuit.
Violet Violet gray.....Heliotrope (or straw).
" Biscuit Heliotrope.
" Straw "
" " Black.
" " Spectrum red.
" " Olive.

OTHER THREE-COLOR COMBINATIONS.

Maroon.....Myrtle.....Sea green.
Terra-cotta " "
" " Spectrum red.

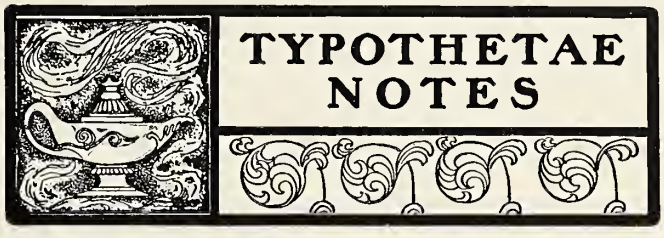
The above list of triads may be greatly extended by going through the list of two-color combinations and adding to those pairs marked as harmonious or good combinations a third color, which should form a pleasing combination with the first pair. This is a matter for experiments.

COMBINATIONS OF FOUR COLORS.*

Crimson Terra-cotta Straw yellow Lavender.
" Chocolate brown..Rose pink Azure.
Spectrum red.....Black Salmon pink Straw.
" " Yellow (or gold)..White.
" Myrtle.....Salmon pink.....Straw.
" " Yellow gray "
" " Maroon.....Salmon pink.
Orange Maroon Spectrum red..... "
Yellow.....Spectrum green ...White Terra-cotta.
Spectrum green....Myrtle.....Straw yellow "
Cyan blue.....Navy blue.....Azure "
Ultra blue.....Azure Straw yellow Yellow gray.
Violet.....Chocolate brown ..Heliotrope Salmon pink.
" Plum " Yellow gray.
Maroon.....Terra-cotta.....Biscuit Myrtle.
" Reddish gray..... " Azure.

The outline given in this series of articles of the harmony and contrast of colors and their pleasing and artistic combination will probably be sufficient to induce the reader to study the science of chromatics still further. The study of colors and the contingent experiments will prove very interesting and will well repay the color printer who is desirous of producing work of artistic merit.

*Four-color combinations are somewhat difficult to arrange. If a given combination is not pleasing, a modification in hue, quantity or position of one or two of the colors should be tried as mentioned before.



An indication of the modern rage for combination comes from Mitchell, Iowa, in the return address on a business envelope, which reads:

C. E. BUELL.
RESTAURANT &
JOB PRINTING OFFICE.
MITCHELL, IOWA.

This gives an opening to the fertile fancy of the humorist.

We acknowledge with thanks the receipt of an invitation to attend the second annual banquet given by the Fresno Democrat Publishing Company to its employes at the Grand Central Hotel, Fresno, California, on Monday, October 1. It is always a pleasure for us to note gatherings of this character, as it is evidence of the failure of some perverted natures to stir up class differences in the trade.

The *American Printer* scored quite an advertising hit at the recent convention of the United Typothetæ at Kansas City, by distributing copies of Paul Nathan's book, "How to Make Money in the Printing Business." Each delegate was presented with a copy of this work, with the compliments of that journal, the recipient's name being written upon the label pasted on the inside of front cover.

The Fall River (Mass.) Typothetæ, organized about eight months ago, was entertained at a superb banquet given by Mr. J. D. Munroe, one of its most popular members, at the Quequechan Clubhouse, on the evening of September 20. The organization is composed of the master printers of the city, some fifteen or twenty in number, and is becoming a strong compact for the promotion of unity and good fellowship among the craft in the Border City. Its president is William S. Robertson, and A. L. Hathaway, secretary. Many of the journeymen printers of the city are members of the Typographical Union, which has a branch organization there.

It is understood they have lately made a demand on their employers for an increase of wages.

Messrs. Clark & Courts, of Galveston, Texas, in a recent letter to a Chicago house with whom they are regularly doing business, write that while no member of the firm was lost in the flood, twenty-five employes of their establishment perished in that memorable disaster. The home of nearly every one connected with the establishment was either demolished or damaged and all suffered from the flood, as did nearly every one in that unfortunate city. The business is being got in shape and they hope before very long to be able to do work as heretofore.

Profit on Stock.— B. F. Bennett, Atlanta, Georgia, writes to the editor of the estimating department: "I agree with you when you say there is a very wide difference in the way printers figure their stock for jobs. You state you would like to hear from your readers on this very important and vital phase of estimating.

"The employing printers of this city have agreed upon the following scale as profit on stock, which we submit for the consideration of the craft:

$10 and under	40	per cent	over laid-down cost.
$30 " "	30	"	" "
Over $30 to $200	20	"	" "
Over $200	15	"	" "

I would like to know what the custom is in other cities. It looks as though for several years past nobody knows what printing is worth. In their eagerness to get business printers often do work at cost, and sometimes below cost. In estimating for dodgers, posters and other cheap work, I think 100 per cent profit on paper is not too much, when five reams or less is used. If 24 by 36, 30-pound news costs $1 per ream, price should be reckoned at $2 per ream. That is what I do. We must not lose sight of the ink question."

What to Charge for Presswork.— Mr. B. F. Bennett, of Atlanta, Georgia, writes: "A correspondent of your journal, in August number, inquires what an up-to-date printing establishment ought to obtain for presswork on ordinary work, black ink, in lots of 5,000, such as letter-heads, bill-heads, statements, etc. The employing printers of this city have agreed upon the following scale as a proper price for such presswork:

Size of Press.	500 or Less.	1,000	2,000	3,000	4,000	5,000	Each Add'l 1,000
Eighth Medium	$0.50	$0.85	$1.50	$2.15	$2.70	$3.25	$0.50
Quarto Medium	.75	1.00	1.75	2.50	3.15	3.75	.60
Half Medium	1.00	1.25	2.25	3.25	4.25	5.25	.75
Pony Cylinder, 24 x 30, or similar size	1.25	1.50	2.50	3.50	4.50	5.50	1.00

An experience of forty years teaches me that there is no profit in presswork at a lower price than given above. The mistake thousands make is in supposing their presses will make an average of 10,000 to 15,000 impressions per day, and that they can make money "hand over fist" if they can get 40 or 50 cents per 1,000; but if they will make allowance for time required in changing press from one color to another, making ready, etc., they will discover their presses do not average, month after month, more than 5,000 or 6,000 impressions per day. I hope some of the experts in the business will give their views on this matter. Let us 'get together' and see if we can not improve the condition of the trade. 'In multitude of counselors there is wisdom.'"

The Inland Printer for September.—We still have a few copies on hand of The Inland Printer for September, containing a very full illustrated report of the International Typographical Union convention, held in Milwaukee in August. Every member of the craft who attended the convention, or is interested at all in that meeting, should secure a copy. Send 20 cents for one at once.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

Steps into Journalism.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

A recent copy of the Park River (N. D.) *News* shows a marked improvement in the ad. display since it was criticised in August last.

C. H. McAhan, St. Joseph (Mo.) *News*.—Your box heads and ads. are all samples of logical display and neat typographical effects.

China has the oldest newspaper in the world. It is the Peking *Gazette*, which was established in the year 941 and has been regularly published since 1351.

A country paper has this personal item: "Those who know old Mr. Wilson personally will regret to hear that he was assaulted in a brutal manner last week, but was not killed."

New Philadelphia (Ohio) *Tribune*.—Ads. are properly displayed. In that of the Newcomerstown fair the use of the old style caps for a portion of the display relieved the ad. from a sameness which it would otherwise have had.

The *Monetary Times*, Toronto, has published a very neat booklet, designed to attract advertisers to that paper, that is a good example of the possibilities of its job department, but I fear it will fail of its mission through being too prosy.

Newspaper Style: A Manual for Correspondents," by Frank L. Greene, has just been issued by the St. Albans (Vt.) *Messenger*. It consists of fifty-four pages and is the most complete and best classified little book of the kind I have ever examined.

Two papers were received from Plattsburg, Missouri, in the same wrapper, but as it is impossible to ascertain from which office they were sent neither is criticised. I have repeatedly declined to criticise papers unless sent from the office of publication by some one connected with it.

Annually, for many years, the Toronto *Globe* has set apart one evening when it is "at home" to its many friends. On September 6, visitors to the number of 7,000 inspected the plant, taking a great interest in the various departments of work, departing with a better idea of the importance of the business of newspaper publishing.

Somebody with plenty of time and a liking for figures has discovered that the total number of copies of newspapers printed throughout the world in one year is 12,000,000,000. To print these requires 781,240 tons of paper, or 1,749,977,000

pounds, while it would take the fastest press 333 years to print a single year's edition, which would produce a stack of papers nearly fifty miles high.

E. Mary Linge, Los Angeles (Cal.) *Capital.*—Your work as ad. compositor and make-up on the *Capital* is very commendable. Excellent taste is shown in the ad. display, and, with the exception of that of the Hotel Arcadia, in the issue of May 5, the arrangement of which is amateurish, all are beyond criticism.

Brownwood (Texas) *Banner-Bulletin.*—There are some excellent effects in ad. display, but you make a great mistake in using the Congo in series — two lines of this type in an ad. of ordinary size is enough. The make-up and presswork are nicely handled. A few double heads on the longer news articles are advisable.

On August 4 the *Commercial Bulletin and Northwest Trade* published its annual special number, consisting of 104 large pages, 78 of which were tasty and effective advertising. The title-page was modeled in clay and photographed, and many of the advertising pages were in two colors. In the advertising, which, from its attractive display was as readable as the body of the magazine, the new Blanchard was used extensively with excellent effect, and it was utilized to good advantage as running-title and in box heads. The number as a whole was of unusual merit.

Geauga *Leader,* Burton, Ohio.—There is a tendency toward crowding the ads. too much by using type that is too large for the body. This fault is also noticeable in the box heads. The *Leader* has received attention in this department on two previous occasions and it still maintains its reputation as a "leader" in point of news.

Cass County *Democrat,* Harrisonville, Missouri.—Enliven the first page by running prominent headings at the top and others throughout the columns, use more ink, evenly distributed, and you will have a publication to be proud of. It is preëminently a local paper, covering the news of its county thoroughly. Ads. are properly displayed.

Freeport (Ohio) *Press.*— The *Press* carries a large amount of news, which is attractively presented. The last part of the single-column display heads is too large, but aside from this the arrangement is very good. Correspondence and personal items should be graded. There are many good ads., notably that of the Baltimore Clothing Company.

R. G. Scott, Brantford (Ont.) *Expositor.*— I must disagree with you to the extent of stating that your ads. do not have "many faults." They are very nicely displayed throughout and if the paper was better printed would appear to good advantage. There is a little sameness about the ad. of Agricultural Park which could have been overcome if one or two cap lines had been substituted for lower-case display.

Henry Cook, a prominent politician of Leominster, Massachusetts, wants to be returned to the Legislature, and to further his purpose secured absolute control of the local paper, which was hostile to his cause, for one issue. Mr. Cook used every possible argument and even quoted Scripture to prove that he was just the man for the place. The next issue the regular editor returned to the attack, declaring the aspirant totally unfit for the position he sought.

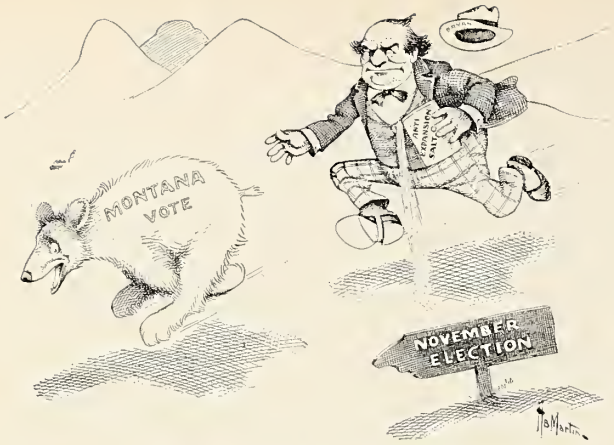
H. T. Crosby, of the Greenville (Miss.) *Times,* made a good sound address on "Business and Organization of a Newspaper," before a recent meeting of the Mississippi Press Association, in the course of which he said:

> If there ever was a time in the history of the printing business of Mississippi when our coming together should mean something more than having a good time, when union is necessary for self-preservation and advancement, that time is now. When I speak of organization I do not mean organization for the purpose of cutting the wages of the office printer, but in truth it has in view the raising of every one who works in the print shop, from the office devil up — organization that makes the one who has the work done pay the price necessary to accomplish it.
>
> Everything we use, from the ink to the wrapper, has advanced almost double in price, and the producers of these articles are all organized to hold them up. The object of organization is not, as some suppose, to increase prices, but to prevent loss. Today there are a number of weeklies that are being sent out at the old price — $1 per year — when the paper they are printed on and the material they are printed with cost double the price it did when so low a subscription was asked.
>
> It is the duty of the Association to select a committee composed of its most successful newspaper men, and let them get together and adopt an advertisement, subscription and job rate that will insure a living and a profit for every paper and member of the Association, who can adopt it at will. To say it can't be done is folly, for, knowing the cost of labor, material and circulation, any boy who can repeat the multiplication table can calculate the price to charge. In proof of what I say I refer you to page 65 of The Inland Printer of April (and right here let me say this is a book every newspaper man in Mississippi, whether he be editor or printer, should subscribe for if he desires to improve or inform himself on his business), and you will see a rate card made by Harry M. Kenny, of Carlisle, Pennsylvania, which shows it can be successfully done. Now let this work of reformation and organization be taken up at once. The president of the organization should appoint committees today to look into this matter, discuss it on your trip to the West if possible, and shape it for the next meeting. At the next Association let there be a three days' business meeting, held

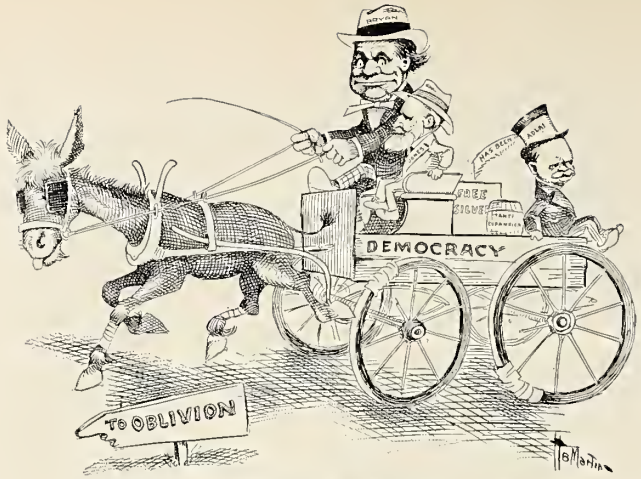


SOUTH DAKOTA PRESS ASSOCIATION.

By the courtesy of Messrs. Leslie & McAfee, wholesale paperdealers, of Minneapolis, Minnesota, we are enabled to present a reproduction from a photograph of the South Dakota Press Association, taken at the four days' session at Big Stone Lake, Milbank, South Dakota. In the words of the late Eugene Field, "A pleasant time was had."



He will never catch it with this kind of ammunition.



Press dispatch: Bryan wants to manage his own campaign.
"Give me the lines, Jonesy; I'll show you how to drive."



A voice from the rear: "Brace up, dad, and stand the gaff."





In the Democratic arena.
The big circus in Montana is on.



H B Martin
Montana Daily Record



"Four years ago the other foot bothered me, now it's this one."



What would your friend (?) Lincoln say to this, Mr. Bryan?



"Come around to the other side, William; I'm a leetle hard o' hearin' in this ear."



A portrait.



He don't see the danger sign.

THE INLAND PRINTER'S CARTOON PAGE FOR NOVEMBER.

(By courtesy *Montana Daily Record*, Helena, Montana.)

in the city from which the Association will take its pleasure trip, for the discussion and transaction of business relative to the organization.

Again we would suggest that the business to be discussed be announced in the minutes of this meeting and sent to every newspaper in the State, so that our editors may see that the old order has taken on new life and that their interests demand that they connect themselves with the organization. If such a course is pursued at this meeting I feel that it will increase the interest in the organization, reclaim many old members, secure new ones, and result in general good to all.

Mr. Crosby has struck the keynote of success in the organization of newspaper men. The publishers are inclined to enlarge upon the features of pleasure connected with the annual gatherings to the detriment of business interests, and it is only by adhering to such practical lines as are laid down above that any great amount of benefit will be derived. It is the associations that are doing this that are successful and whose individual members are successful. May their numbers increase!

THADDEUS S. WALLING, Freehold, New Jersey.—Your two ads. are striking and effective. The one reproduced (No. 1) is



No. 1.

much the better of the two, its only fault being the omission of two leads at the bottom of the body matter. In the other the central portion of ornaments within the panel should have ended about a pica below the rule beneath the "Tips," and have been plain at the bottom. The matter at the side should have been opened more by using more leads on either side of the rules.

J. W. FOLEY, of the Bismarck (N. D.) *Tribune*, sends the following clipping from one of his State papers, saying: "It should have the benefit of THE INLAND PRINTER'S circulation—too good to be lost." I agree with Mr. Foley and publish it in full, divested of its five-inch heading, feeling sure that its remarkable construction will be fully appreciated by every city editor:

MICHIGAN, N. D., July 19.—The slumbers of this quiet town were disturbed last evening at 11:45 P.M. by the clanging of the fire bell and the cries of "Fire, fire."

It took but a moment to see that a most destructive fire was raging and under a good headway.

The blaze could be seen for miles around and the cry now became the town is on fire.

Everybody was in a fevered state of excitement.

One of the most thrilling sights witnessed by the dense throng of people was the brave Mr. Roberts, the occupant of the building, a two-story dilapidated affair, amidst the blazing of flying embers, rescuing his family consisting of eight children ranging in years from two to fourteen, who were scantily dressed from the second-story window, where in the meantime the excited crowd were raising a ladder for them to come down on.

After moments of suspense the crowd gave a sigh of relief when the last member of the family were safe on terra firma.

The elements were favorable to the workings of the brave firemen.

Had there been a breath of air from the east nothing but Divine Providence would have saved the town from being a mass of ruins and debris.

The combustible material was flying through the air but was carefully watched on its landing under the watchful and careful guidance of the Lamb Bros., and put out or stamped upon and great credit is due them as the three elevators and their large lumber yards are in close proximity to this fire and it afforded a lively battle to subdue the flames.

"Where is Dave?" seemed to be in everybody's mouth.

A chill came over the most fevered faces of the crowd but after a careful search Dave Abbott, a former occupant of the burning house was found in a very scant attire gazing wistfully at the now becoming ruins of all he had in the world perishing before his sight.

Rumors were flying thick and fast as to the cause of the fire.

The majority of those present think it was of incendiary nature.

In an interview Mr. Roberts says it started as far as he is able to judge in the north east corner of the house on the outside and when awakened he aroused the whole household and in going from room to room could see no fire in the inside of the house.

He has always been careful to thoroughly examine the interior of the house for just such a case of fire and says nothing combustible was on hand.

He was awakened by a crackling sound coming from the outside but could see nothing until the flames burst in all directions.

He lost everything regard household effects as well as his family effects.

In an interview with Dave Abbott he says he was awakened by the noise of some one around the house, he thought, and feeling a smothered sensation come over him caused by heavy smoke, he managed to arouse himself and yell "Fire" arousing the whole household.

He lost everything and was the last to leave the building as he stayed to the last helping Mr. Roberts get his family out.

The heroic work of the fire laddies in confining the fire to its own limit must be commented on as by their great headwork they stopped the progress of the flames and kept the fire under perfect control that would be creditable work for a much larger city organization.

Two tramps riding on the blind baggage of the passenger train going east earlier in the evening were discovered by the engineer of the train and promptly reported to the conductor who put them off just where the fire had later taken place.

The townspeople thought this may have led to the cause of the fire but as yet there can be found no report of looting this becomes foundless.

There are various ugly rumors and it would be well for the insurance people to fully investigate the same.

The building was a two-story frame, owned by William Dresman of Larimore, N. D., insured for $500.

GEORGE S. ZIEGLE, Hanover (Pa.) *Record*, writes: "Hand you herewith proof of ad. for excursion to Chambersburg, and kindly ask you for criticism and suggestions on same. Your criticisms and suggestions on ad. setting are read by me every month with great interest and I can truly say have afforded me much valuable information." *Answer.*—The plan of your ad. is very good and I reproduce it herewith (No. 2). The proper lines are displayed and the entire arrangement commendable, with the possible exception of the attempt at a pyramid just above the second panel. The effectiveness of the ad. would have been improved if nonpareil had been used for the body, giving more white space, particularly in and about the upper panel.



No. 2.

WHITTIER (Cal.) *Boys' and Girls' Magazine.*—The presswork on your August and September number is faultless and the entire mechanical work is nearly so. Considering that the work is done by the boys of the Whittier State School it is quite remarkable, the only portions of the magazine that would at all indicate the work of immature printers being the ornamental heading on page 10 and the title-page, both of which show too great a variety of borders. The latter, however, presents many tasteful arrangements.

BAXTER CHENOWETH, Littlestown, Pennsylvania.—The general effect of your three-column ad. is creditable, but I

will suggest two instances where improvements could have been made. Curved lines and tipped panels should be discarded. Your ad. would have lost none of its effectiveness if both "A Mid-summer Sale" and the panel had been straight, and it could have been set in less time. The address at the bottom is too large and detracts from the firm name. Your office stationery is neat and set in good taste.

WALTON & Co., of Sherbrook, P. Q., send a novel advertisement showing an unusual misconception on the part of a compositor as to value of display. The ad., a part of which is

SIR CHARLES TUPPER
will address his constituents immediately
after the performance of the
Robinson Opera Co.
In the Charming Comic Opera,
OLIVETTE.

No. 3.

reproduced (No. 3), depicts Sir Charles Tupper, the great Conservative leader, as the star of a comic opera troupe, and his address a part of the program.

CHARLES SCHERMERHORN, circulation manager of the Detroit (Mich.) *Today*, a new evening paper. writes:

We send you under separate cover marked copies of the *Free Press* containing announcement of our newspaper census, preparatory to the launching of a penny evening paper in Detroit. This is an application of the referendum principle to the business of newspaper-making. The evening papers declined to insert these modest advertisements, but the morning *Free Press* was more gracious. As a result of this systematic quest for a constituency, *Today* will make its bow to over 10,000

A Cent and A Census

BEING A STORY OF EXPLORATION.

The government's census, fixing Detroit's population at 285,704—a gain of 79,828—has prompted a company of working newspaper men to take a newspaper census of the city, with the view of finding out whether the 30 per cent. increase in population calls for a 25 per cent. increase in the number of English dailies in the city.

This investigation, taking in every street and house, has been conducted with great thoroughness and system by an army of enumerators the past three weeks, a large number of the government census-takers assisting. The inquiry has been made with reference to a penny evening paper, independent, compact and sprightly, printed in large type for busy people. The effort is for an entirely new field and constituency—an original and distinctive paper in addition, rather than in opposition, to the acceptable papers now in the field, which were sufficient for the 205,876 population of ten years ago. But now there are 285,704.

Do the 79,828 make a fifth newspaper—a paper for all the people—desirable or necessary? The practical newspaper makers, who are taking the census of Detroit to find the answer to this question, will know whether their faith is confirmed or unrealized in a few days, and they will be glad to let the public know.

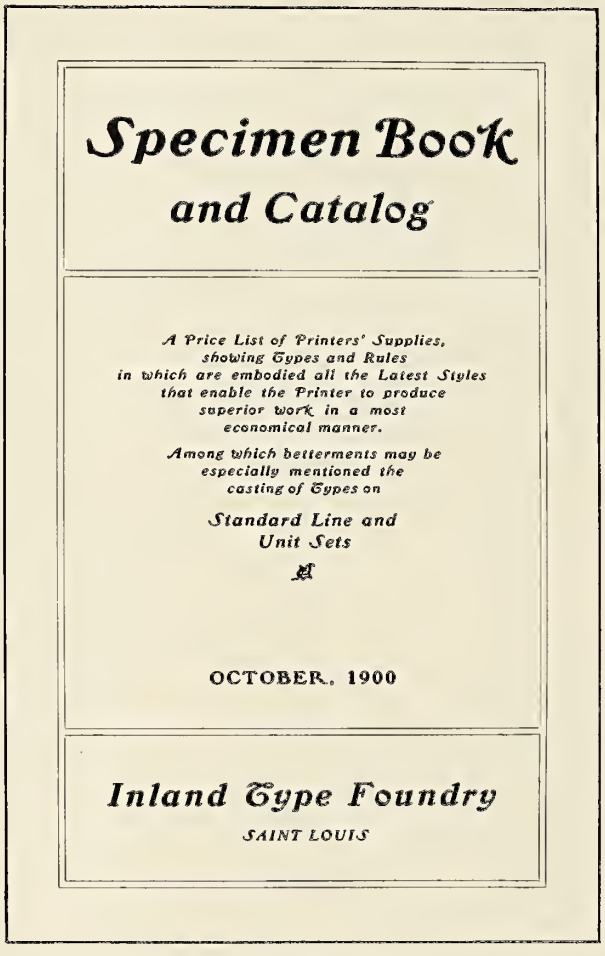
No. 4.

actual subscribers and to 5,000 more who have ordered sample copies. In addition to these results the paper has collected and filed an accurate and inclusive census of newspaper-taking of this city — the papers they take and why, their attitude toward the penny paper and reason for the same. The circulator will work from these census cards in his future campaigns for a larger circulation. We can recommend the newspaper census and systematic preliminary canvass to the projectors of new papers.

There were three ads. in the series sent by Mr. Schermerhorn, but as they are so large it is not practicable to reproduce more than one of them (No. 4). The plan, though expensive, is certainly a good one, as it furnishes a foundation for work in extending circulation, and makes it possible to put forth efforts with a marked degree of certainty as to results, which would otherwise be largely experimental.

A TITLE-PAGE COMPETITION.

ONE of the most interesting competitions in typesetting that compositors have had an opportunity of entering was the one recently planned and carried out by the Inland Type Foundry, of St. Louis. The company desired a title-page for a new edition of its specimen-book, and for the most appropriate design offered as first prize $25 in cash or type. Five consolation prizes of $2 each were also to be


Specimen Book
and Catalog

A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Styles that enable the Printer to produce superior work in a most economical manner.

Among which betterments may be especially mentioned the casting of Types on

Standard Line and Unit Sets

OCTOBER, 1900

Inland Type Foundry
SAINT LOUIS

FIRST PRIZE.
Compositor, Stephen Schinner, Dayton, Ohio.

awarded by the judges. In a circular sent to competitors the copy for the title was furnished in straight reading-matter style, without any suggestion as to display or arrangement. The rules were as follows:

Display lines may be capitalized and punctuation marks omitted if preferred. Each competitor must furnish five flat proofs in black ink on white paper, on only one of which should he put his name and address. The successful competitor will be required to furnish an electrotype of the form. Competitors will be limited to the use of the Blanchard and Blanchard Italic series. Preferably no ornaments, and under no circumstances others than those shown in our specimen-book, will be permitted. Plain or ragged rule may be utilized. Size of page 5¼ by 7¾ inches. Form must not exceed 23 by 36 ems face measure. Prizes will be awarded by a committee of three prominent printers who will not be informed as to the competitors' names, and whose decision will be final. Simplicity, beauty and appropriateness, rather than striking novelty, will be the main points on which the prizes will be awarded.

Sixty-two designs were submitted. We have pleasure in reproducing the design receiving first prize, and also miniature reproductions of the designs awarded consolation prizes. The

committee appointed to pass upon the designs met at Kansas City, Missouri, during the Typothetæ convention, and made the following report:

KANSAS CITY, MO., September 26, 1900.

Inland Type Foundry, St. Louis, Missouri:

GENTLEMEN,—The undersigned, acting as the committee requested by you to decide upon the awards in your title-page contest, beg leave to announce their decision as follows: First, No. 27; second, No. 58; third, No. 35; fourth, No. 4; fifth, No. 31; sixth, No. 46.

Respectfully submitted,

ISAAC H. BLANCHARD.
HENRY O. SHEPARD.
J. CLYDE OSWALD.

In accordance with the above, the Inland Type Foundry has made the awards as decided by the judges. The first prize was won by Stephen Schinner, with United Brethren Publishing House, Dayton, Ohio. Consolation prizes were awarded to George J. Walter, Milwaukee, Wisconsin; Henry G. Heumann, Dayton, Ohio; W. P. Harmon, Minneapolis, Minnesota; Hugo E. Niehus, Dayton, Ohio; Harry C. Kendig, Dayton, Ohio.

It is somewhat remarkable that four of the designs were from printers in the same town. It certainly speaks well for Dayton, Ohio. As each design was numbered and the judges had no means of knowing the names of the contributors or where located, there can be no question as to the reliability of their report. Following is a list of the gentlemen who submitted designs:

William B. Brown, with Charles E. Brown Printing Company, Kansas City, Mo.
William S. Lawyer, Lawyer Brothers, 98 Chenango street, Binghamton, N. Y.
J. Guy Miller, with Union Bank Note Company, Kansas City, Mo.—two designs.
W. P. Harmon, 118 South Sixth street, Minneapolis, Minn.
Clifford Ackley, with Pioneer Press Company, St. Paul, Minn.
Ben A. Round (George S. Rathbone), with Pioneer Press Company, St. Paul, Minn.
R. H. Dippy, care Thomson Printing Company, 310 Cherry street, Philadelphia, Pa.
Fred C. Klee, with National Hotel Register Company, Dubuque, Iowa.
Louis F. Fuchs, care Woodward & Tiernan Printing Company, St. Louis, Mo.
E. C. Duckworth, care Hughes & Co., St. Louis, Mo.
Harry E. Johnson, care William G. Johnston & Co., Ninth and Penn streets, Pittsburg, Pa.
Gus B. Bell, with Gage Printing Company, Battle Creek, Mich.
James F. Greig, with Parke, Davis & Co., 335 Hibbard avenue, Detroit, Mich.
G. W. Olson, with Hahn & Harmon, 118 South Sixth street, Minneapolis.
J. Hodgson, care James Kempster Printing Company, 117, 119, 121 Liberty street, New York—three designs.
A. E. Southworth, of Munroe & Southworth, 358 Dearborn street, Chicago.
I. J. LeDain, 655 Seventeenth street, Milwaukee, Wis.
Thomas Stevens, with National Hotel Register Company, Dubuque, Iowa.
Andrew A. Triller, with National Hotel Register Company, Dubuque, Iowa.
Frank W. Farnsworth, care Gage Printing Company, Battle Creek, Mich.—two designs.
S. Sidebottom, with William G. Johnston & Co., Ninth and Penn streets, Pittsburg, Pa.
F. Lariviere, with Pioneer Press Company, St. Paul, Minn.
Stephen Schinner, 229 Samuel street, Dayton, Ohio (with United Brethren Publishing House).
J. D. Schroeder (with J. H. McFarland Company, Harrisburg), Middletown, Pa.
E. J. Moody, 162 Martin street, Milwaukee, Wis.
O. W. Parrott, *Commercial-Bulletin*, Minneapolis, Minn.
Hugo E. Niehus, with United Brethren Publishing House, Dayton, Ohio.
Hugo F. Schneider, with United Brethren Publishing House, Dayton, Ohio.
Alfred M. Gildersleeve, with John B. Watkins, 9-15 Murray street, New York.
Samuel B. Quartz, care William G. Johnston & Co., Ninth and Penn streets, Pittsburg, Pa.
Henry G. Heumann, with United Brethren Publishing House, 661 Rickard street, Dayton, Ohio.
E. C. Harrison, care *Hardware Trade*, Minneapolis, Minn.
Horace E. Carr, 214 Seneca street, Cleveland, Ohio.
Victor J. Snape, with Carr, Prompt Printer, 214 Seneca street, Cleveland, Ohio.
Une B. Roberts, with Keller Printing and Publishing Company, Evansville, Ind.
H. L. Miller, Pacific Press Publishing Company, Oakland, Cal.—three designs.
Arthur V. Fitzgerald, with Hollister Brothers, Chicago.



George J. Walter. H. G. Heumann. W. P. Harmon. Hugo E. Niehus. Harry C. Kendig.

DESIGNS RECEIVING CONSOLATION PRIZES.

SOME have developed the power of observation to such a degree that a common person would call it guessing or luck or superhuman.—*S. O. E. R.*



Lined on Royle Lining-beveler.

Photo by Vernon Royle, Paterson, N. J.

THE EAST RIVER, NEW YORK.

"Dream-like the waters of the river gleam;
A sailless vessel drops adown the stream."



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

MORE ABOUT MATCHING ON OVERLAYS.— No. 1.—S. H. E., Chicago, says: "Mr. William J. Smyth inquires in the September number of THE INLAND PRINTER as to the method of accurately 'matching' cut overlays. The only *accurate* way to match overlays on any style of cylinder press is to stretch upon the cylinder the necessary packing (usually six or eight sheets); cover with a strong 'stretch sheet' drawn tight. After taking an impression upon the stretch sheet, stab or punch the extreme corners of the impression of cuts to receive the overlays with a sharp-pointed knife or steel punch, using force enough to penetrate the entire tympan. The stretch sheet is then raised and the cut overlays matched according to the stabbed points or corners on the second, third, fifth or eighth sheets down, according to the judgment of pressman. Care should be taken when finishing make-ready on balance of job not to remove or tear off any sheets *under* that upon which overlays are pasted. By following this method, I can assure Mr. Smyth that he will not find it necessary to paste any overlays — cut or others — one, two or three leads higher or lower than the impression on the loose tympan sheet."

No. 2.— L. M. C., San Francisco, California, says of his method: "I begin by placing on the cylinder the amount of packing which will be required when made ready, including a hard manila draw-sheet (or top sheet), which I draw, the sheet nearest the cylinder being glued at the clamps. I then underlay the cuts, so that the high lights print sharp, the medium shades and solids appearing faint; and I never use another man's underlay, never use soft paper for underlays, nor patch a block in such a way that part of it is lifted from the bed. Properly done, the cuts will all be exactly type high, or as nearly so as it is possible for a pressman to correct defective blocks, and will rest solidly upon the bed. The remaining defects in the cuts are next overcome by patches of tissue paper on the cylinder. I first map out the patches I wish to make on a proof at the overlay board and trace it on the back with the use of carbon paper. I then turn the sheet over and do a little rough make-ready on the type or plates, besides filling in with tissue paper on the cuts. Before trimming the edges of this sheet I feed it to the guides and turn the press ahead until the grippers take the sheet and the press is on the front center. With the sheet laying smoothly I punch two holes through the sheet and hard enough to penetrate the packing to the bottom book-sheet, on opposite sides and half way between the gripper edge and back edge of make-ready sheet, using an awl or bodkin sharpened to a needle point. I then remove the packing except the bottom sheet, and with the assistance of my feeder I 'point' the make-ready sheet in position. Any extremely strong impression, such as high edges on plates, rules or other parts, can now be cut from the book-sheet with perfect accuracy, and then I draw down a manila sheet, securing it with glue at the clamps and where it comes in contact with the first draw-rod. I draw it reasonably tight and just the same as though it was a top sheet, making sure that there are no wrinkles or bulging places. Over this I replace two book-sheets and the original draw-sheet, which I am careful to secure with the use of the second draw-rod, the under manila sheet having been cut away from it and is now sticking tightly to the first draw-rod. The work in hand, including the cuts, ought to show up fairly well now, and an impression on the top sheet will show at least two prominent points in each cut. These points I carefully pierce with the awl, first through the packing to the under manila sheet and in a direct line with center of cylinder shaft, and then through the cut overlays to correspond. Lifting the top sheets, the cut overlays are easily 'pointed' on, in their absolutely proper positions upon the under draw-sheet, with the use of an ordinary pin, beginning at the gripper edge and working toward the back edge of cylinder. To avoid mistakes, I have a proof of the form lying where I can see it. All imperfections can now be overcome by mapping out and filling in in the usual way, and the overlay can be fastened to the under manila sheet either by the use of separate point holes or by the aid of cut overlays. I have found it necessary to leave out many minor



THE TAKING OF CALAIS.
Drawn by D. H. Souter, Sydney, Australia.

details, as the few lines I started to write about 'matching' overlays have multiplied themselves into a composition upon a subject bristling with 'points' and opinions."

No. 3.— C. Z. Nelson, Minneapolis, says: "After the form is made ready and the half-tones are brought up level, put on a sort of substretch of heavy, good-quality book-paper (100-pound S. & S. C.) and then paste bottom to muslin after drawing it tight on stretch-rod. After it has dried, break the 100-pound S. & S. C. loose from stretch-reel and paste overlays on same; then use as thin an outer stretch as obtainable, and the variation will be small."

July Number of The Inland Printer.—We have received a number of returns from news agents and are now able to



THE SALUTE.

The illustration is an excellent reproduction of a photograph of John and Clarence Williamson, the young sons of Mr. John Williamson, 482 Washington boulevard, Chicago. They are ten and eight years of age, respectively. At Fox Lake (East Side), Ill., Mr. Williamson has recently built a handsome summer home and devotes his leisure moments to yachting. In this sport John junior has made himself so proficient that last season he captured two prize cups from many competitors much older than himself.

supply a few copies of the July issue of The Inland Printer containing the illustrated report of the convention of the International Printing Pressmen and Assistants' Union, held in Milwaukee in June. Pressmen and others who have been unable to obtain copies of that issue can now secure them by sending 20 cents to the Inland Printer Company. Order at once if you wish one of these papers.

Two-color Printing on Deckle-edge Paper.— C. H. J., Trenton, New Jersey, writes: "Have a book to print on rough deckle-edge, hand-made paper, 19 by 24, 45-pound sized. We are to print it wet, with the body of the page in black and an initial in red. What method can we use to insure perfect register?" *Answer.*—We take it for granted that you are aware of the necessity of the sheet touching the guides in exactly the same place at each printing. We do not believe it is good policy to dampen paper that is to be printed in two colors unless it is printed on a two-color press, on which both colors are printed at one feeding, as it is impossible to secure the same degree of dampness each time. It would be far better to run the job dry, as the shrinkage of paper that has been dampened will spoil your register. A careful perusal of the article entitled "Temperature in the Printing-office" will further enlighten you on this point.

Washing Type.—*Wallace's Farmer,* Des Moines, Iowa, writes: "We are having considerable difficulty in getting our forms clean. Each form runs from 25,500 to 27,000, and as there are a number of cuts in each form it is necessary to wash them out more or less frequently with benzine. When the run is completed the forms are washed with lye water, but it seems almost impossible to get the ink thoroughly washed out." *Answer.*— Continue to wash your forms as stated, but in addition, after the form is "broken up," place all type on galleys and again thoroughly wash with lye water, being careful to have the type loose enough to allow the lye to thoroughly soak to the bottom of the type. Then wash out the lye with clean water. The more force the rinsing water has the cleaner will be the type. We know of at least one firm which steams the type after washing with lye, but the clean water applied with force will be quite as effective.

Temperature in the Printing-office.— Among secondary matters of importance which the modern printer nowadays must pay attention to, in order to carry on his business rationally, the temperature of the printing-rooms is one of the most urgent, since this exerts much influence on many printing operations. Large chromo printers work with paper and color which formerly could only be employed in exceptional cases, or could not be used at all in such combination as today, and it is hard to realize with what extreme difficulty we formerly worked during cold (especially damp cold) weather, when colored and heavy black illustrations were to be printed. How many hours were wasted in the mornings before the machine could be put into operation; the ink had frequently to be warmed by primitive methods; and yet in spite of all our pains the printing at first was, as often as not, very unsatisfactory. Besides this there was the additional worry caused by the "pulling" of the paper, and the many washings consequent. Fortunately at that time one or more hours extra could readily be taken, and the prices were so arranged that in spite of unforeseen incidents they came out all right. With reference to register in color printing, the printer is often met during the printing with an apparently insuperable problem, especially in jobs which run three, four, or more times through the machine, and this in spite of taking the greatest pains in the preparation and adjustment. The second and third workings register exactly, but with the next color differences appear which can not readily be overcome or explained. The conditions for a further working may have been minutely fulfilled, the machines work satisfactorily, the feeding is accurate, even the paper is the same as that already used for many previous successful editions. Even an expert has not noticed any material which might be faulty, and the earlier printings were passed as correct. In spite of this the new printing probably does not contain a single sheet on which all the colors register, and, in fact, the printer has to face a veritable puzzle, which troubles him the more that with other colors also, in spite of great pains, exact register can not be obtained. The damage consequent on such an occurrence to the business is not without importance, especially if through the negligence of the printers faulty sheets remain in the edition, and are only found after the order is completed, and the customer insists on his right to receive the entire number in irreproachable condition. The business has then most probably to bear the cost of reprinting complicated work, even though no blame can be attached

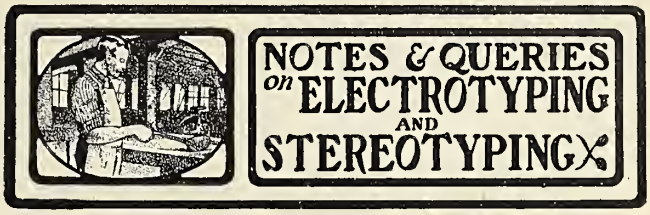
to the printers. Such an event, of course, makes the already trifling profit quite disappear and the balance to appear on the wrong side. The cause of this seemingly mysterious occurrence can generally be found in the temperature of the machine-room. It may occur that the key or first color is printed in a dry temperature, and that during the further printing the weather changes to wet or cold and damp. Naturally this affects even the inner printing-rooms. The air in these becomes moister and the temperature falls also; if care is not taken and the heating apparatus promptly brought into use the air affects the paper. This, as a consequence, becomes looser in its texture and stretches more or less during printing, especially if it is not of good quality. The resulting differences are seen by the printer when the work is on the machines, but these, as a rule, work accurately and are not to blame; the cause is more often to be found in the change of temperature. This can be immediately proved if a proof is at hand which has been printed in a dry temperature. Print over this at a moist temperature, and it will be found to register, but afterward changes appear, and it gradually alters and becomes larger than in the first printing. It can not be that the paper is poorly made when the differences increase as much as a nonpareil. Put in a proof which has been printed in a similar temperature, and it will correspond exactly. It is evident, then, that the temperature of the printing-rooms — especially for color and difficult work — is of the greatest importance. In the larger litho printing-offices one usually finds special arrangements which permit of an exact regulation of the temperature and moisture of the air. It is, moreover, the lithographic printer who must, in consequence of his moist method of printing, pay more heed to the temperature than the letterpress printer. According to experiments made recently in large works the temperature of the printing-room should be 72° Fahr. The moisture capacity of the air can be ascertained by means of a hydrometer or psychrometer (August's), which latter can be prepared by one's self. Take two equal-working, well-tested thermometers. Wrap the ball of one with muslin, gauze or linen, and let this dip about two inches in a vessel with water. Hang both thermometers alongside one another at the same height. As the air in the room is only saturated with moisture, water is drawn from the vessel via the wrapping and with it the thermometer is cooled. The difference between the two thermometers will be the greater the drier the air is in the room, and by reading both thermometers one can therefore estimate and control the moisture of the air. Say we consider that under normal circumstances the damp thermometer should show about 63° Fahr. when the dry thermometer stands at 72° Fahr. In this way the temperature can be easily regulated, and this works not only advantageously as regards the paper and the color, but also on the whole printing process. Many troubles which are occasioned by unevenness in the temperature can, through practical experience and close attention, be prevented; and it will be found advantageous to give the greatest attention to the temperature as a means to the attainment of good printing.—*Translated from Zeitschrift fur Deutschlands Buchdrucker.*

NEW PATENTS.

Mr. Robert Miehle has made an improvement in his famous bed-motion, which he has patented as No. 657,881. The object is to simplify the construction, the movement obtained being necessarily the same as heretofore.

An attachment for a job press has been devised by M. Snyder, of Beatty, Pennsylvania, and protected by patent No. 657,796. It is designed to assist the printer in placing a heavy form on the press.

An improvement in two-revolution presses comes from George A. Main, of Plainfield, New Jersey, who has patented it as No. 656,901. The object secured is, the motion of the cylinder may be controlled so that it will be in unison with the bed, which is crank-driven.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

AMMETER VARIATION.—An Eastern correspondent writes: "I have a large up-to-date dynamo connected with two tanks in series and equipped with Weston's ammeter and voltmeter. Am running the machine at about five volts. My cases are all the same size and usually the ammeter shows about seventy-five amperes per case. I have noticed recently, however, that there is sometimes quite a variation in the amount of current used, the ammeter dropping to as low as fifty amperes per case while there is no change in the voltmeter. I have thought it may be due to the kind of brushes I am using on the dynamo. Can you explain the cause of the variation?" *Answer.*—Your ammeter reading may vary from two causes on a constant surface (cathode) load without the voltmeter varying. The resistance of the solution may vary or the resistance between the supporting or case rods and the tank rods may vary. Another reason, probably the best, is that a new case when immersed presents a large resistance, due to the lack of copper on the surface. A new case will not use full current density for some minutes after it is immersed. In fact, the current for the first few seconds is almost nothing. If you have a large number of fresh cases, and few that are nearly done, your current will perhaps be fifty per cent low with no voltmeter change. Bad brush contact would vary voltmeter and ammeter together.

EQUAL TO THE EMERGENCY.— The following interesting communication comes from Mr. Otto Struensee, of Philadelphia. Whatever may be said in a general way of that city, it is evident that the stereotypers are not slow:

Mr. C. S. Partridge:

DEAR SIR,— I have mailed you today, under separate cover, a copy of a time-table. Said time-table is printed from pica-thick stereotype plates; they are 38¼ inches long, cast in one piece. The form, when in chase with bearers around it, is about forty inches long. There are four plates on the sheet I sent you. The matrix is dried on a steam-table, the platen of which is thirty-two inches long, and cast in a casting-box which is twenty-six inches long. Do you know of any one who is making thin plates as long as these, or on the same size machinery? After the matrix is molded, the form is covered with blankets in the usual way; we then have a ¾-inch thick steel plate, long enough to cover form from end to end; then put under steam-table, tightening down as usual. The eight inches or so which are outside of the platen are held down firmly by this steel plate, which, owing to its thickness, will not spring up, thus giving an even pressure on the entire form. The same idea is followed in the casting of the plate, two plates of ¼-inch thickness being employed, the bottom one, on which matrix is placed, being about forty-eight inches long. After the gauges are put around matrix, the top plate, which is about three inches shorter than the bottom one, is put on. Now the box is closed and the fourteen inches or so extending

out of the box proper are clamped together with four clamps to prevent the plates going apart as the metal is being poured in. Taking everything into consideration, the variation in thickness of the plate after casting is very slight. Of course, a little difficulty was experienced at first in casting such long, thin plates, the metal invariably getting chilled before it got to the bottom of the box, but at present we make as perfect plates of the "long fellow" as of anything else.

Drying Stereotype Molds.—J. C. I., Burlington, Iowa, writes: "I am considering the question of putting in a stereotyping outfit and wish to ask for a little advice. The outfit which I think of buying has a hot-air arrangement for drying matrices. I am told by a competitor of the concern that drying matrices by hot air will ruin my type and that I ought to have a steam table. I would be willing to purchase the steam table but the trouble is I have no steam, so am in a quandary. What would you advise? Do you think the hot-air method would injure type? Why is it more dangerous than steam?" *Answer.*—Hot air is no more dangerous than steam if you don't get it too hot. The advantage of the steam table lies in the fact that the heat is limited to a safe temperature, whereas with gas or coal as a heating agent there is danger of overheating because of the difficulty of controlling the heat within safe limits, and the further fact that it is impossible to determine the degree of heat to which the type is subjected. The steam table is therefore by far the safer method of drying molds and it would pay you to put in a small steam generator to manufacture steam for the table. Whatever method is employed for drying molds, great care should be observed in locking up your forms, for even with the steam-table process there is danger of injuring type unless provision is made for expansion. Type should never be locked unnecessarily tight and it is best to surround it with soft wood bearers to take the squeeze of expansion. This subject is treated in detail in the book on stereotyping sold by The Inland Printer Company.

Clay Stereotyping.—R. B., Boston, Massachusetts, writes for information concerning the clay process of stereotyping. He claims to have seen clay plates which are in every respect superior to papier-maché plates and in fact "equal to electrotypes," and asks why they are not more extensively made. Our correspondent is correct in his estimate of plates made by the clay process and it would no doubt be a popular method of stereotyping were it not for the fact that it is too slow for most of the purposes for which stereotyping is employed. The time required to mold and cast them makes them as expensive as electrotypes, and although "R. B." considers them equal to electrotypes, job printers, as a rule, would not agree with him. The composition used for molds consists of potter's clay, powdered soapstone and plaster of paris thoroughly mixed with water to the consistency of putty. The mixture is spread evenly and smoothly on an iron plate, which is clamped securely to the head of an electrotypers' swinging-head press. The first impression is made through a cotton cloth, which absorbs the superfluous moisture from the clay and blocks out the general shape of the form. Two or three subsequent impressions are made without the cloth, each a little deeper than the last, by which time the composition has become nearly set. The plate is then removed from the press and floated in the metal pot until all the moisture has evaporated. A bent wire is then laid around the edges of the mold, surrounding it on three sides, and another iron plate laid on the wire to form a cover. The two plates separated by the wire, with the mold between them, are clamped together and metal poured in the open side. To prevent shrinkage, water is sprayed on the plates, beginning at the bottom and working gradually to the top. The process calls for considerable skill, particularly in the molding, as the impressions must be made at the right time to insure a good plate.



Photo by Geo. A. Furneaux, Chicago.

ON THE QUIET WATERS OF THE KANKAKEE, WATER VALLEY, IND.

Electrotyping in Series.—R. McD., New York city, writes: "Will you kindly inform me what advantage there is, if any, in operating two vats in series? I am running one large vat with a dynamo at 1½ volts. I have tried to speed it up

so as to get a higher voltage, but the dynamo gets so hot that I had to put it back to the old speed. I have been advised to run two tanks in series, but can't see how that will help me any." *Answer.*— Operating two vats in series with your present dynamo would be of no advantage to you. It would enable you to do twice as much work at a time, but would require twice as long to do it, as your voltage would be divided, giving you only ¾-volt per vat. There is no object in connecting two tanks in series unless you use twice the E. M. F. you would on one tank. The primary advantage in connecting tanks in series is found in the general principle of electric distribution — that a given amount of power or energy is conveyed more cheaply at a high pressure than at a low pressure. Next, it is easier to build a machine of a given capacity for high pressure and low current than for low pressure and high current. The current capacity of a dynamo is determined by the cross-section of the armature conductors. A four-pole armature wound with ½-inch copper rods has a capacity of 1,500 amperes. It will get too hot on a higher current. Suppose you are working quiet solutions: One volt is enough E. M. F. per tank and twenty amperes per square foot of cathode, we will say, is the current required. If this 1,500-ampere armature is revolved in such a field and at such a speed as to develop or generate one volt, it is evident that tanks in parallel only can be used — or one big tank. The surface that can be covered at a maximum rate is 1,500÷20=75 square feet. If, however, this same armature be revolved in such a field and at such a speed as to generate two volts, its current capacity will in no wise be affected, and you can use the current twice over, consuming one volt in its first passage through the solution and the remaining one volt in its second passage, and so on. If a 1,500-ampere armature be revolved in a field which will produce ten volts, a corresponding number of tanks can be operated, each depositing for a maximum on seventy-five square feet of surface. A water power may perhaps give a simple analogy. Suppose 1,000 cubic feet per minute is flowing in a given stream. It is evident that with a 20-foot fall or head, twice the work can be accomplished that can be with a 10-foot head. From the fact that the



Photo by W. J. C. O'Brien, Washington, D. C.

THE BATH.

E. M. F. of an armature is dependent on three things, namely, turns on armature, strength of field, and velocity, it follows that an armature built for 1,500 amperes and one volt can not be used for 1,500 amperes and five volts without making an enormously large field and running it at a prohibitory speed. Therefore, a change in E. M. F. above twenty-five per cent on small slow-speed machines such as yours demands a rearrangement of parts and different windings. There is no object in taking a dynamo of three volts or less and putting it on two tanks either in series or in parallel, for if the solution be agitated, the entire three volts may be used in one tank. It is true that in series twice as much surface could be covered, but it would take twice as long, so there would be nothing gained in total surface covered per day. If, however, the dynamo can be operated at more than three volts, there would be a decided advantage in the series plan for the reasons above mentioned.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticises specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

SOME SUGGESTIONS FOR THE MONTH.— If it is not too late, some one might print these verses from Thomas Hood on a calendar, blotter or card:

No sun — no moon!
No morn — no noon —
No dawn — no dusk — no proper time of day —
No sky — no earthly view —
No distance looking blue —
No road — no street — no "t'other side the way"—
* * * * * * * * * * *
No warmth, no cheerfulness, no healthful ease,
No comfortable feel in any member —
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds,
November.— *Thomas Hood.*

and perhaps add:

Notice! There is, however, no lack of printing to be done, and nobody knows how to furnish it better than John Gray, Printer.

Or,

No need to remind you that business needs printing. Note our location, Nos. 1, 2, 3 Treadle street, Foote & Presser, Printers.

HERE is a plain typographical display:

The city of Presston has had a year of excellent business. Journeyman Bros., Printers, have assisted forty of Presston's best business houses to accomplish this. We print, print; and the more business we do, the greater is Presston's prosperity.

This, perhaps, seems a broad statement

YET HOW CAN YOU GET AROUND IT?

The more printing, the more advertising;
The more advertising, the more business;
And the more business, the better.

A GREEN envelope containing a brown-covered circular by Frank F. Lisiecki, New York, is the starting-point of a neat little success in color contrast and consistent style. But here again the contents are unfortunately hardly worthy of the preparation. One expects a good deal of what sets out to be a good thing, with embossed title, bronzed decorative tint-block under page forms and all that. This is good, mind you, and shows business men what the best technical skill can produce, but it would be better to say nothing, absolutely nothing, with a page frankly filled up by bcde-isfgwxqpy-honml, or in some such way, than to let a reader turn back wearied by wordiness and despairing of the point. Do not make too many points. As you would never think of planting twenty sign-boards at a single road-crossing, do not confuse

the hurried reader (and most readers will be hurried) by furnishing such an abundance of points that they seem set up more as an exhibition of verbal sign painting than for any direction. If there are four pages to fill, it is far better to reserve them for four businesslike points, plainly and thoroughly stated, than for fourteen clever, rambling bits of philosophy and phosphorescence. Beware of the ad. writer who can "cover" a subject so well that it is hardly to be found under the heap.

GOLDING & Co., Boston, are issuing a series of circulars in explanation of their current matter in trade magazines. No. 1 is of very original form. Ask for it. The advertisements of printers' supply houses are usually worth studying.

A TELEPHONE slip of particularly good form is furnished by The Heintzemann Press, Boston. This is so evidently serviceable that one can believe many a firm would endeavor to

TELEPHONE Message *Received*

At ____ *a.m.* ____ *p.m.* ____ 1900

For Mr. ____

from Mr. ____

____ Wants *YOU* to call him up

____ Will *CALL AGAIN*

Message Received *by* ____

His TELEPHONE NUMBER is ____, ____ *DISTRICT.*

KEEP this Always at your Telephone. More of them will be *SENT YOU* at any time if you will call up OXFORD 1173. Call up the same number for ESTIMATES ON *PRINTING*, and a representative will promptly go to see you. NO JOB TOO *SMALL* FOR US, AND *NONE TOO LARGE.*

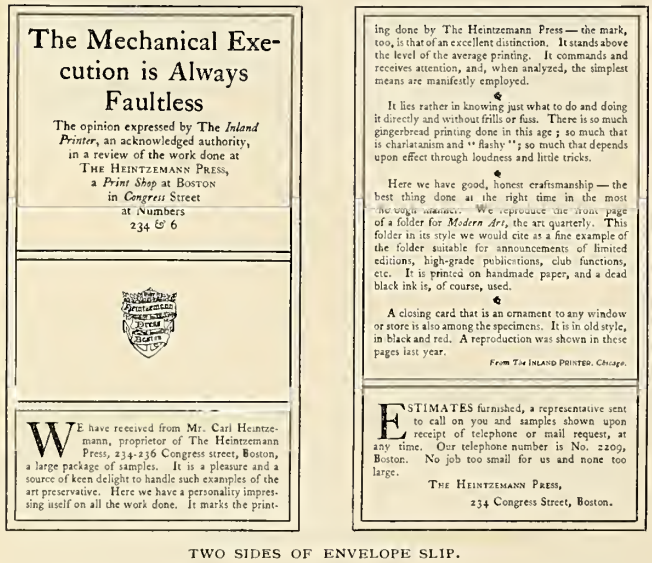
THE HEINTZEMANN PRESS

653 ATLANTIC AVENUE, DEWEY SQUARE, OPPOSITE *SOUTH TERMINAL STATION*, BOSTON, MASSACHUSETTS.

TELEPHONE BLANK.

keep the desk of its instrument constantly provided and its employes instructed to use nothing else. It is so good a thing that business men are likely to want it supplied indefinitely, and why should you not make it a point to supply these pads year in and year out, if they are appreciated? It is a hard-hearted man who would constantly use your telephone pads and never give an order.

MR. HEINTZEMANN has reprinted for envelope advertisement slips some expressions of THE INLAND PRINTER in regard



TWO SIDES OF ENVELOPE SLIP.

to his work. (The three-line heading: "The Mechanical Execution is Always Faultless," with the imprint mark on the same sheet, was in red originally.) It would be perhaps unwise to say just how much value we set upon our own praise of a man, but there is no doubt if one happens to have letters of recommendation, it is better to show them than not. But show them to the right people — people who will appreciate.

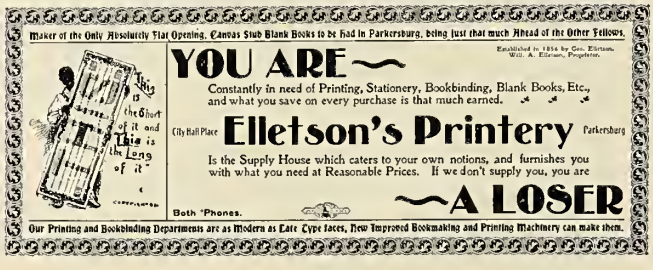
THE Edgell Company, Philadelphia, announce the arrival of twins — two presses.



PART OF A PRINTER'S CIRCULAR.

"IT" is the opening word of a blotter advertisement by the Moore Printing Company, Texarkana, Arkansas, in which the first word is illustrated by a caricature of a chappie quite appropriate to the title but hardly in any way appropriate to an advertisement of printing, twist things as you may. Whether an eye-catching cut that adds no force to the advertisement can be profitable, is a matter for doubt.

WILL A. ELLETSON, of Parkersburg, West Virginia, offers enough on a blotter which he has submitted to furnish three good advertisements. This is the original:



BLOTTER.

Now if I may be permitted I will divide it. In the first place, he has that little drawing, with which he might have said:

You are constantly in need of
Printing
Stationery,
Bookbinding,
Blank Books, etc.

Elletson's Printery is the supply house which caters to your own notions, and furnishes you with what you need at reasonable prices. Maker of the only absolutely flat-opening, canvas-stub blank books to be had in Parkersburg.

The long and short of it is this:
You can't do better than at Elletson's.

Taking the matter another way:

YOU ARE constantly in need of printing, stationery, bookbinding, blank books, etc. Whatever you save on every purchase is that much earned. Elletson's Printery does your work at reasonable prices. Elletson's is the only place in Parkersburg where you can get absolutely flat-opening, canvas-stub blank books. Our printing and bookbinding

departments are as modern as late type faces, new improved bookmaking and printing machinery can make them. If you don't come to us you are certainly A LOSER.

Again:

This is the long of it — established in 1856 by Geo. Elletson.
And from that time on, Elletson's Printery has been the supply house of Parkersburg, which caters to people's notions, adding the latest things (such as flat-opening, canvas-stub blank books), with our printing and bookbinding departments as modern as late type faces, new improved bookmaking and printing machinery can make them.
In short, we are
Up to date.

We reproduce a neat blotter from the office of Samuel L. Drake of Philadelphia. If the compositor had rescued something from the "hell box" for the title, "Any Old Thing,"



BLOTTER.

the contrast would have been more to the point. The style as it is (in the smaller panel) is considerably out of date, but not enough so. I will suggest also:

Any Old Thing might have done in days past, when the business came knocking at your door, but
Something new and pleasing
is necessary today to keep people from going past your place.

It seems as though the "Latch-string Out" brings in another idea — a good one, perhaps, but a little more detracting than helpful.

"The Cloud and the Silver Lining" is the title of a handsomely printed circular by The A. C. Rogers Company, of Cleveland. The cloud is represented by a jolly negro's



"THE CLOUD AND THE SILVER LINING."

From circular of the A. C. Rogers Company, Cleveland. Border in silver on cadet blue stock. Hole in cover through which half-tone on inside page shows through.

countenance, which appears through a round hole in the lower corner of the dark blue cover, the rim of the hole being lined with a broad ring of silver. This cover is all right, but the matter inside dispels much of the interest aroused. Let me quote a bit:

Maybe 'tis all sunshine in your precinct? No belching factory chimneys, no stogie smoke, no clouds of any kind? Well, here's to you, anyhow. You may be minus the cloud — and likewise the "16 to 1" end of it, but we stand ready to provide the silver lining finish the minute you say "Let her go."

'Tis mostly thus: We are
printers; high-art printers,
commercial printers; print-
ers for your benefit; print-
ers for our benefit.

One order wouldn't do us much good. Your continuous patronage means our bread — with some butter on it. We dislike to forego the butter.

Possibly you don't care whether your printing is done "just so," or a few notches below this standard, but it is our avowed purpose to fix things to your liking. If you desire straight goods without frills and embellishments, 'tis this and your entire satisfaction that we shall figure on.

A longing for a "nothing is too nice" job will be accorded the same sort of care and watchfulness that you would bestow upon your child.

There is no juggling on our part. 'Tis simply a matter of variety of type, correct set up, quality of paper and efficiency of presswork, etc.

You understand that all this is set up in a most artistic fashion, with decorative initials and border ornaments, but as an advertisement, what does it mean? The cover-title suggests strong points to be made — that a printer's clever work can brighten the dulness of business. But here, in the very first paragraph, that point is set aside. In the third paragraph one would think the advertiser was thinking only of the silver lining of his own pocket, while he incidentally discourages any single-trial order. Next it is suggested that business men may have the poor taste to want an inferior quality of work and that such will be figured on if he so desires. But why chase the illusive idea any further? I, for one, give it up.

"Anti-wastebasket Literature," from Corday & Gross, of Cleveland, is in every way a great thing. It is well written, well illustrated, well printed and placed upon a sheet of gray



BOOKLET COVER.

cover-paper a trifle less than 11 by 28 inches. One thing I would like to know is, will people hang it up on the wall like a poster? If not, what is to be its fate?

Mr. Lew Griswold, of Perry, Iowa, has a card with a flap printed as a door pasted upon it. "The Latch-string Is Out," and opening the door by this bit of protruding thread, you

read his advertisement printed on the white card underneath. The door has panels done with rule and makes a very good effect.

Mr. Charles M. Berkheimer, who is "ad. man" on the *News*, of Connellsville, Pennsylvania, made use of a three-column, eleven-inch space to bring printing to the *News* office. Of course, having such an extensive space was an advantage to the advertiser, and Mr. Berkheimer has devised



THREE-COLUMN NEWSPAPER AD.



THREE-COLUMN NEWSPAPER AD.

some very striking things in simple rule-work, type and border ornaments in his broad, white margins. We reproduce a couple of examples, greatly reduced.

Some work submitted by the foreman of Bradford, The Printer, Indianapolis, Indiana, has a rather unusual tone for advertising:

We make no empty claims regarding the superiority of our printing. Our imprint is synonymous with watchfulness and painstaking. It is a guarantee of fair, businesslike treatment and close attention to the details of your requirements.

This is dignified and modest and would seem to win confidence. The following are the pick of a dozen or so of headings on the leaves of scratch pads which Mr. Bradford gives out:

Correctly printed advertising is to business what light, air and moisture is to a plant; it strengthens and nourishes its growth and brings it into full fruition.

We treat you today with reference to your coming back tomorrow.

No permanent advertising success was ever achieved through exaggeration or misrepresentation. We make good every promise — the stock figured on in the estimate is used in the job.

Upon today's advertising depends tomorrow's business. We can make your advertising right.

The typographical effect in the above as well as in his blotter advertisements is good, though not strong in the accepted style of the day. Modern styles are not mere whims of fashion. There is a sound consideration of emphasis and artistic balance in the work of our leading printers, which we will all do well to follow.

The following is another idea of an advertisement for somebody:

When a city has a harbor and wishes to invite commerce, a lighthouse is put up to catch the seaman's eye away out in the dark and get him safely into port. Would he come into port anyway, lighthouse or no lighthouse? He might, by day, if buoys were set to mark the channel, but in lack of these things he would probably steer clear and take no risks.

Advertisements are the business man's lighthouse and buoys. If you don't get them up, you run small chance of having anybody come in and tie up to your wharf.

I might mention that the Inland Type Foundry has a good-sized booklet which displays their Blanchard and Blanchard Italic in very telling ad. arrangements. If you get this, notice the taste of their matter, from the rich red and black compositions inside to the handsomely harmonized envelope on which even the purple 3-cent postage stamp does not strike a discord.

It was in a big department store last year in the holidays. Two women were weaving their way along the aisle. Ladies, so evidently refined in face and manner, so elegant in sealskin jackets, rustling silks and beautiful jewels, that they were noticeable amidst the crowd. I stood one side. As they passed I could not help hearing this remark from one of them: "I've been a goin' it and a goin' it ever since first thing this mornin' and I haven't even eat." This incident returns to my mind as I handle some bits of advertising. There are specimens that come my way so well dressed, so striking in aspect, so refined "on the face of them" that it is a positive shock to discover the crudeness of language and idea that is exposed when once they open. No matter how much you can afford to put on in the way of rich typography, it is the inside matter of an advertisement that is the real character of it. Advertising is not merely to create a good first impression; if a man considers your work at all, he is bound to read it and have a later impression, and it depends upon this later impression whether or not you get any profit from your effort. If the second impression is a strengthening of the first, good; if it detracts from it, then alas! Now all that any man can hope from an attractive title, a clever make-up and an artistic effect is attention. That is true of all men's advertising. When a printer gets a man's attention, he need say little more than "I did it," if the work is really good; but if he has caught the man's attention and begins to turn somersaults and do balancing acts with the English language, he is simply straining that man's notice of him. If the man gets tired and passes on, whose fault is it? Make your opportunity and lay hold of it.

The Standard Printing Company, of Brockton, Massachusetts, "Want to Talk," and I think they are entitled to. Their blotter presents a fair argument, keeping the title in



BLOTTER.

mind and reverting to it again appropriately at the last. If the talk was a little less formal it might have been even better yet.

If an establishment is claimed to be strictly a board of trade printing-office, I should think it would be better to prove familiarity "with all the forms of grain commission house printing" by giving advertisements at least a form similar to the needs of commission merchants. I doubt that these men would find time to read through the intricacies of the sheet Mr. G. P. Cripps has prepared for the printing-office at No 247 Fifth avenue, Chicago. Of all men, commission

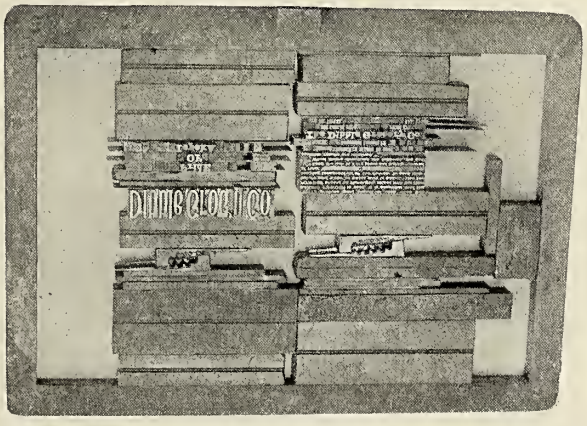
merchants, perhaps, have the greatest abhorrence of "taking time." A brief, direct statement might receive attention, but I can not hope for one that begins:

READ AND READ
JUST
YOUR PATRONAGE IS
ALL WE ALL
ASK; but good reasons why you should be put to this inconvenience are not always forthcoming. We therefore beg to offer for your delectation a few inducements which may tend to prove that
WE ARE THE PEOPLE
whom you should
HONOR WITH YOUR HONOR
ABLE RECOGNITION.

SOME SPECIMENS OF PRINTING.

We are in receipt of bad specimens of printing almost daily, and if a museum for these curiosities of vitiated and depraved taste were established the indications are that it would be speedily in need of enlarged premises. It is not the rule of this journal to publish specimens of this class, as they disfigure the pages of the paper and are of no educational value, but for the reason that there is something comic in the subjoined specimens, an exception is made to our usual rule.

Here is a specimen of stone-work that is hard to beat. Mr. C. C. Crossman, superintendent of the Perrin & Smith Printing Company, St. Louis, Missouri, sends it and says: "Enclosed find photograph of a form handed in here carefully



wrapped in newspaper with the instructions: 'Put it in the press just as it is, as it is made to fit the label.'" Mr. Crossman asks us, "What do you think of it?" But we ask to be excused. We can not think of it.

Mr. W. A. Sears, of Nashville, Tennessee, sends the following sample and says that it is a specimen of the work that the printers of Nashville are being afflicted with, and wants to know if we can suggest a way to the fraternity to deal with this class of printers. Unless the fraternity could import a few boxers to aid them, the best way to deal with this class of work is to maintain a masterly inactivity. The

HELLO!

WHAT DOES ALL THIS MEAN?

Why don't you know at the Bevolent Hall Old Snuff Factory in Trimble Bottom on Monday there will be one of the grandest cake-walk-two-steps ever given for a prize in gold?

JULY 30,1900.

We have made arrangement with some of the best cake walkers in the city to take a part in the protest. If you want to have some fun just be on hand. We want all of the girls to curl their hair for Sam White will be there.

Come early and don't be to late
The doors will be open at eight

Refreshments of all kinds, every one will get a treat

Will give to you as small two gave to-day not long scince come with

MANAGERS
CHAS. BURDINE
R. JOHNSON N. MERRITT.

"THE CITY MESSENGER" PRINT
NASHVILLE, TENN.

merchants and users of printing who patronize this class of thing have no business that is worth anything, usually, to a regular printer.

A firm in Kokomo, Indiana, asks: "What do you think of the enclosed ad., taken from the columns of a newspaper

THE
OBSERVER,
FOR JOB WORK, ENVELOPS,
LETTER HEADS, Statements, etc.
WE HAVE JUST RECEIVED A NEW LOT OF NEW
Sty eof new TYPE and we
ARE BETTER Prepared than ever to do anything
in the Job line. NO NEED SENDING YOUR JOB WORK
elsewhere when you can get it done at
Observer Office. Let us figure with you.
ALL KINDS OF NEW TYPE
And Ornaments.

in the same State?" What we think about it would not look well in print.

READS IT FROM COVER TO COVER.

The only fault I find with The Inland Printer is that it does not come often enough. I would like to get a number every two weeks, as I read it through from cover to cover in that time.—*William Sutherland, printer, Virginia City, Nevada.*



THE LITTLE MUSKETEER.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

UNITED TYPOTHETAE OF AMERICA.

THE fourteenth annual convention of the United Typothetæ of America, held in Kansas City in September last, was briefly mentioned in the October issue and the work accomplished touched upon in condensed form. Following is the

REPORT OF THE EXECUTIVE COMMITTEE.

KANSAS CITY, MO., September 11, 1900.

To the Officers and Members of the United Typothetæ of America:

The Executive Committee, in presenting its report to the fourteenth annual convention of the United Typothetæ of America, beg to suggest that the present convention is perhaps the most important in the history of the organization. Many believed, when the United Typothetæ of America was organized in 1887, that because it was organized to meet an emergency, it would have but a short existence. Its continued prosperity, as evidenced by its yearly increasing membership and by the enthusiasm which is constantly shown at its annual gatherings, is strong evidence that it is increasing in importance and still has an important mission to fulfil. One at all familiar with the history of this organization will hesitate to state that it has failed to perform an important function, or that it has failed to be of far greater service to the employing printers than was originally anticipated, or than is represented by its present cost of maintenance.

It is with deep feeling of sorrow that we are compelled to report the death of Ezra R. Andrews, ex-president of our organization, who died at his home in Rochester, on the 13th of last month, after a very brief illness. The United Typothetæ never had a more earnest member or a more conscientious officer than it had in Ezra R. Andrews. His loss to the city of Rochester and to the many organizations of which he was an active member, no less than to our own, is a severe one, but this committee will leave to the appropriate committee the melancholy task of presenting a proper tribute to his memory to be placed upon our records.

It is with sincere regret that we are also obliged to record the death of Mr. A. O. Russell, of Cincinnati, the first treasurer of the United Typothetæ, who died on the eighth day of last April. While for several years we have missed his genial presence and his wise counsels at our meetings, we have been at all times aware of his thorough interest in our proceedings and in the welfare of our organization. There is a grain of comfort in the thought that he did not pass away until he had lived out his "three-score years and ten," and had completed his life's work with a degree of success which rarely comes to one in our business. His simple tastes, his rugged, honest, large-minded methods, and withal his wonderfully acute discernment, marked him as one of the strongest characters we have ever had in our membership. He will be sadly missed for many years by all who knew him, but in the hearts of those with whom he came in daily personal contact is an aching void which never will be filled this side of the dark river over which all must pass. But again to the Committee on Necrology must be left the duty of preparing for our records a suitable memorial to this most distinguished man.

Your committee believes that the time has now arrived when it is important that our organization should define more positively than it ever has its obligations and its relations to its individual members, and to the individual membership of its members, if, indeed, it shall be determined that its obligations extend to the individuals constituting the membership of its members.

There has recently been much discussion in some of the trade journals regarding the necessity or the desirability of our organization having a paid secretary, and also the establishment of a defense fund. The Executive Committee not being of one mind regarding these suggestions, it has been decided in this report to simply call attention to them, leaving the question for further consideration when the Executive Committee shall meet in Kansas City, it being almost impossible to discuss an important question by correspondence where there are a number of individual opinions involved. Inasmuch, however, as the Connecticut Typothetæ has formally adopted resolutions relating to these propositions, and has officially forwarded the record of its action to each member of this committee, it has been deemed proper to insert it in this report, and it will be found following the report of that member.

In this connection it is proper to call attention to the fact that the thirteenth annual convention authorized the president to appoint a committee to consider the question of a defense fund, which committee was to report to this convention. In compliance with that resolution the president appointed as such committee, Messrs. Hiram D. Brown, St. Paul; Charles Buss, Cincinnati; C. W. Edwards, Philadelphia; F. D. Crabbe, Kansas City, and Isaac H. Blanchard, New York. It is apparent, therefore, that it would be a lack of courtesy for this committee to anticipate the report of the committee especially appointed to deal with this important question, even if of one opinion.

Following the customary usage, the Executive Committee approved the request of the Kansas City Typothetæ for the present date for the meeting of the fourteenth annual convention.

The committee is pleased to report the following new members during the year:

"The Employing Printers' Club," of Atlanta, Georgia; "The Evansville Typothetæ," of Evansville, Indiana; "The Omaha Typothetæ," of Omaha, and two individual memberships, "The George A. Miller Printing Company" and "The Kenyon Printing Company," of Des Moines, Iowa. The Albany Typothetæ, which for several years has shown strong signs of dissolution, has been taken hold of by Augustus S. Brandon, its former president, and when this report went to press it was believed that its past dues would be paid and that Albany would again be one of our active and useful members.

Perhaps there is no question related to the printing interests of the country connected with organized labor that is of so serious a nature as what is known as the union label law.

Few printers, outside of the particular localities where attempts have been made to enforce the use of the label, seem to have fully realized the evil effects that might follow an acquiescence in its enforcement.

It would undoubtedly undermine all legitimate competitive enterprise connected with the printing business. It would place in the hands of an unincorporated and therefore irresponsible body of men, a body of men without a dollar of capital invested in the business, the absolute control of all important public printing. Nay, more, if generally recognized by State and city corporations, and acquiesced in by the employing printers of the country, it would not be long before it would be insisted that the rule apply to all printing of importance, whether public or private, which would be a practical confiscation of all important printing-plants; for, as your committee understands the rule applied to the use of the union label, it is that its use is only granted tentatively. That is to say, if an establishment be granted its use today, it may be revoked tomorrow, no matter what obligations by way of contracts may have been made in the meantime, the union claiming the exclusive control of its use, and it may be withdrawn upon any unjustified complaint of any member of any union.

It was undoubtedly wise of the convention of two years ago to authorize the Executive Committee to extend financial aid to a local organization that should undertake to oppose in the courts the enforcement of such a vicious rule. As reported last year, the committee decided to render assistance to the Kansas City Typothetæ, that being the first opportunity presenting itself. It is to be regretted that no final decision has been rendered in that case. It is, however, a pleasure to report that in June last, in a case brought before the courts of St. Louis, Missouri, the same State in which Kansas City is located, a decision was rendered declaring a union label ordinance of that city to be "illegal and void because it is unreasonable and against common right," etc.

The Supreme Court of Georgia, on August 9 of the present year, rendered a decision against the union label, using in part the following language:

"A municipal corporation, though not required by its charter to let contracts for public work to the lowest bidders, and though clothed as to such matters with the broadest discretionary powers, has no authority to adopt an ordinance prescribing that all work of a designated kind shall be given exclusively to persons of a prescribed class. Such an ordinance is *ultra vires* (beyond the lawful powers) and illegal because it tends to encourage monopoly and defeat competition, and all contracts made in pursuance thereof are void."

THE EMPLOYING PRINTERS' CLUB.

ATLANTA, September 16, 1900.

Joseph J. Little, Esq., Chairman Executive Committee United Typothetæ of America, New York:

DEAR SIR,— In response to a letter I have just received from Mr. J. Stearns Cushing, secretary U. T. of A., I send you the following synopsis of the union label case in this city and State.

I have not the exact dates at hand and have not time to get them up and also get this to you in time for your report, so will have to give only approximate dates.

In April the city council passed unanimously, without any opposition (the reason there was no opposition being that the thing was very quietly worked through, although the unions were strongly represented at the council meetings), a bill requiring the union label on every job of printing of stationery used by the city of Atlanta. On publication of the passage of the bill, which was the first notice most of us had of the thing, we met and decided to appeal to the mayor for a veto.

Unfortunately for us, the mayor happened to have been a printer and a member of the Union before he was elected to the office, and still held his card. His Union oath was stronger than his oath to council, so he refused to interfere with the bill, and approved it at once.

We then drew up a petition to council asking the passage of an ordinance repealing the label ordinance. This was referred to the proper committees, and after going over the case thoroughly and hearing argument on both sides, made a report favorable to the repealing ordinance by a vote of 5 to 2. The minority also made a report.

When the matter came up in council again the members practically admitted in open session that they knew the ordinance was not lawful and that it would cost the city money, but they said they thought the Union was such a good thing that it ought to be encouraged by the city, and the repealing ordinance was killed.

We then took the matter to the courts. One of our members filed a bill as a taxpayer, charging discrimination, and also prayed for an injunction against the city's awarding any printing under the law.

This case was decided favorably to us, and the unions then carried the case to the Supreme Court, where the court decided that the law was

opposed to the Constitution of the State and sustained the decision of the lower court.

There had been similar acts passed by other cities in the State and, of course, the decision of the court abolished them also, although we received no coöperation from these cities.

A peculiar feature of the situation here was that only four out of twenty-eight firms use the label, and these four employ only about from twelve to twenty hands, against probably more than five hundred in the twenty-four non-union shops.

The union shops are now members of our organization and it is only fair to say that the law was worked entirely by the unions, without any part being taken by them.

I regret that I can not take time to go over this and make it more presentable, but you may present the facts here given in any way you see fit. I am, Yours very truly,

RICHARD A. MAGILL,
Secretory.

We also learn that the city council of Louisville, Kentucky, in July last decided to abandon a union label rule which has been in vogue there and permit all offices whether union or non-union to bid for city printing.

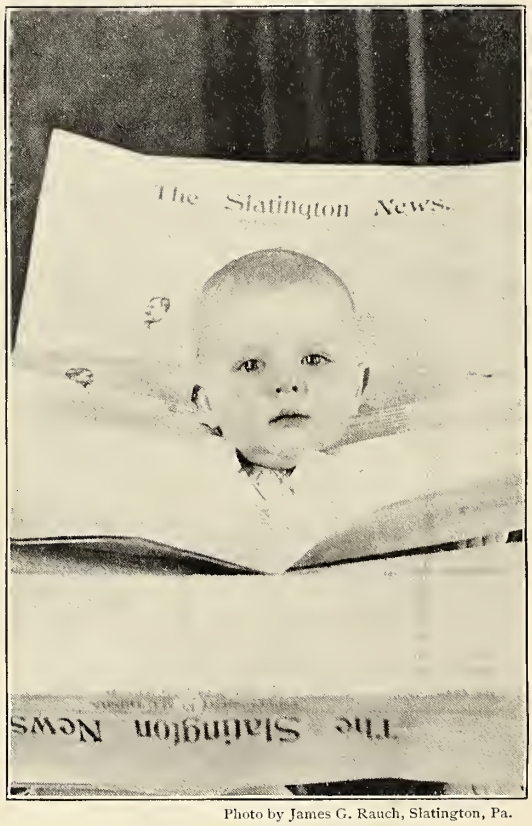


Photo by James G. Rauch, Slatington, Pa.

LOOKING THROUGH PAPA'S PAPER.

It will be remembered that your committee reported at the last convention a similar decision by the Supreme Court of Illinois. (See page 33 of proceedings.)

It is evident, however, that the struggle must be continued. On the twenty-second of June Mr. J. W. Howard, secretary of the San Francisco Typothetæ, telegraphed to Secretary Cushing as follows:

J. Steorns Cushing, Norwood, Mossochusetts: June 25, 1900.

All Typothetæ bids for city printing thrown out. Amount involved twenty thousand. Label must be downed. How much money can International contribute for assistance in legal fight now on? We need help immediately. Wire reply. J. W. HOWARD.

The telegram being turned over to the chairman of this committee, he replied by wire as follows:

June 25, 1900.

J. W. Howord, 410 Sansome street, San Francisco, California:

Telegram to Cushing received. Missouri court just decided label unconstitutional. Illinois court so decided last year. Some taxpayer should take immediate action. No doubt United Typothetæ will assist financially. JOSEPH J. LITTLE.

The San Francisco Typothetæ took immediate action, and after correspondence, upon its written application, the committee voted to appropriate five hundred dollars for its use in this contest.

Your committee has given careful consideration to the question regarding advisability of employing a permanent secretary and establishing a headquarters at some central point.

In view of the fact that we have no fund available or commensurate for this purpose such as would place the proposed office and official upon such a plane as would make it effective, together with the fact that there appears to be a diversity of opinion among our membership as to the wisdom of such a course; therefore,

Recommend, That for the purpose of ascertaining some measure of advantage to be gained through the medium of such an office, that our secretary be authorized for the coming year to employ such clerical assistance as he may deem necessary to accomplish this, at an expenditure of a sum not exceeding five hundred dollars ($500), but which may be increased by authority of the Executive Committee if in its judgment it shall be deemed wise and expedient.

Early in July the Executive Committee, through its chairman, sent to the various members the circular letter of inquiry here following, and has received a number of replies. Those received are of such import as to be educational, and they are therefore printed in full, but the committee wishes it distinctly understood that no member of the committee is thereby committed to any sentiment expressed or resolution presented. It is to be regretted that there is not a report from each member.

UNITED TYPOTHETAE OF AMERICA.

CHAIRMAN EXECUTIVE COMMITTEE.

NEW YORK, N. Y., July 9, 1900.

To the.....Typothetæ:

GENTLEMEN,—The Executive Committee of the United Typothetæ of America desires to present to the fourteenth annual convention, to be held at Kansas City, Missouri, September 24 to 27, a full report of such events as have transpired throughout the trade during the past year, particularly among its membership, as may be of interest and importance to the trade at large. To that end you are respectfully requested to supply to the committee a full report of the state of the trade within the territorial jurisdiction of your society.

You are requested to report fully as to the operation of the nine-hour day that was approved at the annual convention of 1899.

If there has been a strike, or even a controversy of any moment, between employer and employes, whether resulting from the nine-hour day or from other causes, you are particularly requested to give particulars regarding it, and if finally settled, whether by the defeat of either side or by compromise; stating fully the causes, the particulars of the contest and the final result, and also what efforts were made, if any, to adjust the trouble before an actual conflict commenced.

Has there been any concerted effort among the members of your society to secure an increase of price for work to reimburse or compensate for the extra expense involved in running the business a shorter number of hours?

Have the various unions represented at the Syracuse convention, or any of them, endeavored to bring about an equalization of wages in competitive districts in accordance with the agreement there made?

Do not confine your reports to the above requests only, if there be anything else that you believe to be of interest or value to your associates.

Kindly let your responses be made as promptly as convenient, as, owing to the Executive Committee being widely separated, August 15 is the latest date that can be named to insure its incorporation in the report.

Hoping that your society is prosperous, and that you may have a full delegation in Kansas City in September next, we remain,

Very truly yours,
THE EXECUTIVE COMMITTEE,
JOSEPH J. LITTLE, *Choirmon.*

BALTIMORE TYPOTHETAE.

BALTIMORE, July 6, 1900.

Joseph J. Little, Esq., 10 Astor ploce, New York:

MY DEAR SIR,—I am in receipt of your letter asking for information in regard to the Baltimore Typothetæ, which I have sent to Mr. William F. Jones, 113 Hanover street, our secretary. The Baltimore Typothetæ is doing very well, and now numbers forty members. I would take up your letter in detail, but am about to leave town for the summer and will have my hands full for some time. Very truly yours,

JAMES YOUNG.

MEMPHIS TYPOTHETAE.

MEMPHIS, TENN., July 11, 1900.

Joseph J. Little, Esq., Chairmon Executive Committee U. T. of A., New York city, New York:

DEAR SIR,—In response to your general circular of July 9, calling for a full report of the doings of the local Typothetæ for past year, will say that nothing of special interest and importance to the trade has transpired within the territorial jurisdiction of our society since the last meeting of the United Typothetæ.

We are working very harmoniously under the operation of the nine-hour law in Memphis, and believe employer and employed are fully satisfied with it, and would not care to return to the old ten-hour plan if privileged to do so. We are working, too, under contracts with the Typographical and Pressmen's Unions, covering also machine composition. There has been no strike, nor is there likely to be, as all questions are adjusted by arbitration, a very satisfactory plan.

There has been no concerted action among our members to secure an increase in price of work, further than a general advance proportionate

with the recent increase in price of white papers of all grades. We have not been advised that any of the various unions represented at the Syracuse convention have endeavored to bring about an equalization of wages in competitive districts.

Our society is not large in numbers, but the kindest feeling exists among its membership.

We expect to be fully represented at the Kansas City meeting, September 24-27. Fraternally,

A. J. McCallum,
Secretary and Treasurer.

CINCINNATI TYPOTHETAE.

July 14, 1900.

Joseph J. Little, Esq., Chairman Executive Committee U. T. A., New York:

Dear Sir,— In reply to your circular of July 9, would say that the year has been a quiet one. Last fall, when the question of nine hours came up, it was settled without any trouble by conference between the proprietors of the union offices and the societies, and so far is working well.

The Typothetæ has been working smoothly, and the interest in the annual conventions increases each year and the delegation will be full.

Trusting New York and Boston will send a carload to Kansas City, I remain, Yours truly,

George C. James,
Secretary.

CLEVELAND TYPOTHETAE.

Mr. Joseph J. Little, New York city: July 17, 1900.

Dear Sir,— I have your circular letter under date of July 9, handed me by Mr. Munhall, in reply to which I beg to submit a short sketch of events transpired during the past year.

Our local association for the last two or three years has lacked to a rather large degree the necessary enthusiasm among the members to make it of value to any of the members in so far as it refers to the printing business. We have had our meetings, although quite irregularly, but when held have been quite fully attended and with a good feeling among all.

Some time during last November, in accordance with the Syracuse agreement, we were waited upon by committees of the various unions requesting our reply as to what was to be expected at that time. A meeting of the members of the association was called, together with all other printers directly interested in the matter, and it was fully gone over. We had a number of meetings bearing on this subject at which committees were appointed to confer with committees for the various unions, and the matter was fully adjusted by the employing printers agreeing in every way to uphold the agreement entered into at Syracuse by granting the nine-hour work-day with the ten-hour pay as then paid. Owing to the matter being settled in this way, none of the printers experienced any trouble whatever with their employes, and so far as I can learn there is perfect harmony in all shops at the present time. As stated, the settlement was in full accord with the Syracuse agreement, and I do not think there has been any trouble whatsoever with any of the establishments during the past eight months.

In reference to action by the association to secure an increased price for work, would advise that this matter is a topic for discussion at every meeting that is called, and there are none but what agree that the increased price should be charged, and all are willing to do so, in fact state they are doing so, but nevertheless there seems to be the same amount of cutting as heretofore, and printing is furnished as cheap, if not cheaper, than before the increase in legitimate expense.

In reference to unions represented at the Syracuse convention endeavoring to bring an equalization of wages in competitive districts, would advise that so far as I know nothing has been done in this direction. I am not in position to state why, but for some reason we are unable to accomplish much through our local Typothetæ. It has occurred to me that a possible reason is that we have quite a few union shops in this city, some of them the largest among our members, and as in my mind an employer can not consistently belong to the United Typothetæ and conduct a union shop, it may be for this reason we lack the necessary attendance. I should be glad to have this one point clearly defined at the national meeting as to whether any of our members consider that an employer conducting a strictly union shop can consistently retain membership in the United Typothetæ, as in doing so it would seem that it would be really necessary for him to be serving two masters, which is a rather peculiar and at times vexing position to be in. We trust these matters will be thoroughly discussed at our annual meeting, and that new life may be instilled into the organization.

Wishing your committee every success, I am,

Yours truly,
E. F. Hamm,
President Cleveland Typothetæ.

CONNECTICUT TYPOTHETAE.

New Haven, Conn., July 17, 1900.

Hon. J. J. Little, New York city:

Dear Sir,—Your circular of recent date asking for a report as to the doings of our Typothetæ for the past year at hand. In reply I am pleased to inform you that the past year has been a very active one for our Typothetæ, we having held monthly meetings through the fall and winter months, at which many matters of interest to the trade have come before us and were acted upon in such a way as to be a great benefit to the trade throughout our State.

The nine-hour day was unanimously adopted as approved by the annual convention.

A scale of prices has been adopted to cover the increased cost of production, which I think as a rule has been well lived up to. The following resolution was passed soon after the price-list was adopted:

Resolved, That any member having a grievance in reference to violation of scale prices by any member may bring the subject to the attention of the Executive Committee and it shall immediately take such action as seems to it best.

As far as I am aware, the Unions have not brought any pressure to bear to equalize wages in the different cities in this State.

In the city of Pittsfield and some localities in western Massachusetts which are competitive districts for some of our members, I understand measures have been taken to increase the scale of wages, and that these measures have been successful.

We are stronger as an organization today than we were one year ago, due to the loyalty and interest taken by our members, most of whom realize that the salvation of the printing trade is for us to hold together and protect one another's interests when called upon to do so.

Trusting the annual convention at Kansas City will be largely attended, I remain, Very respectfully yours,

Wilson H. Lee.

Resolutions adopted by the Connecticut Typothetæ, mentioned earlier in the report:

The Connecticut Typothetæ, having in mind the subject of strikes and lock-outs, do hereby request the Executive Committee of the United Typothetæ of America to take such action in regard thereto, in its report to our next annual meeting, as in its judgment shall seem proper, following somewhat in the spirit of the accompanying resolution.

Resolved, That this convention reiterate and confirm their oft-expressed opinions that the question of "who shall be in our employ, and who shall be discharged therefrom" is a subject which we will not consider or arbitrate with any labor organization under any conditions whatever.

Resolved, That we consider that "the hours of labor and amount of wages to be paid therefor" are subjects for mutual consideration between employed and employer in organized capacity from time to time, as conditions of business change.

Resolved, That we endorse the views expressed in the address of our president at the annual gathering in 1899, that any printery connected with the United Typothetæ of America, or any local Typothetæ, permitting themselves to be drawn into trouble with any labor organization, and not immediately notifying the Executive Committee, have, *in the future,* no claims for financial aid from our association.

We do not think it wise for the United Typothetæ of America to permit any strike to be in force against any of our number in good standing without immediately investigating the case, recognizing "that whatever is the interest of one is the interest of all." Any assault or "flank movement" on the part of any labor organization, however the assault may be, should be immediately reported to the Executive Committee of their local Typothetæ, and if the case be of such a nature that possibly financial or other aid may be required from the National Typothetæ, the facts should be without delay reported at headquarters and advice asked.

Resolved, That we heartily endorse the plan suggested of providing a strike fund, to be under the care and direction of the Executive Committee of the United Typothetæ of America, and to be used by it in aid of any member under the ban of a labor organization, said member having reported this case to and having acted under the advice and counsel of said committee.

Resolved, That we respectfully suggest a yearly (if necessary) tax of not to exceed the amount of one per cent of the gross sum of the pay-roll of the previous year, to be laid upon each member of our association, payable in such sums and in such manner as the Executive Committee of the United Typothetæ of America shall call and direct, said tax to be collected by the treasurer of each local Typothetæ and forwarded to the treasurer of the United Typothetæ of America, who shall pay from time to time such amounts to such persons as the said committee shall direct, and the said mentioned tax shall not be disbursed by said committee or said treasurer for any purpose whatever other than above mentioned. We also suggest that no printing-office or plant shall be considered in good standing and entitled to aid from us in a labor trouble who shall be in arrears for dues to their local Typothetæ or who shall not have paid their strike fund tax. Printers should look upon such a tax in the same light as they do upon the fire-insurance premium of policy — moneys paid out, but hoping never to receive any of it back, desiring the other fellow to receive it.

Resolved, That a copy of this paper be forwarded to each member of the Executive Committee of the United Typothetæ of America, attended with the signature of our president and secretary.

EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION, DETROIT, MICH.

Report to the Executive Committee of the United Typothetæ of America for the year ending July 31, 1900:

Business during the year ending July 31, 1900, as reported by our members at the monthly meetings, has been unusually good. With but

little exception the offices have been running full time all the year and a great deal of overtime work has been done. During July and August there is always a breathing spell for the busy printer, giving him an opportunity to get his office in shape for the busy fall and winter months.

There is a very friendly feeling among the members of our association, developed by our frequent meetings, at which we manage to have some amusement after the business session. We do not have so much unfair competition as we had before organization.

The nine-hour workday went into effect on schedule time. This association endeavored to secure some concessions in the way of a reduced scale, or an agreement that no further demand would be made for two and a half years, but was unable to do so, and surrendered unconditionally. We had been working fifty-six hours, and the scale was $15. We now work fifty-four hours, and the scale remains the same.

The Typographical Union has not been very active, in so far as demands are concerned. They adopted a proofreaders' scale, which we accepted without controversy, as we were practically paying the wages contained in their amendment, which reads as follows:

"JOB PROOFREADERS' SCALE.

"SECTION 5. Proofreaders in book and job offices shall receive not less than $15 per week for day work and $17 per week for night work, and shall be entitled to the same consideration respecting hours of labor, overtime, Sunday and holiday work, etc., as are the journeymen printers in such offices."

The Pressmen's Union made no demands during the year.

We had a strike among the pressfeeders. They went out Thursday morning, April 26, 1900, about 8 o'clock. After numerous meetings, conferences, etc., the following compromise scale was agreed upon and work was resumed on the morning of May 2:

"Cylinder pressfeeders' scale: For presses over 24 by 36, $8 per week; 24 by 36 and under, $7 per week. Gordon pressfeeders, per week, $6.50. Gordon pressmen for two presses or under, $9 per week; three presses, $11 per week; four presses, $13 per week; five presses or over, $15 per week. The Pressfeeders' Union agrees to amend its constitution and to permit all offices running less than nine presses to employ one apprentice feeder; nine or over, two apprentices; not more than two apprentices in any office. No. 40 also agrees that in the event of the union being unable to furnish necessary feeders it will be the privilege of the foreman or proprietor to engage whom he may be able to secure, providing the individual employed makes immediate application for membership to Union No. 40."

These prices are about twenty-five per cent higher than we had been paying. The original demand of the feeders was much in excess of the scale as adopted. The compositors, pressmen and employers did all they could to restrain the boys from enforcing their demands, but they seemed determined to make trouble. The president of their International Union recognized the injustice of their demands, and it was only by threats that he induced them to compromise.

Regarding increased prices for work to cover increased cost caused by shorter day and increased wages, we have discussed the question at our meetings. On some work that we have had for a long time we found that it would not be policy to raise the price at once, but in bidding on new work the new conditions are always considered and higher prices are obtained. On old work the price is raised at convenient times, or if that can not be done we lose the customer. A higher rate per hour for time-work is now figured than was the case a year ago.

So far as we know, our unions have made but feeble efforts, and those were unsuccessful, to bring about an equalization of wages in competitive districts.

This city is strongly organized among the allied printing trades. No office of even moderate size employs non-union help.

Respectfully submitted,

EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION.

C. W. LLOYD, *Secretary.*



Photo by A. M. Smith, Crawfordsville, Ind.

GOING HOME FROM PASTURE.

MILWAUKEE TYPOTHETAE.

MILWAUKEE, WIS., July 21, 1900.

Hon. Joseph J. Little, Chairman Executive Committee United Typothetæ of America, New York, N. Y.:

DEAR SIR,—Your letter under date of July 9 has been handed me to answer, and I respectfully submit the following brief summary of events in Typothetæ circles in Milwaukee for the fiscal year just closed:

The condition of the printing trade for the past year has been excellent in almost every branch, proven by the increased purchases of machinery, including several very large presses and a number of Linotype machines. Supply men report larger sales of type and material than for five years past, due very largely to the fact that many offices have

been allowed to "run down" during the period of commercial inactivity which has prevailed and from the effects of which we are just recovering.

The nine-hour day has been universally adopted by Milwaukee printers without discussion or apparent friction, it being generally conceded that the terms of the Syracuse conference were binding on all Typothetæ members, the local unions having taken care of the other fellows.

The bookbinders, however, have held out against the adoption of the shorter work-day and have organized for the purpose of controlling the situation, with every indication of success.

The only event approaching a strike which we have had to face during the year occurred in October, when the local Pressmen's Union submitted a communication to the Typothetæ demanding the general adoption of the scale which had been adopted by them three years before that date, and, owing to the then unfavorable condition of the trade, never enforced.

The union demands were as follows:

That the scale for cylinder pressmen be $18 per week for two presses.

That the scale for apprentice members be $14 per week.

That all time over nine hours per day must be paid for at the rate of time and one-half.

That double time must be paid for Sundays and holidays.

The Typothetæ, believing that certain of the demands were unjust and unreasonable, took immediate action by authorizing the president to appoint a committee to confer with the pressmen, and, if possible, avert a strike. The committee appointed at the regular meeting of October 28 failed to take the matter up, and on November 16 a special meeting was held and a new committee was appointed to confer with a committee of pressmen. After several protracted conferences an agreement was entered into, a copy of which is enclosed herewith and made part of this report.

I regret to say that there has been no concerted action on the part of the Typothetæ to secure increased prices for work under the new conditions, although it is my belief, based on personal experience only, that somewhat better prices prevail than for several years past, although this belief is often seriously shaken when bids are opened for even small contracts. At the present time a committee has the subject of equalizing prices and establishing a uniform basis of rates for composition and presswork, and a uniform basis of profit to be charged for paper stock, electrotypes, engravings, etc., and good results are looked forward to.

The Pressmen's Union, in its demands of last October, made use of the phrase "equalization of wages in competitive districts as agreed at the Syracuse conference," but as the union interpretation seems to consider "equalization" to mean "increase" only, there is little hope of employer and employed getting together on this question.

Some dissatisfaction exists among the members of Milwaukee Typothetæ on account of the slow progress of the organization for the financial benefit of its members, and it is my belief, based on numerous conferences with men of the craft, both as secretary of the Typothetæ and as an active member of various committees of greater or less importance, that a more rigid code of laws should govern the organization.

Milwaukee Typothetæ has shown the most pronounced growth of any in the country, from 1897 to the end of 1899 the increase being seventeen members, or nearly fifty per cent. During the past year we have gained two members and lost two — one firm retiring from the business and one being expelled for using disgraceful language and for conduct unbecoming gentlemen.

The membership at present is as follows: Twenty-two printing-houses, one daily newspaper, one publishing house, four bookbinders, four paper supply houses, two type supply houses and two engravers.

There are seventy printing establishments in Milwaukee, but only six important ones that are not represented in the Typothetæ. Of this number two have been members, and the prospects of getting the other four to join the organization during the coming year are fair. Of the other forty-one concerns, many are located in remote quarters of the city, in basements of residences, or run in connection with small stationery stores. Their mission seems to be to help keep down prices on small work, and it is doubtful whether membership in any organization would remedy the price-cutting habit, which seems to be a part of the nature of the beast.

Yours very truly,

CHARLES GILLETT,
Secretary.

(Copy of the agreement above referred to.)

The following articles of agreement are hereby made and entered into between the Milwaukee Typothetæ and the Milwaukee Printing Pressmen's Union, No. 7, and signed by the committees duly appointed by the above-named organizations, this 18th day of November, 1899. The agreement to go into effect on the 21st day of November, 1899, and to extend over a period of three years from that date:

1. It is understood that the scale of wages for journeymen pressmen shall be $18 per week for nine hours' work per day, each pressman to handle two presses.

2. It is understood and agreed that the scale of wages for apprentices shall be $10 per week for the first year, $12 per week for the second year and $14 per week for the third year. The merits of the apprentice to be judged by the pressman in charge of the office at the expiration of each of the periods named.

3. It is also agreed that for every four pressmen, one apprentice may be employed, and one additional apprentice for each additional four pressmen or fraction thereof.

4. It is also understood and agreed that when an odd number of presses are in an office it is *not necessary to employ an assistant when the pressmen or man can handle the odd machine.*

5. It is also understood that when an extra man is required to run an odd press, the extra man shall be an apprentice.

6. It is also understood that an apprentice can do any work pertaining to the pressroom and help on platen presses, provided that the platen pressman is not laid off.

7. It is also understood and agreed that when a pressman can be of assistance to his fellow-workmen *in any capacity* it shall be his duty to render such assistance without question.

Signed for the Milwaukee Typothetæ and Milwaukee Printing Pressmen's Union, No. 7, on the day and year above written.

CARL G. DREUTZER,
JOHN W. CAMPSIE,
CHARLES GILLETT,
Committee for Typothetæ.
W. P. ALLEN,
L. H. SHURR,
A. F. SELLS,
Committee for Pressmen's Union No. 7.

Executed in duplicate.

Time limit agreed to by the committees to be three (3) years, subject to ratification by I. P. P. and A. U.

Ratified by I. P. P. and A. U.

PHILADELPHIA TYPOTHETAE.

PHILADELPHIA, July 22, 1900.

The Executive Committee, United Typothetæ of America, Joseph J. Little, Chairman, 10 Astor place, New York:

GENTLEMEN,— In answer to your circular letter of July 9, the Typothetæ of Philadelphia will state as follows:

First. As to the operation of the nine-hour day that was approved at the annual convention of 1899, it is working smoothly in the different offices of the Typothetæ, and generally adhered to, and in no way interfering with the half-holiday Saturday.

Second. Concerning a strike or controversy of any moment: This Typothetæ was informed of three strikes, which were soon satisfactorily adjusted. One was on account of the nine-hour day, one on account of the union hands wanting the girl feeders discharged, but they were retained and the strike settled, and the third was caused by the dissatisfaction of piece-workers, who insisted on being employed as regular weekly hands on the basis of union wages; after being out a few days, returned to work on the same terms as before the strike. Every effort was made by the employers to adjust these difficulties before the strikes.

Third. There has been a concerted effort through the Master Printers' Council of the Typothetæ to secure an increase of price for work to compensate the extra expense involved in running the business a shorter number of hours.

Fourth. We have no knowledge of the various unions represented at the Syracuse convention, or any of them, endeavoring to bring about an equalization of wages in competitive districts in accordance with the agreement there made.

In conclusion we will state the general printing business in Philadelphia has increased considerably. The master printers are, as a rule, endeavoring to equalize prices, and through the efforts of the Typothetæ are meeting with success.

Respectfully submitted,

JOHN W. WALLACE,
Secretary.

THEODORE EVANS, *Recording Secretary.*

SAN FRANCISCO TYPOTHETAE.

SAN FRANCISCO, CAL., July 30, 1900.

Joseph J. Little, Chairman Executive Committee:

DEAR SIR,—Your circular letter of 9th inst. received and in response beg to report as follows:

When the United Typothetæ of America, at their annual convention of 1899, approved the adoption of a nine-hour day, the San Francisco Typothetæ were in the midst of a fight with the Typographical Union, that was started in April, 1898, by the Union ordering all their men to walk out unless the proprietors should concede their demands. One of their demands was a nine-hour day, and those members of our society who had refused to allow the demands, and who had suffered much for the past year or more, concluded that it would look too much like an evidence of weakness should they adopt it, especially as the unions had advertised that they had us already beaten, and it was only a question of a few weeks when all the Typothetæ offices would be back under their jurisdiction. So we have run under the ten-hour day until this month. At our last meeting a resolution was unanimously adopted that all Typothetæ offices, on and after July 16, should run nine and one-half hours a day, and pay for ten hours. This rule is now in effect and running smoothly, with the intention later of adopting a nine-hour day if the majority think it feasible. The Union has been very aggressive lately, picking out individual offices and bringing pressure to bear through their customers and otherwise to have the office unionized, and a few months ago organized a strike against the office of Filmer-Rollins Company, who do composition (machine) and stereotyping only. They were members of

the Typothetæ and were running open office, both union and non-union men. The Union insisted on their unionizing their office, and upon their refusal called out their men, including the foreman and all the machine operators. There were eight union men and but two went out, and they were immediately replaced by non-union men, the others severing their allegiance with the Union. Since then one of those who walked out has left the Union and applied for his former position. We have in the last two months lost two of our members who have been making a strong fight for more than two years, but on account of their running on specialties (show work and society work) the Union was able to dictate to them or their customers, and it was a question of their taking the label or going out of business. We can not retain a member after he takes the label, as when the Typothetæ was reorganized at the time of the strike we made the membership dependent upon the members running open offices and not using the label. We have increased our membership in the past two months by taking in six new members, and have a committee working to get more, so we do not feel discouraged.

Regarding the matter of increasing prices, the printers of San Francisco, regardless of the union question, that is both label and non-label offices, have organized an association called The Employing Printers' Association, and they have been endeavoring to make a uniform increase in prices. They have succeeded in doing a great deal toward a better understanding among the printers, and while it has been uphill work to get the work in good shape, it looks quite encouraging.

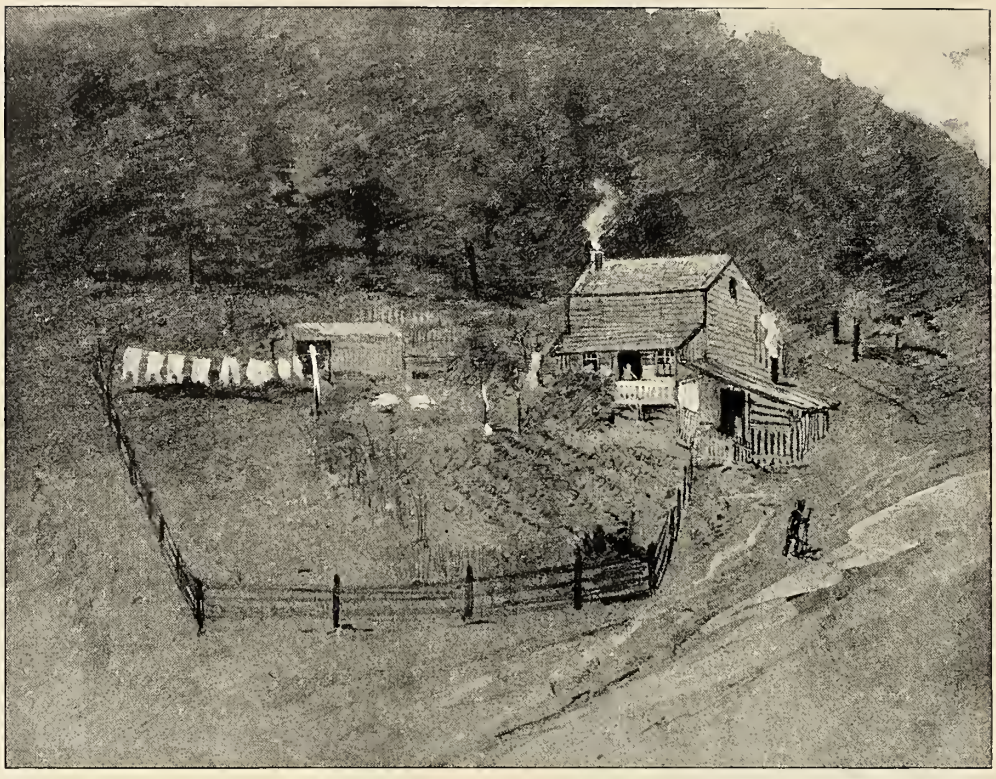
The unions here have done nothing toward equalizing wages, but they can not be blamed, for we did not adopt the shorter day. They have given their members permission to work in any Typothetæ office at whatever wages they want to accept, provided they can throw out a non-union man. We have just made a canvass of our offices to find out as near as possible how many union men were employed, and while it is impossible to tell accurately — for many men will deny belonging to the Union who are members in good standing — we figure that about twelve per cent of the employes are union.

In addition to the above, we are now making a legal fight on the label, having brought an injunction suit against the Board of Supervisors, full information on which I have written you previously, and which you can incorporate in this report, if you desire. This suit was thrown out on a technicality, without giving a decision on the main question, and we are bringing a mandamus suit which will bring up the main question, and we hope will settle the matter for all time in this State.

Business has been fair this year, but is now slacking up considerably, but we think and hope it is only the usual summer letting up, and with the first of September, or at any rate after election, we will have prosperous times.

I can think of no more of interest, but as we expect to send at least one delegate to the convention, he can probably tell anything further that has been omitted from this report. Yours truly,

JOHN W. HOWARD,
Secretary San Francisco Typothetæ.



Drawn by Louis Braunhold, Chicago.

SKETCH NEAR DUBUQUE, IOWA.

Done in pencil, with wash in the high lights, and reproduced in half-tone.

TORONTO EMPLOYING PRINTERS' ASSOCIATION.

TORONTO, August 13, 1900.

Joseph J. Little, Esq., 10 Astor place, New York:

DEAR SIR,— Replying to your circular letter of July 9, the following is a report from the Employing Printers' Association, of Toronto, for the past year, namely:

As reported last year, an amicable settlement was made with the Typographical Union in connection with their demand for an increased scale of wages. Considerable time was spent to bring about a satisfactory arrangement with the Pressmen's Union, but, unfortunately, same was not consummated without a strike. On the 16th of October last the pressmen struck in every office in the city except one, and this office was kept running on a special arrangement with the Union, owing to the fact that the manager was away from the city. The strike lasted for two days, the following arrangements being made and signed by both parties at 9 o'clock on the evening of the second day, namely:

That the scale of wages be $13.50 per week of fifty-four hours. Overtime, time and a quarter; after 11 o'clock P.M. 50 cents per hour. Night staffs time and a quarter. The pressmen returned to work on Wednesday morning, the 18th. Since that time matters have been running along fairly satisfactorily. There has been a good run of work, and most of the offices have been kept busy.

On June 28 the Printing Press Assistants' and Feeders' Union, No. 1, made a demand for higher wages, which it is impossible for the employing printers to consider. If the demand were acceded to the minimum scale for cylinder press feeders for Toronto would be increased forty per cent. Committees from both sides have met, but so far nothing has been done in regard to an adjustment. Yours respectfully,

ATWELL FLEMING,
Secretary E. P. A.

CHICAGO, August 13, 1900.

Mr. J. J. Little, Chairman Executive Committee U. T. A.:

MY DEAR SIR,— In reply to your favor of July 9, I have been requested by our president, Mr. Knapp, to report such transactions of our local Typothetæ as may be of national interest.

In reference to the nine-hour day, I would say that the same was put into effect the 21st of November, 1899, according to agreement without any opposition on the part of the employers. It was supposed that agreements, covering the wage-scale for a period of two years, had been made with the various unions a year previous. By such agreements the scale of wages for a fifty-seven hour week was to be the same as for a fifty-nine hour week, but when the fifty-four hour week was to come into effect, in November, 1899, the following reductions were to be made, namely: Pressmen reduced from $21 to $20 per week, compositors from $18 to $17 per week, pressfeeders from $11.50 to $11 per week, and bookbinders a reduction of about $1 a week for their various scales. These agreements were the result of a joint conference held between the representatives of the Typothetæ and the various unions in November, 1898. A signed document with the Pressmen's Union and letters from the various other unions stating the terms of the agreement are still in the hands of our secretary.

A few weeks previous to November 21, 1899, a new scale for a fifty-four hour week, to go into effect at that date, was submitted by the unions, this new scale being substantially the same as that then in effect for a fifty-seven hour week. A joint conference between the committee of the Typothetæ and a committee from each union was held, at which meeting the representatives of the Typothetæ contended that they had contracts with the various unions extending a year longer, and the question of a new scale was not a subject for discussion. The Pressmen's Union admitted the existence of such a contract and said they proposed to live up to it. The other unions denied the existence of such contracts and refused to submit the question of the existence of such contracts to arbitration. The Feeders' Union was especially arbitrary. The unions

were strengthened in their arbitrary position by the fact that one concern — a very large employer of labor and whose head was one of the committee representing the Typothetæ — had secretly, during these conferences, given the unions to understand that it would accede to the Union's demand. Under these conditions the committee of the Typothetæ were powerless to force the question to arbitration or to make any compromise with the unions.

A strong effort has been made in Chicago to obtain a better price for printing. This effort has not been made through the organization of the Typothetæ, as there was a great difference of opinion among its members, and the constitution and by-laws do not enable the majority to force its will upon the minority.

An organization known as the Master Printers' Association was formed, consisting of seventeen of the largest offices of the Typothetæ and one office not affiliated with us. A paid secretary and central office was a part of the plan of operation. The results have been most successful. A larger proportion of competitive work has been done by members of the association than heretofore and at an increase in price of from fifteen per cent to twenty-five per cent. The success of the organization, however, is due not only to the plan of the organization, but also to the fact that the secretary is a man of ability and rare tact, who has been capable of handling perplexing situations as they arose and of smoothing over the jealousies and mistrusts among the membership.

The monthly dinners of the Typothetæ have been well attended and much interest taken in the Kansas City situation.

The members expect much from the Kansas City convention, and a full representation of delegates and alternates are expected to attend.

Respectfully yours,

THOMAS E. DONNELLEY.

NEW YORK TYPOTHETAE.

NEW YORK, August 31, 1900.

To the Executive Committee of the United Typothetæ of America:

GENTLEMEN,—You circular letter of July 9 was referred by the New York Typothetæ to its Executive Committee for reply, and accordingly we beg to report:

First. That the nine-hour day, as far as we know, has been universally observed by the members of our organization.

Second. There has been no general strike within the jurisdiction of this organization during the year. There have, however, been several local strikes, generally among the pressfeeders and job pressmen. In no case were these strikes supported by the allied trades, and in most cases they were readily adjusted by conference or by agreements taken as precedents from previous arbitrations.

Third. This society issued an open circular to the trade, stating the necessity for a slight advance in prices on account of the shorter workday, and we believe the publishers have quite generally recognized the justice of an increase.

Fourth. The various unions represented at the Syracuse conference have not, so far as we know, made any efforts to bring about an equalization of wages within the district in which the New York Typothetæ is situated.

Fifth. We have not observed any effort on the part of our employes to accomplish any more work per hour in the nine hours of labor to make good their assertion that men working nine hours per day would accomplish as much work as those working ten hours; on the contrary, we have found that the volume of work done with the same number of hands under the same conditions as formerly has decreased in almost exactly the same proportion as the decrease in hours in composing-rooms and in a greater proportion in pressrooms. It is just as hard to get the men to work promptly at 8 o'clock as it was to get them there at 7 o'clock, and they work no more rapidly.

We regret to observe upon the part of some an inclination to independent action in cases deemed by themselves to be emergent, thus ignoring the regularly constituted officers of our national organization, who should be, and undoubtedly are, far better informed as to the necessities of any particular case than any other member could be. Such action can but be detrimental to our organization. In our judgment every member should give a loyal support to the regularly constituted officers, as any other course must surely lead to the utter destruction of the United Typothetæ of America. We sincerely hope that at the approaching annual convention this subject may have very careful and serious consideration. We recommend that prompt action be taken to amend and strengthen the constitution and by-laws of the United Typothetæ of America in such a way that the entire body may act as a unit in labor matters.

Hoping for a successful convention and the continued prosperity of the organization, we are, Very truly yours,

THE EXECUTIVE COMMITTEE.

By W. GREEN, *Chairman.*

Voted in Executive Committee:

That this committee expresses its opinion that the action of the Chicago Typothetæ in the emergency which arose was not intended as a reflection on the Executive Committee, or desire to usurp their prerogatives, and that this committee exonerates the Chicago Typothetæ from all intent to do more than lend a helping hand.

The committee has considered the various proposed amendments to the constitution that have been certified by the secretary, and has unanimously decided that the amendments proposed by the Chicago Typothetæ to Article V should not be adopted. The committee, however, does recommend that the treasurer be made an *ex officio* member of the Executive Committee.



Photo by Shirley Vance Martin, Chicago.

SOURCE OF THE CHICAGO RIVER, NEAR GLENVIEW.

The committee also disapproves of the amendment proposed by the Richmond Typothetæ to Article VI, Section 1, and as the members of the committee were not a unit regarding the other proposed amendments, no resolution is offered regarding them.

The following resolution is offered for adoption:

Resolved, That we find no authority under the constitution, by-laws or usages for a proxy representation in committees. Such a practice, if carried to the extreme, would permit a single member of a committee to gather proxies and hold a meeting by himself. While proxies are properly used in representing absent stockholders in stock corporations, they are always regulated and provided for by the charters or by-laws of such corporations. Such a practice in an organization such as the United Typothetæ of America would deprive it of the benefits sought to be obtained by having a large committee selected from different sections of the country.

All of which is respectfully submitted.



A MOUNTAIN SPELLBINDER.

From pencil-drawing by W. J. Edmondson, Asheville, N. C.

MINORITY REPORT EXECUTIVE COMMITTEE.

Kansas City, Mo., September 25, 1900.

To the Officers and Members of the United Typothetæ of America:

The undersigned members of the Executive Committee submit the following minority report:

We regret that a member of our society, while undoubtedly acting with the best of motives, should have taken independent action in the case of the Kansas City strike after the Executive Committee, through its chairman, had, at the request of the proper officials of the Kansas City Typothetæ, taken the matter up on behalf of the United Typothetæ of America with a view to its settlement, thereby neutralizing the authority of the Executive Committee.

Your committee are of the opinion that such action upon the part of any member is contrary to the spirit of our organization, and its continuance would lead to unfortunate results.

We also offer for adoption the following resolutions, namely:

Resolved, After a careful examination and consideration of the correspondence between the chairman of our Executive Committee and the chairman of the Executive Committee of the Kansas City Typothetæ, and with certain members of the Typothetæ of Chicago, that our chairman was ever ready to assist the Kansas City Typothetæ, and when finally called upon for aid acted promptly and on lines in accordance with the oft-expressed principles endorsed by this organization.

Resolved, That it is the sense of the United Typothetæ of America, assembled in convention in Kansas City, in the State of Missouri, that while the Executive Committee has a chairman, there is no authority under our constitution, by-laws or usage for the calling together of the Executive Committee except through said duly elected chairman, the chairman, however, to be directed by the president as to the time and place. This resolution is deemed necessary on account of the ambiguity of the present language of the constitution.

Resolved, That under Section 5 of Article VI, it is clearly the duty and the privilege of the Executive Committee to consider and act upon appeals for aid of any kind, and that no other committee has, under our constitution, by-laws and usage, authority to approve the expenditure of money for such a purpose as aid to a member. All of which is respectfully submitted.

Joseph J. Little,
W. H. Bates,
Of the Executive Committee.

All of which is respectfully submitted.

Joseph J. Little (Chairman), New York.
W. J. Dornan, Philadelphia, Pa.
C. W. Hornick, St. Paul, Minn.
W. H. Bates, Memphis, Tenn.
Amos Pettibone, Chicago, Ill.
H. P. Pears, Pittsburg, Pa.
H. O. Houghton, Cambridge, Mass.
Franklin Hudson, Kansas City, Mo.
J. Stearns Cushing, Norwood, Mass.
Executive Committee.

DEATH OF WILLIAM P. HECK.

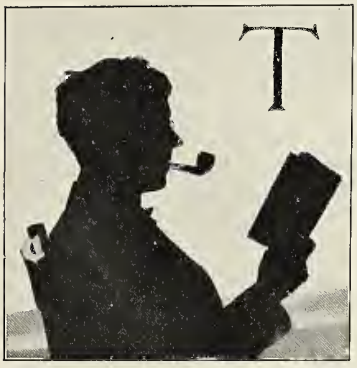
The death of William P. Heck, which occurred in Philadelphia on October 3, 1900, at the age of 55 years, removed from the printing trade a gentleman well known in the craft and whose loss is deeply mourned. Mr. Heck was widely known as an artist-printer, and had been engaged in the printing business since the age of sixteen. Always of a genial disposition, he was extremely popular among his fellow-craftsmen. In 1861 he started as an apprentice on the *Village Record,* of West Chester, Pennsylvania. After two years he secured a position with the firm of Ringwalt & Brown, of Philadelphia, where he rapidly advanced and served his full term of apprenticeship. In 1876 he became identified with the mechanical department of the Philadelphia *Times,* and was soon advanced to the position of foreman of the display department, which position he held up to the time of his death. During the Rebellion Mr. Heck served with distinction in the 196th Pennsylvania Regiment, from which he was honorably discharged at the expiration of his time.



WILLIAM P. HECK.

Mr. Heck was elected a delegate by Typographical Union No. 2, of Philadelphia, to the Buffalo convention in 1886, and had served on several important committees. He was appointed reading clerk of the Chicago convention and also of the St. Louis convention. He had made it a point to be at many conventions, and his card with the Quaker cut will be remembered by all delegates. His last convention was that at Milwaukee in August.

PHOTOGRAPHY AN ART.



THE study of photography is an interesting one. It is work in which art can be developed to a wonderful degree if one has it in him. As a lad and as a man Shirley Vance Martin has been an enthusiast in photographic work. After studying the rudiments among the best amateurs of Chicago, and having been an official of the original Amateur's Club, he began his studies on the technic of the art in his own darkroom. From these studies he has developed many successes. His best achievements, however, result from the fact that he considers photography an art, and he has not only perfected himself in the mechanical work, but prides himself on handling it as an artist and in giving to his pieces the finest artistic effects. His best work has been done not in the formal gallery of the ordinary photographer, but in his own home at Kenilworth or in the homes of his patrons there and elsewhere. In portraiture, Mr. Martin, while avoiding bizarre effects, seeks grace, ease and characteristic expression, even at the sacrifice of the old conventional ideas as to lighting and pose. Having just passed the age of thirty, it would seem that Mr. Martin must have a brilliant career ahead of him in his chosen profession. We show several examples of his work in this issue.

THE TYPOTHETAE AND ITS FUTURE.*

THE title of the toast to which I am to respond is the "Typothetæ and its Future." When the Entertainment Committee informed me of the toast, it did not advise me that it was to be coupled with such a startling quotation: "Hell is empty and all the devils are here."—*Shakespeare.*

*Response to toast delivered at banquet of the United Typothetæ at Kansas City, Missouri, in September, by J. Clyde Oswald, editor *The American Printer.*

If, therefore, you find that the address is lacking in fire and vigor, you will understand that I was not fully informed of the conditions.

It is a little bit difficult for me to respond to this toast in this presence, because it is safe to assume that nearly every gentleman that hears me knows more about the Typothetæ than I do. They gave it its start in life; they have guided it along for more than a dozen years; they are still in control of its destinies, and its future will be whatever they choose to make it.

Still I find some excuse for my presumption in the fact that no two ideas of the Typothetæ ever seem to agree. There are those of our friends who designate it a mutual admiration society; others say it is merely a junketing crowd; others that it is a society for the promotion of oratory; still some others who, it may be assumed, are in a position to know more about that which they speak, say that the Typothetæ serves every purpose for which it was intended, that it has afforded them, as employing printers, much pleasure and profit in the past, and that it offers abundant hope and promise for the printing business in the years to come.



SHIRLEY VANCE MARTIN.

In view of this wide diversity of opinion, I have felt indeed that a humble individual like myself may be entitled to a view in the matter. While my view, it will be found, is not in accord with any of those I have quoted, it may be said to partake a little of the nature of each. The Typothetæ undoubtedly is an agent for good. The fact that we may admire each other or ourselves, or that when we get together we devote a certain amount of our energy and our time to having a good time, is not pertinent. We do accomplish some things. The only fault I have found in the past is that we have not accomplished more. The good this organization does has been nearly all indirect.

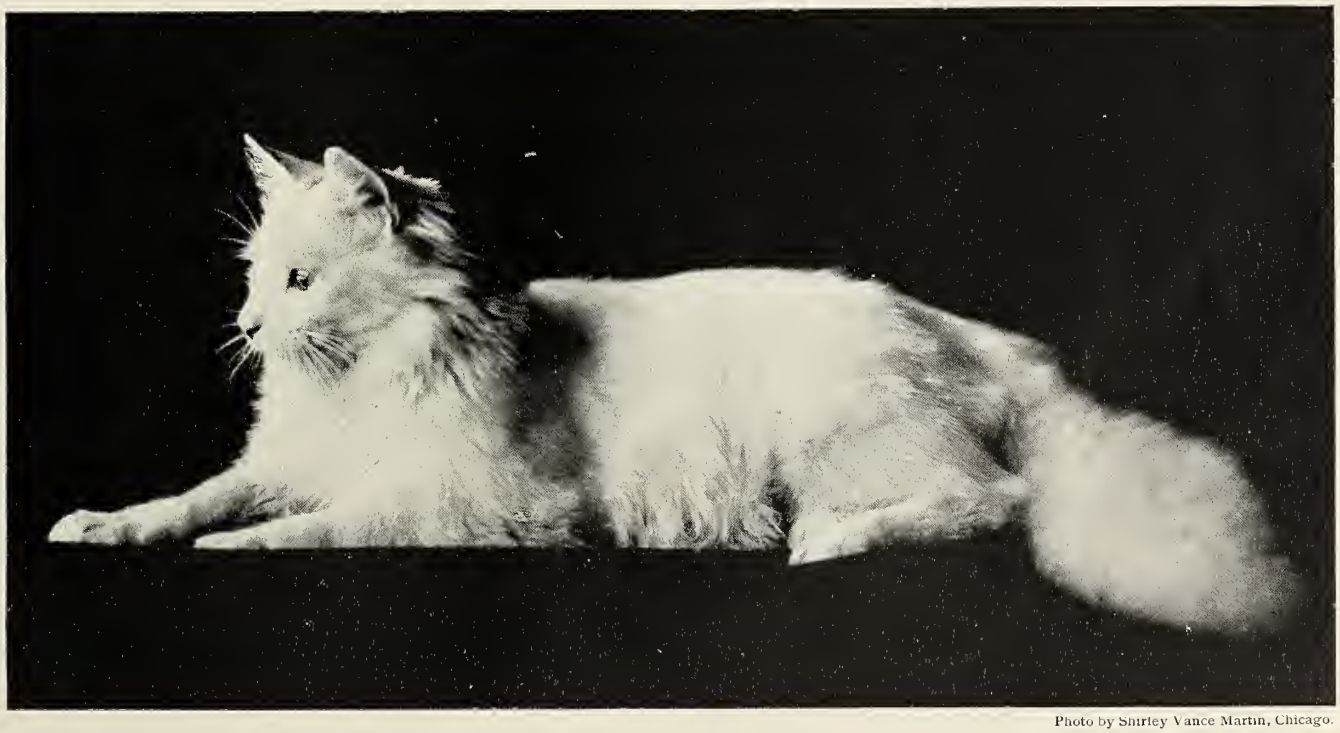


Photo by Shirley Vance Martin, Chicago.

CELESTE.

He is a man with dull perception who can come to our annual convention and not take away some idea that he can put into practical use in the conduct of his business. The trouble is that we have not done enough direct benefit. The weakness of the Typothetæ is the same weakness that, according to the



Photo by Shirley Vance Martin.

AT KENILWORTH.

story I once heard, is characteristic of mankind as a whole. A Sunday-school teacher asked her class of small boys, "Who created man?" A youngster spoke up and said, "God," and he told how it was done. Then the teacher asked, "Who created woman?" and the same boy replied that when God got through making the man he took his backbone and made it into a woman. My experience with the printing business has sometimes almost impelled me to the belief that the small boy was right. If it is true of the proprietors of printing-offices, it is also true of the Typothetæs which they compose. A man without a backbone is of no use on earth, and neither is an organization. A weak Typothetæ is worse than no Typothetæ. Where there is none, those who would press their demands upon the trade have before them the possibility of a strong organization; where there is a Typothetæ that exists in name only, it evokes contempt and serves to encourage the forces opposed to it.

Mutual consideration is founded upon mutual respect. No leader of a union will risk a contest if he feels that he has a good chance to lose. Equalize the fighting forces of the two organizations, and instead of strikes we shall have confidence; instead of exhausting each other's resources we shall have mutual concessions that will result in continued harmony and peace.

Every organization is, of course, composed of individuals, and sometimes we find that the rule that in union there is strength will not work backward. Strong unions are not always composed of strong units. Happily this can not be said of the Typothetæ. In whatever section of the country you may be, you will find that the members of the Typothetæ are men of importance in their own communities. You do not notice it so much at the annual gatherings, because the convention has a leveling influence. Without being aware of the fact, you may, therefore, be sitting at this moment alongside a man who is a power in his home city, whether as a leader in political, intellectual or church circles you can not tell until you inquire. Take our handsome president-elect, for instance. In Buffalo, where we are to have the pleasure of meeting next year, he is not only the head of a large printing-office, but the guiding spirit of a great newspaper as well. Mild-mannered as he seems to be to those who meet him here, there is no knowing with what firm hand he molds opinion and shapes destiny in his own city.

If you are a stranger in Typothetæ circles, I am sure I would be doing you a service, and at the same time affording you pleasant entertainment, if I should take you upon the wings of the wind and visit the scenes of the daily lives of a few of the men who compose this organization. I should take you first to my home city and to the shrine upon which most of us, especially the younger element, worship, the workshop of the greatest printer of the nineteenth century — the dean of American printers, we call him—Mr. Theodore L. De Vinne. I should take you from there to the office of another great printer, who has been signally honored, and who, in addition to conducting one of the largest printing-offices in New York, finds time also to be director of a bank, commander of a Grand Army post, president of the board of education, and to hold many similar offices. It is needless to say that I refer to the Hon. Joseph J. Little. I might take you into a dozen such places in New York, where you would find much of the same nature to interest and instruct you. But, the time being short, I should hurry you along to New Haven, where we spent several pleasant days a year ago. I should halt you there, before the house of that printer of Yale University, who so ably presided over our deliberations last year, Mr. Cornelius S. Morehouse. A few blocks from there might bring you trembling before another, for this man, in addition to being president of the Connecticut Typothetæ, is also commissioner of the New Haven police, Mr. Wilson H. Lee. From there I would go with you to Hartford, the home of a printer who has been mayor of the city, and who is one of the most prominent figures in the business and social life, Mr. Leverett Brainard. Then I would go to Boston, the home of culture and good printing, and take you down on Congress street and point out to you a great printer, who is also a big publisher, and, strange as it may seem, the owner of a big dairy farm, Mr. George H. Ellis. I would take you, map in hand, along the Boston streets to the office of the highest-priced printer in America, Mr. Thomas Todd, who is able to look down upon his struggling brethren from a commanding position at the top of a sky-scraper, and finally to Norwood, the home of the first lieutenant of the Ancient and Honorable Artillery Company of Massachusetts, our well beloved, genial and courteous secretary,



Photo by Shirley Vance Martin.

PORTRAIT OF MISS R.



Photo by Shirley Vance Martin, Chicago.

SUNSET AFTER A STORM.

Mr. J. Stearns Cushing (applause). I should have to explain to you that in none of these cities had I done justice to my task, for I would have neglected as much as I had performed. But I would be attempting to do in a night what could not be done in a year, and I should be following impulses that came to my mind rather than showing an adequate fitness for my task.

Naturally, we should have to hurry along, stopping only for a pause at Rochester, Buffalo, Pittsburg, taking you possibly down to Norfolk, the home of the secretary-elect, ex-Sheriff John E. Burke; Chicago, with its many famous printers, among whom may be mentioned Alderman Amos Pettibone; Milwaukee, St. Louis, St. Paul, Kansas City, a dozen other places as worthy of a visit. These are the men, I should then say to you, who are the Typothetæ, and I think you would agree with me that we of the rank and file have reason to be proud of them.

I have neither the experience nor ability as a prophet, nor have I the gift of second sight. I can not say what is to be the future of the Typothetæ. I have unbounded faith, however, in this prediction, that as the printing business grows in prosperity and importance and honor, the Typothetæ will keep equal pace, eventually becoming an embodiment of strength and determination that will carry to successful fruition every worthy purpose in the minds of the employing printers of America.

At the completion of this, the lucky thirteenth year of our existence, we find ourselves entering upon a new era, pledged and prepared to work out the accomplishment of a new destiny. We are now out of our swaddling clothes, the period of our youth has passed, and we stand at the threshold of our new career, not only willing, but prepared, to fight for our rights in whatever complications may arise. (Applause.)

PAY FOR STORAGE OF FOLDED SHEETS.

The Association of Employing Bookbinders, of New York, has recently been victorious in a case that may interest printers and publishers. At the October 24, 1898, meeting of the association a resolution was passed declaring that a charge should be made to publishers for the lengthy storage of sheets in binderies, and a circular embodying this was sent to the trade. The first instance in which this matter, as well as the charge for folding, was questioned from a legal standpoint, is the case of Robert Rutter & Son against the trustees in bankruptcy for F. Tennyson Neely. The following are the facts: On June 28, 1900, the trustees in bankruptcy for F. Tennyson Neely admitted the bill for folding but declined to pay bill for storage, and threatened suit to gain possession of their goods. On July 3, 1900, Messrs. Robert Rutter & Son declined to deliver the goods without payment of storage and folding charges, and placed the case in the hands of the attorney of the association for action. On August 22, 1900, the trustees forwarded a check for full amount of the bill with the signature of the referee in bankruptcy thereon, thereby admitting the justice of the charge. The association has in the hands of its secretary, C. M. Smith, 150 Fifth avenue, New York, a photograph of the check and bill which it will gladly allow to be used as evidence in any future similar case.

We could hardly run an office without The Inland Printer. Enclosed find subscription; it was an oversight that it was not sooner renewed.—*Fred D. Elmer, City Editor, Commercial, Monroe, Michigan.*



Photo by Shirley Vance Martin.

TAFFY.



THE INLAND PRINTER DINNER.

Tendered to A. H. McQuilkin and THE INLAND PRINTER staff, by Henry O. Shepard, and held at "The Monroe," Chicago Friday, October 12, 1900.

THE INLAND PRINTER DINNER.

ONE of the most enjoyable occasions which those connected with THE INLAND PRINTER had ever attended was the complimentary dinner given to the editor, A. H. McQuilkin, on the evening of Friday, October 12, at "The Monroe," Chicago. The dinner was arranged by Henry O. Shepard, the head of the company, to show his appreciation of the services of Mr. McQuilkin and the other members of the "big family," as he calls it, that assist in producing the magazine each month. It was impossible to invite every one in the establishment, but the forty members present felt highly honored in having an opportunity of meeting the other gentlemen connected with the paper under such pleasant conditions.

The following is the

MENU.

COCKTAILS. Blue Points.
Celery. Olives.
Consomme Julienne.
Baked Clubhouse Whitefish, a l'Italienne.
Parisienne Potatoes.
CLARET. Sweetbreads, larded, with Green Peas.
Punch Benedictine.
Braised Tenderloin, a la Bordelaise.
Potato au Gratin. Combination Salad.
Ice Cream. Cake.
Roquefort and de Brie Cheese. Crackers.
CIGARS. Coffee.

After the guests had done full justice to the above, the toastmaster, C. F. Whitmarsh, called the gathering to order and explained the reasons Mr. Shepard had for inviting his staff to meet in this way. He spoke of the generosity of the head of the paper, not only to its editor, but to every one connected with the publication. Mr. Shepard responded by saying it had always been his policy to treat his people fairly, and stated he felt that an employer could always get more out of his men by having such feelings exist as he was sure prevailed between all of the people in the establishment and himself. Mr. McQuilkin spoke of his work on the paper and of the great assistance he had received from other members of the staff in making the paper what it was. Mr. Rathbun referre to the condition of the publication when Mr. McQuilkin assumed the duties of editor, both as to circulation and general prestige. He stated that as soon as the character of the matter presented to readers was improved, the subscriptions increased in number, and having a wider circulation the advertising naturally increased. These had resulted in placing the magazine in the front rank among papers devoted to the graphic arts. There was no set program, and nearly every one present had an opportunity of speaking, and took advantage of it. The occasion will long be remembered as one of the bright spots in the history of THE INLAND PRINTER.

The following letter sent to Mr. Shepard by Mr. McQuilkin after the editor had returned to Asheville, expresses his feelings concerning the gathering:

My Dear Mr. Shepard: October 16, 1900.

I desire to express my profound appreciation of your many kindnesses in Chicago and elsewhere. Let me assure you that the terms of affectionate regard in which you expressed yourself last Friday evening are reciprocated to the full by me. It is such liberality as you have shown, so keen an interest in the welfare of those about you, so warm and sincere an attachment for those in your house, that has made the name of The Henry O. Shepard Company and THE INLAND PRINTER what it is.

Your attitude toward your employes has been such that you have a phalanx of men devoted to your interests, and if in any way my efforts can enlarge and round out what we have attempted, be assured they will not be lacking.

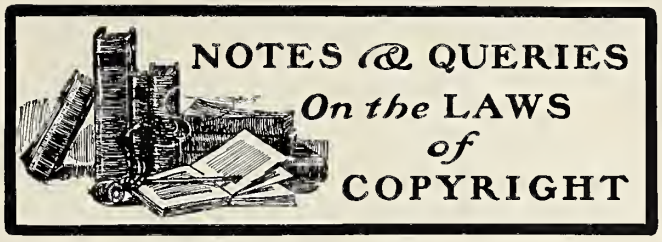
For every kindly word and noble sentiment expressed by you, I give you an echo back a thousand times.

With every good wish for your increased prosperity and happiness, I am as ever, sincerely and cordially your friend,

A. H. McQUILKIN.

The following is a list of those present: A. R. Allexon, F. Baumgartner, E. W. Beedle, Daniel Boyle, P. H. Butler, J. I. Caldwell, William G. Cobb, Edward Conway, George Crall, A. S. Dinsmore, H. S. Engle, Harry Flinn, George A. Furneaux, K. M. Griswold, Al Grayson, Joseph H. Hamer, Fred Hilton, Philip G. Howard, A. Hughmark, M. F. Kase, George M. Leathers, A. H. McQuilkin, Frank Parker, S. K. Parker, B. F. Philbrick, Alfred Pye, A. W. Rathbun, Charles Reiner, Frank A. Richards, Harry Shaffer, Frank Shepard, H. O. Shepard, Adolph Stoike, Fred Thomas, J. S. Thompson, S. H. Treloar, C. F. Whitmarsh, Will L. Whitmarsh.

The accompanying illustration is made from a photograph taken by J. W. Taylor during the festivities.



CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

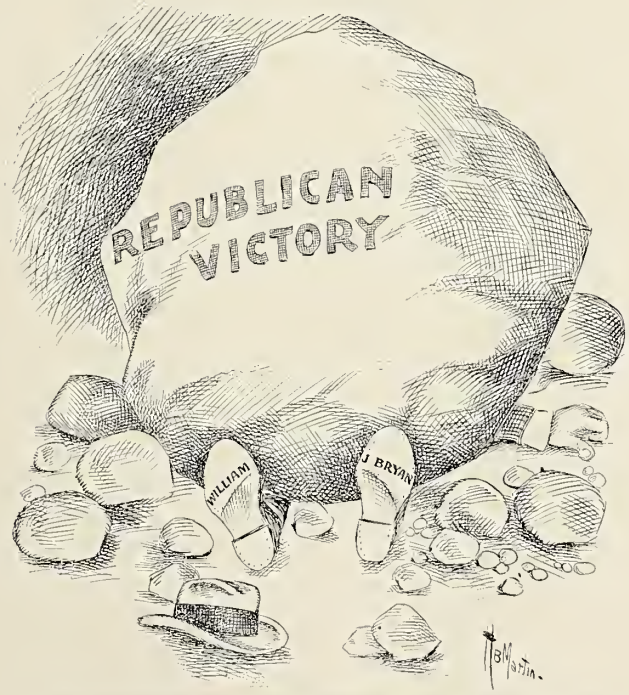
AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

PRIOR to copyright legislation authors were protected at common law. The right of property in intellectual productions is enforced by the courts irrespective of statutory enactment, dependent, however, upon publication. Publication may be qualified or unqualified. To permit a copy of a manuscript to be made, or to make a gift copy thereof does not dedicate the subject matter to public use. Multiplication of copies will be prevented. Printing itself does not forfeit the right, for if it is a book, it may be withheld from the public. Unrestricted distribution as to person and purpose constitutes unqualified publication. This common-law right extends to paintings, etchings, photographs, statements and compilations. There is a distinction between the word "copyright" and the phrase "literary property." Copyright is the exclusive right of printing or otherwise multiplying copies of a published intellectual production, and publishing and vending the same; the right of preventing all from doing so.



A LANDSLIDE HAS BEEN PREDICTED FOR WILLIAM J. BRYAN AT THE NOVEMBER ELECTION.

Drawn by H. B. Martin.

Courtesy *Montana Daily Record*, Helena, Montana.

Literary property is the exclusive right of the owner to possess, use and dispose of intellectual productions.

To what extent this common-law right is recognized when the owner has not taken advantage of the statute is best illustrated by a few cases:

In the case of Werckmeister *vs.* Springer Lithographing Company, 63 Fed. Rep. 808, which was an action for the infringement of the copyright in a painting, Townsend, D. J., said: "This was an illustration not taken from the painting, but from a very superficial crayon sketch printed in a catalogue of the salon where the painting was exhibited prior to the assignment to the complainant. It was not intended to be a copy of the painting. The purpose of the catalogue was merely to furnish to the holder of the catalogue information regarding the paintings, or to enable him to find the paintings desired, and perhaps to recall the paintings to the memory afterward. It was not intended to serve in any way as a copy of the painting. No one would think of considering it as a work of art. Such a printing would at most be a qualified or limited publication which would not work a forfeiture of the right of copyright. Such use of the catalogue is under the implied qualification that the privilege shall not be extended beyond the purpose for which it was granted."

In Falk *vs.* Gast Lithograph, etc., Company, 54 Fed. Rep. 890, a publisher sent to retail dealers an exhibition card containing copies in very reduced sizes of photographs, from which the dealers were requested to make their orders. The card did not contain a copyright notice in the language prescribed by statute. Shipman, J., said: "This card or sheet of miniature copies of photographs for the inspection of dealers is not one of the published editions of the photographs which it contained, within the meaning of the section. The statutes refer to a published edition, which is an edition offered to the public for sale or circulation."

Under the statute, it has been held that a single article may be copyrighted, though bound in a volume, the bulk of which is public property; this also applies to an article in a newspaper. A magazine can be copyrighted as a book. There are many interesting phases of the question to be subsequently considered in this department. The courts are constantly construing different provisions of the law. Cases relating to subjects of interest to the trade will be reviewed and every effort put forth to make this portion of THE INLAND PRINTER attractive and instructive.

THE INLAND PRINTER FOR OCTOBER.

Hundreds of letters of congratulation have been received by the publishers on the appearance of the October edition of THE INLAND PRINTER. It is a pleasure to have such hearty words of approval of the efforts put forth on that number. To all its friends who have thus remembered it, THE INLAND PRINTER extends thanks. Nothing so compensates for the hard work expended on a magazine as a good pat on the back. We can not publish all, but here are a few sample remarks:

We wish to compliment you on the very excellent appearance of the October number. It certainly reflects great credit on you.—*Wetter Numbering Machine Company, Brooklyn, New York.*

Your October number is a wonderful piece of work. We congratulate you on the enterprise you have shown.—*E. C. Fuller & Co., New York.*

Accept congratulations on your October issue of THE INLAND PRINTER. It was the best thing our Uncle Samuel ever carried.—*Art. E. Pelton, Evening Sun, Grand Junction, Colorado.*

Permit me to add my congratulations to those which I imagine you are receiving since the publication of your October number. It is certainly the handsomest issue of a journal ever published in the interest of the printing trade, and you have reason to be proud of it.—*J. Clyde Oswald, Editor The American Printer, New York.*

It is not possible to send out such an issue every month, but no subscriber will fail to get his 20 cents' worth in each number of the magazine. But look out for the December number; we still have a few surprises on hand.



The Jordans Press, Philadelphia, has removed to 132 South Seventh street.

Francis La Pointe is now connected with the Levytype Company, Chicago.

The Baltimore Morning Herald is running colored cartoons on its first page in yellow, red, blue and black.

Frost, Memmler & Cameron succeed C. Harrison Frost, printers, Chicago. The firm is now located in the Times building.

Max A. Fischer has severed his connection with the firm of Rogers & Wells and has opened a studio at 825 Fine Arts building, Chicago.

The *Daily Register*, of Marietta, Ohio, has installed a Cox Duplex press, and celebrated the event with an illustrated article in its issue of October 11.

Frederick Ward and Harold De Lay have formed a partnership for advertising and illustrating, and opened offices in the Williams building, Chicago.

William Dillon, formerly with the American Type Founders Company, New York, is now with the Account, Audit & Assurance Company, Limited, of that city.

In color printing, *Scribner's* is always trying new experiments. The November number contains a bicycle story, illustrated by Frederic Dorr Steele in a novel manner.

The Philadelphia *Bulletin* has installed its seventh quadruple Hoe press. The paper has also rented considerable floor space in the building adjoining in order to facilitate the work.

C. M. Cooper & Co. are successors to the New York Engraving & Printing Company, 320 Pearl street, New York. The firm is composed of Charles M. Cooper and Abraham C. Potter.

John Zeh and Robert A. Himeback have coöperated under the firm name of Zeh & Himeback, for doing designing and engraving, at the Lippincott building, Philadelphia. They announce this partnership in a very tasty circular in copperplate and steel die work.

The Kidder Press Company has moved its factory and main office from Boston to the new plant at Dover, New Hampshire, where it has largely increased facilities both in foundry and machine shops, with additional modern equipment, guaranteeing prompt execution of contracts.

The Inland Type Foundry, St. Louis, has outgrown its present quarters and has been forced to rent two lofts at 214 and 216 Pine street, immediately opposite its present location. This is only a temporary expedient, and when the present lease expires the firm expects to have larger quarters.

In its issue of October 4, the *Twice-a-Week Spokesman-Review*, Spokane, Washington, devotes two pages to a description of the mammoth Hoe presses recently put in its pressroom. These are very fully illustrated and described. In addition to the presses, the paper refers to the seven Linotypes in the composing-room and to new features in the stereotyping, mailing and other departments, which brings the publication strictly up to date.

The Bausch & Lomb Optical Company has been awarded the gold medal of the Paris Exposition for the best lenses, shutters and photographic accessories of American manufacture. This award was quite a surprise to the company as it made no exhibit at the exposition, the medal being awarded for the superior quality of the lenses, shutters and other accessories of the Bausch & Lomb Optical Company's manufacture used on the cameras exhibited by the various camera manufacturers.

The Queen City Printing Ink Company, Cincinnati, Ohio, reports that its business is increasing rapidly and that it has begun the erection of a new building and has ordered several new mills. The company has just issued two new specimen books showing its product in an attractive way.

AWARDS AT THE PARIS EXPOSITION.

John H. Porter, who has charge of the American model printing-office at the Paris Exposition, has this to say in a letter to Barnhart Brothers & Spindler, Chicago, concerning the awards recently made. As a great many people are asking



THE NEW ISSUE—ANYTHING TO FOOL THE PEOPLE.
Drawn by H. B. Martin.
Courtesy *Montana Daily Record*, Helena, Montana.

what is the grand prix and what the medal given out by the exposition, it will be interesting to hear from one who has been on the ground. Mr. Porter says:

"The grand prix, as I understand it, is a certificate or diploma, evidencing the award. It ranks all other awards. Has no material form other than the paper upon which it is printed and written, at least no one so far has been able to state otherwise, and I have applied for information to the United States Commission. The award of gold medal is evidenced both by the certificate and the medal itself, for which 680 francs are charged. I am informed that if the Government were pushed by all receiving the gold medal for a copy, it would require more than four years to fill orders. As a matter of fact, not one in five hundred will probably demand one and pay for it. Here there were 75,530 exhibitors; 42,790 were given awards; 2,828 the grand prix only in the number. There were 8,166 gold medals; 12,244 silver; 11,615 bronze and 7,938 honorable mention. The United States had 6,564 exhibitors, next to France the largest number of any nation, and one-half as many as all other nations (excepting France) combined. There were 53 nations represented. The United States received 219 grand prizes, 486 gold medals, 583 silver, 423 bronze and 270 honorable mention. No one knows when the certificates will be issued."

WAREHOUSES
321 MASON STREET
510 DIXON STREET

ALEXANDER BROTHERS
TOBACCO MERCHANTS AND EXPORTERS
420 SOUTH STATE STREET
NEW ORLEANS

PLANTATIONS IN
ALABAMA AND
SOUTH CAROLINA

INLAND TYPE FOUNDRY
STANDARD LINE TYPE
217 PINE ST.

SAINT LOUIS, OCT. 25, 1900

DEAR MR. PRINTER

THIS PAGE IS SET IN OUR NEW BLAIR SERIES. PLEASE EXAMINE IT CLOSELY. IT IS AN EXACT IMITATION OF THE SMALL GOTHIC LETTER NOW SO POPULAR WITH ENGRAVERS FOR STYLISH STATIONERY, CARDS AND ANNOUNCEMENTS. WE HAVE USED A FEW LINES OF OUR BRANDON WITH THE BLAIR TO SHOW HOW THEY LOOK IN COMBINATION.

YOURS TRULY

INLAND TYPE FOUNDRY

MARVIN & DAVIDSON
TEMPLE BUILDING
9 ALLEN AVE. AND 10 WALL STREET
GROUND FLOOR
KANSAS CITY

BLAIR SERIES

6-POINT NO. 4, 16A, $1.00
6-POINT NO. 3, 16A, $1.00
6-POINT NO. 2, 18A, $1.00
6-POINT NO. 1, 20A, $1.00

HERBERT A. SHERMAN
GENERAL INSURANCE AGENT
CORNER THIRD AND PINE
SAINT LOUIS

BELL TELEPHONE, MAIN 423
KINLOCH TELEPHONE, A 352

AGENT
NEW YORK, LONDON AND GLOBE
INSURANCE CO.

MADE AND FOR SALE BY THE

INLAND TYPE FOUNDRY, SAINT LOUIS

"POST" OLD STYLE No. 2

72 POINT 3 A 4 a $20 00

ONE Line

54 POINT 3 A 4 a $11 25

Marks NOTE

30 POINT 4 A 6 a $4 50

HOUR Clocks

18 POINT 7 A 10 a $3 25

Renovating STORES

36 POINT 3 A 5 a $5 75

THE Chain

14 POINT 10 A 15 a $3 00

Experienced WORKERS

24 POINT 5 A 8 a $3 50

HOUSE Builders

12 POINT 12 A 18 a $2 75

EXHIBIT OF SATINS
The entire Store will be given up to 123

8 POINT 14 A 20 a $2 25

SCIENTIFIC INSTRUMENT
TELESCOPE
The moft important thing in a Telescope is the glass 35

6 POINT 15 A 24 a $2 00

BLENDED SHADES AND COLOR HARMONIOUS
This assemblage of Dress Goods includes every worthy style 89

10 POINT 12 A 18 a $2 50

NOVELTIES IN SILKS
To attempt to defcribe these Silks would 45

48 POINT 3 A 4 a $9 50

MORE Dangers

60 POINT 3 A 4 a $13 00

Grind FINE

AMERICAN TYPE FOUNDERS CO.
Originator of Leading Type Fashions

"POST" OLD STYLE ITALIC

30 POINT 4 A 9 a $4 25

FRENCH COSTUME SHOWN

You will find here the originals and copies of fancy French $8

8 POINT 14 A 32 a $2 25

THIS FINE COLLECTION OF RUGS ORIENTALS

After a very extensive tour in the far East our salesmen have gathered a collection of some of the rarest kinds of rugs. For years we have been in the Oriental Rug business the same as a great many other stores in $890

14 POINT 9 A 20 a $2 75

A LARGE SALE OF CLOTHS

Will be opened at 10.15 o'clock this morning, and will continue throughout this week and next. Our salesman has returned 189

18 POINT 7 A 16 a $3 00

SHOW OF FALL SHOES

Prettiest Styles for women will be ready to-day, when every lady who visits the 5

10 POINT 14 A 32 a $2 50

GREAT DISPLAY OF FANCY MILLINERY

It is not in a spirit of boastfulness that we say that our Fall display of Trimmed Millinery led all others in point of $285

6 POINT 16 A 36 a $2 00

GOLD AND SILVER MINES TO BE SOLD AT A LOW FIGURE

The undersigned, desiring to retire from business, offer for sale several Gold and Silver Mines. The sale includes over ten acres of land around them, and all the machinery and paraphernalia incident to the business. Competent judges and experts unhesitatingly assert that each $139

12 POINT 10 A 25 a $2 50

EXHIBITION OF LACE CURTAINS

These are beautiful Curtains, and the sale will not last very long; they are so pretty and cheap that it would be most remarkable if they did not sell $19234

24 POINT 5 A 12 a $3 75

SALE OF FINEST IRISH LINENS

Buying all our Linen at lowest possible figures, we can afford to sell at the $2

AMERICAN TYPE FOUNDERS COMPANY

Originator of Leading Type Fashions



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Mr. T. C. Dexter has two patents on paper-feeding machinery to be recorded this month. No. 658,705 has reference to a new arrangement for feeding-off instruments and sheet-separating instruments. Mr. Dexter's other patent, No. 656,838, covers a novel form of controlling device for the buckling-finger.

A suction-cup feeding machine has been patented by G. R. and W. C. Williams, of New York, as No. 656,872.

A sheet-feeding attachment for stencil printing machines is the subject of patent No. 657,920, by A. B. Dick, of Chicago. He removes the bottom sheet from the pile by means of a roller and feeds it to the machine.

The Chambers Brothers Company, of Philadelphia, owns patent No. 656,897, by H. K. King. This is a paper-folding machine, in which there is an improved mechanism for insuring the positive delivery of the signatures from the folding-roller and the shoo-fly to the packing trough.

H. F. Bechman, of Battle Creek, Michigan, has devised a means of applying an angle-bar folder to a Cox duplex press, and describes the same in patent No. 656,924. With his arrangement it is now possible to print and paste a sixteen-page paper on this press with the angle-bar folder.

Mr. J. L. Firm has added another to his long list of improvements to the Goss presses. It is patented as No. 658,209, and has reference to that form of machine in which a mailing-wrapper is folded with the printed sheets as they come from the press. The combination enables the use of longitudinal folds, which in this case are very desirable.



BURLESQUE, BY C. C. DAVIS, RALSTON, NEW JERSEY.

W. G. Slauson, of Olean, New York, in patent No. 657,253, shows an improved quoin, that can not slip. This invention is so good and so simple as to invite a renewal of the old query, "Why did not somebody think of it before?"

A convenient form of punch that may be locked up with the type is shown in patent No. 658,548, by A. W. Knox, of New York. The punch is screwed into a pocket so that the face is slightly below the level of the type. An ordinary lead may be pasted to the tympans, and serve as a counter.

Another new quoin has sprung from the brain of the same gentleman and is patented as No. 657,252. A central piece is tightened with a key and expands the quoin without any shifting of the sides. Mr. Slauson has two other patents this month on printer's furniture. One of these is telescopic furniture.

A counting device for printing-presses has been devised by J. W. Leary, of Plainfield, New Jersey, assignor to the Aluminum Plate & Press Company. It is patented as No. 657,781, and is apparently designed especially for use on the aluminum plate presses. Patent No. 657,792, by E. C. Seymour, of Detroit, is also the property of the same company and covers a slightly different form of counter for the same purpose.

THE LADIES.*

MR. TOASTMASTER, Ladies and Fellow Millionaires: What a pleasing subject, encouraged by this sweet presence, bright eyes that speak of joy, sweet smiles that play on cherry lips and cheerful looks that make of every dish a rich repast (applause) and mingled with the friendly bowl, the feast of reason and the flow of soul.

Oh, tell me not in mournful numbers,
Girls can only screech and scream;
For the boy is dead that slumbers,
And girls are just what they seem. (Laughter.)

Girls are real, girls are earnest,
And they marry not for gold;
But when to them in love thou turnest,
Do it with a manner bold.

Will you then be up and doing,
With a heart for any fate?
Still adoring — still pursuing —
Keep on loving them and wait. (Laughter.)

Ah! Who can resist our fascinating American girl? Meet her when you will or where, in her home, at church, or on the thoroughfare, in the schoolroom, at the ball, or in the banquet hall, she is always the same irresistible charmer. "To know her is to love her, and to love her is a liberal education." (Laughter and applause.)

She needs not me to speak for her, for she can too well speak for herself.

"Man more eloquent than woman made,
But women are more powerful to persuade."

When the history of the nineteenth century is written, women will occupy an important place in its pages — a place of honor — for the first time in the history of the world. America gave to woman first her freedom and the privilege of the higher education, equal with man. The first note for the intellectual advancement of woman was struck by a woman, Emma Willard, as far back as 1821, and her efforts were followed by those of many other brave women, who dared to ask for their sex that same educational opportunity that man enjoyed. Almost a century to develop and enforce this demand, and there has come, with the securing of this educational opportunity, the eager searching after knowledge on the part of all women, a knowledge not taught in the schools, a knowledge of the history and development of the human race — all people and all classes — and the history of the laws and principles that underlie that development, and also the knowledge of women's place in the grand march of the ages. This new departure gave to women liberty, breadth and unity, and brought into life the women's clubs. It proved an awakening to the real glory and meaning of woman's life, and gave her a place in the social and intellectual forces of the world. All

*Delivered at banquet of United Typothetæ at Kansas City, Missouri, in September, by William J. Berkowitz.

honor and glory to womanhood thus emancipated. The destiny of nations is in her hands. God's ministering angels everywhere and at all times, the name of woman is synonymous with the spirit of self-sacrifice. All honor to womanhood, the guardian angel, unflinching in the darkest hour, as the angel of mercy on the battle-field to the wounded and dying, or among the poor and homeless spreading the gospel of helpfulness and love and charity. All honor to womanhood, the teachers of our children, the directors of our youth, the accomplished associate and assistant in business, in finance and in mercantile pursuits exact and watchful, always thrifty, always accomplished, everywhere admitted, everywhere respected, everywhere honored.

And in that sweet hour, when the spontaneous outburst of affection speaks to her words of everlasting devotion, and we plight our troths in marriage vows:

> "Oh, what is there in this vale of life
> Half so delightful as a wife?" (Applause.)

Wealth is not a necessary attribute for love's affections. The heart overflowing with love is God's gift to every man, rich or poor. The wife, loved, respected, honored, protected, grows like the perfect rose and gives to our lives the perfume of happiness. Age never withers and time never fades that full-blown flower in the garden of domestic affection. Always the lover, always the recollection of that sweet, golden, roseate era when love first dawned, but how much dearer the wife than the bride.

> "Undimmed, unchanged, ah, happy
> Is he, crowned with such a life,
> Who drinks the wife, pledging the sweetheart,
> And toasts in the sweetheart the wife."

(Great applause.)



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

GEORGE W. O'NEAL, with Joseph J. Stone, Greensboro, North Carolina.—The program and cover are good specimens of artistic composition.

A CALENDAR blotter from Parker's Printery, Winchendon, Massachusetts, is a neat piece of composition and presswork, and is, besides, a well-worded advertisement.

FRED E. BRYANT, Moberly, Missouri.—The specimens submitted by you are neat and stylish in composition. The Sorosis program is up to the average of that class of work.

THE Harris Automatic Press Company, of 20 Cortlandt street, New York city, is sending out an excellent assortment of advertising cards, gotten up in most attractive style. The composition is artistic and the presswork of very good quality.

A VERY attractive letter-head is submitted by J. C. Shepherd, of the Galt (Ont.) *Reporter*. It is set in Jenson Italic, with rule and ornaments, printed in red on pink stock, and is most artistic in appearance. Mr. Shepherd is evidently an artist in his line.

BETZ & ORR, East Liverpool, Ohio.—The price list of the Sevres China Company submitted by you is a good piece of typography. You have good reason to be proud of the result of your experiments on the cover, for it is a good contrast and of attractive appearance.

THE "Bulletin," issued by the Sprague Electric Company, New York city, is a well-printed pamphlet, 7 by 9¼ inches in size, describing the electric products of its establishment. The work is done by Bartlett & Co.—the Orr Press—New York, and composition and presswork are both of the highest grade. The half-tone illustrations present a clear view of the excellent style of motors so admirably suited to the needs of printers and other users of power, who should send for a copy of this excellent brochure.

ELDON C. NEWBY, of Randolph, Kansas, sends sample of a report-book of the Randolph public schools, which is a creditable piece of work, when it is considered that it was printed one page at a time on a press having no fountain, and in an office having only a plow paper-cutter.



TAILPIECE.

Drawn by Ralph Fletcher Seymour, Chicago.

FROM the Austin Publishing Company, King and Nuuanu street, Honolulu, Hawaiian Islands, we have received an interesting illustrated monthly, *The Paradise of the Pacific*, which shows a high degree of merit from an artistic standpoint and gives much valuable information for the tourist or investor.

H. A. ZEIDERS, with the Evangelical Publishing House, Harrisburg, Pennsylvania.—The prospectus you send is a fine piece of typographical work, in both composition and presswork. The advertising pages show that you have the correct idea regarding effective display. The cover-design in two colors is artistic.

I. N. JONES & SON, Richmond, Virginia.—The samples submitted are neat in composition and excellent in presswork. The headings in the "Jefferson" booklet should have been in a heavier type. The light-face Gothic used is too light for the body-letter. Caps of the Jenson series would have been better. The Koller and I. N. Jones cards are good.

WE have received from the Garrett-Buchanan Company, of Philadelphia, a number of samples of papers which they are just introducing. The budget includes their price list No. 10, samples of ledger, writing, bond, blotting and other papers. The samples not only show the stock but the effect of certain inks when used thereon. The line is a good one.

A CATALOGUE of the Reeves Pulley Company, Columbus, Indiana, is a very fine piece of typographical work. It consists of sixty-eight pages of neat composition, illustrated with half-tone engravings and line drawings. The stock used is heavy enameled book, and every care has been taken to make it an excellent piece of work. The catalogue is from the press of Levey Brothers & Co., of Indianapolis.

A LARGE package of commercial and society printing by Clifford J. Cunningham, of the Columbian Printing Company, Danville, Kentucky, gives evidence that he is up to date in his ideas and that his work is done in an artistic manner. Composition is all that could be desired and presswork of excellent quality. Plain faces of type effectively displayed appears to be Mr. Cunningham's guiding principle, and it is a good one.

A. MILTON ADAMS, 2216 North Bouvier street, Philadelphia, Pennsylvania.—All the samples submitted by you are good specimens of artistic job-composition, and we do not see where you have "failed" in any of them. They are up to date in style and have evidently been carefully planned and carried to completion. The presswork is also of good quality, and combined with the excellent display produces very satisfactory results.

"THE JOB SPECIMEN, published at irregular intervals at McPherson, Kansas, by J. W. McKinzie. For free distribution." This is a neat eight-page and cover pamphlet on which the composition and presswork are both artistic and tasteful, some of the pages being printed in colors harmoniously selected for the character of the work exhibited. Mr. McKinzie has the right conception of the meaning of the term "artistic job-printing."

THE Young Men's Christian Association of Minneapolis, Minnesota, has issued an announcement of its fall and winter sessions, which is a very unique piece of printing. It is a circular of four pages 6 by 17 inches in size, printed in blue and red, the front page, printed in colors, representing a stained-glass window with two female figures thereon. The work is artistic in every sense of the word and is the product of the press of Byron & Willard.

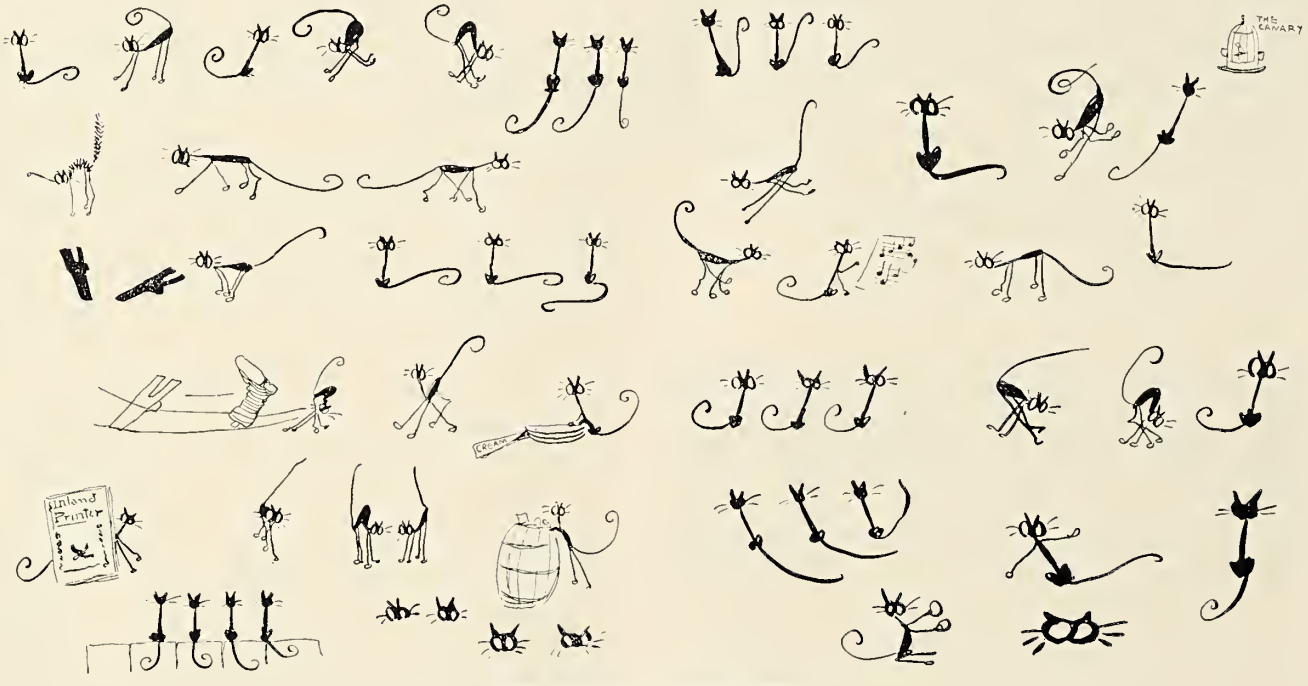
A. F. HOYLE & Co., Washington avenue, Worcester, Massachusetts. The samples of work submitted are fair, but could be improved. Your own business card would look better if you had devoted more space to your name and business and placed same in center of card without a tinted background. The Heywood shoe catalogue is neat. The Worcester Royal Arch Chapter cover has too much ornamentation and would

look better in a darker shade of ink. Your blotters are good. Thanks for your kind words for THE INLAND PRINTER and the acknowledgment of the help it has been to you. I hope you may find it more valuable as you get better acquainted with it.

WILLIAM FREUND & SONS, 176 State street, Chicago, are putting on the market a clever little calendar called "Wedgewood." It is made in five styles, all being the same size, but each embossed with a different shield die, and on five tints of board. These calendars are extremely dainty, and where one wants something out of the ordinary and different from the common calendar this will certainly meet a want. The calendars are referred to in the advertisement on page 234.

F. C. HOPLEY, advertising manager of the American Clay-Working Machinery Company, sends samples of advertising that are unique in design, and very attractive. A blotter is illustrated with a miniature Chinaman carrying the Stars and Stripes, below which is the statement that "it is of genuine Chinese manufacture and was imported from China for our use." The blotter is headed "Don't be a Boxer," in large caps. The printing is well done, and should be a good trade-bringer.

C. P. ZACHER & Co. are sending out a well-printed catalogue showing specimens of the different kinds of work they do in the engraving line. In addition to half-tone work they make a specialty of process-plate letter-heads that are a very close imitation of lithographed work. A page of designs of this character was shown in the October number. The catalogue is interesting and every printer should possess one. Copies can be obtained by addressing the firm at 221 Fifth avenue, Chicago.



THE BLACK CAT ORNAMENTS.
Designed by Ryan Walker, of the *Republic*, St. Louis, Missouri.

THE J. W. Butler Paper Company, leaders in all kinds of high-grade paper stock, has sent out a pamphlet printed on its new standard enamel with a nut-brown Kremlin cover. It shows the excellent printing quality of the enamel stock for half-tone engravings as well as type, and the cover-stock is admirably suited to the use of artistic colors and bronzes, as shown by a neat embossed design in two colors of ink and gold and silver bronze. The printing is excellently well done in both composition and presswork.

THE Cleveland Printing & Publishing Company, of Cleveland, Ohio, in an attractive brochure tells about its "New Home, and How We Came to Move." The reason for its removal is the prevailing epidemic of *expansion*, which can not be confined to old quarters. The booklet is printed on deckle-edged laid stock in two colors — black and orange — with cover of dark blue printed in black, white and gray. The work is refined in its appearance and has evidently been carefully planned and carried into execution.

CHARLES G. READE, associate secretary Young Men's Christian Association, Dayton, Ohio, has submitted a number of booklets issued by the association telling of its aims and desire to interest and instruct the young men of that city in something that will be of benefit to them both now and hereafter. As samples of letterpress printing they are excellent in composition, presswork and style, all being gotten up in a very attractive manner. An invitation card about 7 by 9 inches in size represents an arched entrance to a vestibule, the doors of which are cut so that they may be opened. Over the archway in large letters are the words, "Our Open Door Policy." Upon opening the doors there is revealed a printed invitation to attend a reception to be given by the association on a certain date, closing with the sentence, "The Door is Open." The idea is a good one and the manner in which it is carried out is excellent. So striking and attractive is the invitation that we have no doubt the reception would be well attended. The printing of these samples is done by the United Brethren Publishing House, of Dayton.

SOME booklets from the George A. Miller Printing Company, Des Moines, Iowa, are good samples of up-to-date printing, the composition being in good style and presswork of admirable quality. A catalogue of the Highland Park College of Music is a fine sample of typography, presswork and good stock. The half-tone portraits show that much care has been taken to print them in an artistic manner. The cover is in green and red on buff stock, neatly embossed. The catalogue is one of which the printer might well feel proud.

"REFLECTIONS OF THE POUCH" is the title of a booklet submitted by Colvin, Brooks & Wright, Allegheny, Pennsylvania, consisting of thirty-six pages, 5¼ by 7½, on heavy enameled stock, the composition and presswork on which is of excellent quality. The cover is printed in black, blue and silver — the design being very artistic — on dark gray stock. The *Pouch* is a publication in the interest of advertisers, by E. Gardner. In their advertisement therein, Colvin, Brooks & Wright say: "We do particular printing — and do it well"; "We never do cheap printing — it doesn't pay"; "We can please Mr. Gardner — and he's a stickler for good printing"; all of which statements are verified by the excellence of the sample under review.

CORDAY & GROSS, Cleveland, Ohio, have issued a neat booklet entitled "Fifty Million Dollars in the Waste Basket," in which they show how that amount of advertising finds its grave in the course of a year. If all advertising was as attractively gotten up as the sample under review the amount of buried treasure would be very materially reduced. Composition, presswork, stock and binding are all of the highest grade. It is a good argument in favor of the best kind of printing. Their "Anti-Waste Basket Literature" circular is an excellent piece of advice and good printing.

THE INLAND PRINTER has received from F. H. McKnight, manager of the gas engine department of Tate, Jones & Co., incorporated, Pittsburg, Pennsylvania, a pamphlet advertising their gas engine. It is small, suitable for an ordinary business envelope, and the only illustrations are a half-tone cut of the engine and an interior view of the shop showing the various machines which can be operated by it. The unique feature of the pamphlet is the cover, which is a facsimile of the Southern Express Company's money remittance envelope. The front and back of the envelope are reproduced faithfully, and being printed on manila board of the same color as the envelope it forms a very good imitation of the real envelope.

"SAMPLES OF VELLUM TINTS" is the title of a new sample-book being sent out by the Keith Paper Company, Turners Falls, Massachusetts. The book contains samples of vellum and satin-finish papers in a number of very handsome shades and tints. Among these are French

gray, granite, azure, rose, sea green, Quaker gray, purple, opal, heliotrope, etc. The even, velvety surface of the vellum tint makes them particularly desirable for booklets, circulars, announcements and all high-class advertising matter. Beautiful and striking effects can be secured with these goods. Samples of antique laid paper, half-tone writing and onion-skin bond also appear in this book. The Keith mill is certainly putting out a very fine line of goods, and printers everywhere will be interested in it. Readers of THE INLAND PRINTER should look into this.

"OUR ARTIST'S SKETCHBOOK" is the name of a booklet which the Keystone Type Foundry, Philadelphia, is sending out to its customers. The cover-title looks as if done in crayon, but an examination of the inside pages shows that it is set in a new series of type called "Charcoal." This series is of the same general character as the Bulletin, a page of which was shown in the October number of THE INLAND PRINTER, except that it has the stipple effect, which makes it appear as if written in charcoal. Besides the two series already mentioned, the book contains samples of the Venezia series, Charter Oak series and Cardinal series, all attractive and useful faces. The Keystone Foundry is rapidly pushing to the front, and its proprietors report that business is increasing wonderfully. Copies of the "Sketchbook" can be obtained by writing to the foundry. When sending for this book be sure and ask for one of the booklets called "Pocket Edition of Benjamin Franklin," which shows the Benjamin Franklin initials and marginal ornaments.

THROUGH W. E. Davis, passenger traffic manager of the Grand Trunk Railway System, Montreal, Canada, THE INLAND PRINTER is in receipt of a copy of the souvenir of the Victoria Jubilee bridge across the St. Lawrence river at Montreal, which has just been issued by that railway. The Victoria Jubilee bridge was opened for traffic December 13, 1898, and the Victoria tubular bridge was opened by H. R. H. the Prince of Wales August 25, 1860. Pictures of these two bridges appear upon the front and back covers of this souvenir, printed from half-tone blocks upon aluminum. Besides an interesting description of the building of both of these bridges, the souvenir contains a number of pictures that have since become historic, among these being the bronze medal issued in commemoration of the opening of the Victoria tubular bridge, the souvenir medal issued at opening of the same bridge, the invitation to the inauguration, pictures of H. R. H. the Prince of Wales and suite, the city of Montreal as seen from the Victoria Jubilee bridge, and numbers of other very interesting pictures. The book is printed upon heavy sheets of cardboard, each leaf being hinged with muslin, held in an elaborate aluminum case, and forms a worthy souvenir of the occasion.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" NUMBERING MACHINES AT $5

each, made with six wheels, are offered for sale by The Bates Machine Company, 346 Broadway, New York.

NUMBERING MACHINES.

Printers will add greatly to their profits by buying one or more of the Improved Wetter Typographic Numbering Machines and print and number at one operation. The Improved Wetter is positively the only reliable type-high machine made.

THE GENUINE HEMPEL QUOIN.

The *National Printer-Journalist* for October contained several notes referring to business houses in Buffalo, among these being the firm of Hempel & Dingens, makers of the well-known Hempel quoin. The paper says: "Is there a printer in the civilized portion of the world who is not familiar with the Hempel quoin? Do they know it emanated from Buffalo, New York; that the inventor, Henry A. Hempel, resides in Buffalo; that Hempel & Dingens (Mr. Dingens being associated with Mr. Hempel in the manufacture of this boon to printers for over twenty-two years) are the only makers in the world of the genuine Hempel quoins?" The Hempel quoin is known the world over. It has been awarded a gold medal at the Paris Exposition, and will be exhibited at the Pan-American Exposition next year. Printers should see that they purchase the genuine article.

PRINTERS EARNING $1,000 A WEEK

May not be interested in the profitable possibilities of the patent ribbon-face typewriter type. Other printers will be. No "process"—just used on ordinary press same as any type.

New samples showing its fine imitation work will be mailed on request to the Typewriter-Type Company, Boston, Massachusetts. This company also offers ink and typewriter ribbons guaranteed to match in color, for inserting addresses in circular letters.

LITHOGRAPH PRESSES SACRIFICED.

Owing to the consolidation of lithographic interests in San Francisco, and the introduction of large rotary presses, a number of surplus litho presses have been placed for sale, by the owners, with E. H. Palmer, dealer in printing and lithographic machinery. The presses are in first-class working order and are offered at such low prices that parties in need can well afford to purchase and pay freights, at special rates, via rail or the Isthmus. See advertisement elsewhere.

WANTS IT AT HIS HOME.

As showing the high esteem in which THE INLAND PRINTER is held by employing printers, one little instance might be noted. Mr. George D. Barnard, the head of the well-known printing and blank-book concern of George D. Barnard & Co., St. Louis, one of the largest manufacturing stationery houses in the country, in a recent letter says: "The October number is certainly a very handsome piece of work. It is so handsome that I should like to have one to take home. Please mail me a copy, marking the outside wrapper 'Personal.'" The firm is getting the publication regularly, and not only Mr. Barnard but others in the establishment enjoy its monthly visits exceedingly.

TARCOLIN.

The name and fame of Tarcolin among printers is almost universal. From Australia to Finland its economy and safety are acknowledged. From the sweet fields of Sweden and from a single firm came an order a few weeks since for six hundred gallons. This shipment is now aboard a steamer upon the Baltic Sea, nearing destination. In view of recent high insurance rates to benzine printers in the United States, hundreds are substituting Tarcolin. Printers should also remember that in practice Tarcolin is not only safer but much more economical. A sample will be sent by the manufacturers to any printer enclosing twelve cents in money or stamps to cover postage and cost of mailing case. Address Delete Chemical Company, 126 William street, New York.

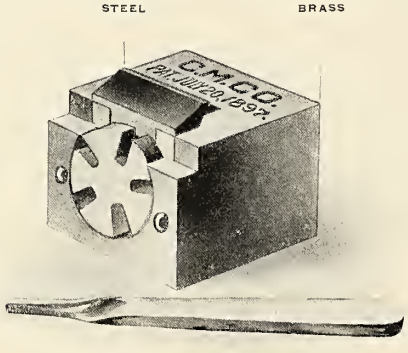
LEHIGH VALLEY'S FREIGHT SYSTEM.

English railway and marine experts who not long since made an examination of terminal facilities established at various points by American roads, have made a report that not only makes special mention, but gives high endorsement to the system of the Lehigh Valley at Buffalo. These gentlemen represented the Philadelphia Transatlantic Line, trading chiefly between Philadelphia and London. They have been dissatisfied with the methods generally employed at ocean ports, and evidently they have decided upon the Lehigh Valley system mentioned as a model, as they asked that one of the best men identified with it be permitted to go to London at a good salary and

all expenses paid, to install the same arrangement at that place. This request has been granted, and Edward Desheano, who has grown up in the service, beginning as a messenger boy, has been selected to make the trip.—*New York Commercial.*

REGISTER HOOKS.

While there has been most wonderful advancement in everything pertaining to the printers' art, it would seem that color-printing by the half-tone and other processes has far outstripped all other branches of the business. The delicacy of tint and perfection of color obtained by the three-color processes, rivaling in many cases the most exquisite hand-painting, and even nature itself, challenge the admiration of artists as well as the general public. This accuracy is obtained by many printers only at extravagant cost in time and labor required in registering and make-ready. Inventive genius, however, overcomes in a great measure this expense and



enables the printer to produce the finest colored work in register at great reduction in cost. The Challenge Machinery Company, of Chicago, has met the demand in the invention of their register hooks, the Simplex hooks, for very narrow margins, and their latest and most wonderful of all, the Little Giant register hook. These are used in combination with the celebrated Challenge sectional blocks and are indispensable to the color-printer. By this system each plate is registered independently of other plates in the form, saving one-half the time of registering, and the solid base saves one-half the time in making ready, besides saving the plates from becoming warped and injured, as usual when printed on wooden blocks.

MATRIX PASTE.

Leonard D. Hunter, printer in Exeter, New York, writes as follows to the Arabol Manufacturing Company, of New York city, which is making a ready-made matrix paste, which needs only the addition of a little water before use. The letter reads:

In regard to the matrix paste I purchased of you I have this to say: I have tried all kinds but never had such good success as with yours, and I enclose a small cut I made from maché and is fully as good as original.

Although I do not use much paste, as I have small forms to stew, still it is nice to have good paste so you can do a good job when you want one.

Your paste leaves a finish on the matrix that is so smooth that a plate is almost as smooth as an electro for ordinary work, as the enclosed plate will speak for above.

In closing will say I am fully satisfied that I have found what I want.

To judge by the plates which Mr. Hunt has sent in, it appears that this ready-made matrix paste is indeed an article far superior to the various recipes which are now in ordinary use.

AMERICAN PROCESS ENGRAVERS

Will be interested to learn that the Lion Reliance hand press, in the exhibit of Penrose & Co., at the Paris Exhibition, was awarded a bronze medal. As most engravers are aware, the Reliance, manufactured by Paul Shniedewend & Co., Chicago, is a specially designed press for half-tone proving, and the award is but one of numerous instances in which the press has won prominent recognition. A great number of American as well as many of the European exhibitors in Class 11, Printing, are among the users of Reliance presses for their proving. The house of Meisenbach, Riffarth & Co., Berlin and Muenchen, Germany, the largest exponent of the graphic arts in Germany, uses ten Reliance hand presses. Another and still larger size of these special hand presses, called the "Mastodon," has been recently built on an order and shipped to Germany. The Mastodon is the heaviest and largest engravers' proof press ever made, weighing 5,000 pounds net.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have just received a supply of back numbers covering from Volume XXIV to the present time, and those desiring to complete their files should write us at once. THE INLAND PRINTER COMPANY, Chicago.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

"PRACTICAL EMBOSSING" on a job press should be in the hands of every progressive printer; circulars on application. Address FRANK A. CUNNINGHAM, Williamsport, Pennsylvania, U. S. A.

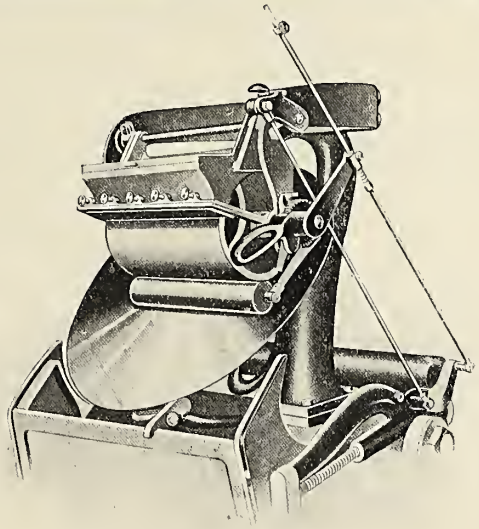
PRINTERS, PRESSMEN, learn the art of making printers' inks and their varnishes. Mail M. O. $5 and receive copy of book. GEO. W. SMALL & CO., 4231 Fergus street, Cincinnati, Ohio.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 192 pages; over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2.00, postpaid. INLAND PRINTER COMPANY.

The Golding Jobber



DISTRIBUTION

Theoretical ink distribution is a subject worthy the consideration of the Philosophical Pleiad, and it is a matter of continual regret that they had not lived in this Age of the Art.

In the days of slow presses, friction distribution was possible, but in presses designed to operate at high speeds it is an element of uncertainty. You know what that means—by experience. The system is not so much at fault as its application. It has outlived its usefulness.

The fastest platen press is the GOLDING JOBBER and it can be operated at the highest speeds indefinitely for the reason that we use a system of disk distribution. The Automatic Brayer Fountain is the only successful disk distributing device obtainable. And

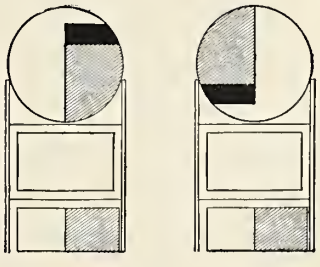
The Rollers Can't Get Hot

The only friction there is in our system is what there is in the ink itself—and that is all that is needed.

As for quality—it can't be equaled. We guarantee that. We place our machine on your pressroom floor and demonstrate it. If you are not satisfied you send it back at our expense.

Besides the Automatic Brayer Fountain we have a co-laborer in the Duplex Distributor. We are going to show you that next month.

Meantime you figure what the additional output of your pressroom would be if your presses were supplied with ink distributing devices that would allow you to run them at the highest speed—CONTINUALLY; and at the same time ADVANCE the quality of work.



GOLDING & CO.

BOSTON, 183 Fort Hill Square.
NEW YORK, 540 Pearl St.
PHILADELPHIA, 1004 Arch St.
CHICAGO, 78-80 W. Jackson St.

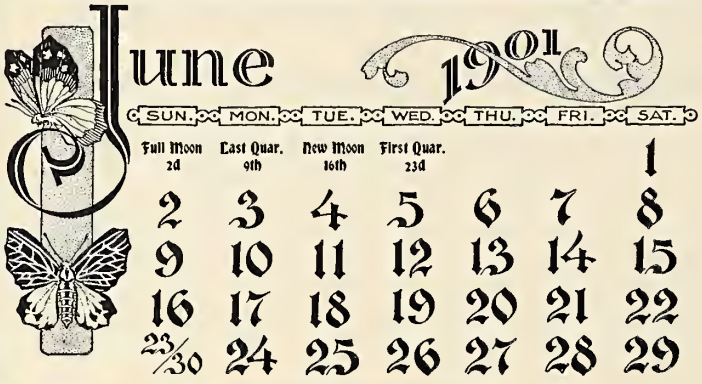
Printing Presses, Paper Cutters, Tools and Materials.

SEND FOR DESCRIPTIVE CATALOGUES AND CIRCULARS.

(Are you receiving our Monthly Circulars?)

A FEW OF OUR 1901 ASSORTMENT

Calendar No. 158—Price $7.00, per set of 12 months, all different in design.



Calendar No. 80—Price $5.25 per set of 12 months.

NOVEMBER · 1901

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Calendar No. 131—Price $1.75; by mail, $1.95.

1901

	S	M	T	W	T	F	S		S	M	T	W	T	F	S
JAN.	...	...	1	2	3	4	5	JULY	...	1	2	3	4	5	6
	6	7	8	9	10	11	12		7	8	9	10	11	12	13
	13	14	15	16	17	18	19		14	15	16	17	18	19	20
	20	21	22	23	24	25	26		21	22	23	24	25	26	27
	27	28	29	30	31	...	...		28	29	30	31	...	...	...
FEB.	...	...	...	...	...	1	2	AUG.	...	...	...	...	1	2	3
	3	4	5	6	7	8	9		4	5	6	7	8	9	10
	10	11	12	13	14	15	16		11	12	13	14	15	16	17
	17	18	19	20	21	22	23		18	19	20	21	22	23	24
	24	25	26	27	28	...	...		25	26	27	28	29	30	31
MAR.	...	...	...	...	...	1	2		...	...	...	...	...	...	...
	3	4	5	6	7	8	9	SEP.	1	2	3	4	5	6	7
	10	11	12	13	14	15	16		8	9	10	11	12	13	14
	17	18	19	20	21	22	23		15	16	17	18	19	20	21
	24	25	26	27	28	29	30		22	23	24	25	26	27	28
	31	...	...	...	...	...	...		29	30	...	...	...	...	...
APR.	...	1	2	3	4	5	6	OCT.	...	...	1	2	3	4	5
	7	8	9	10	11	12	13		6	7	8	9	10	11	12
	14	15	16	17	18	19	20		13	14	15	16	17	18	19
	21	22	23	24	25	26	27		20	21	22	23	24	25	26
	28	29	30	...	...	...	...		27	28	29	30	31	...	...
MAY	...	...	...	1	2	3	4	NOV.	...	...	...	...	...	1	2
	5	6	7	8	9	10	11		3	4	5	6	7	8	9
	12	13	14	15	16	17	18		10	11	12	13	14	15	16
	19	20	21	22	23	24	25		17	18	19	20	21	22	23
	26	27	28	29	30	31	...		24	25	26	27	28	29	30
JUNE	...	...	...	...	...	...	1		...	...	...	...	...	...	...
	2	3	4	5	6	7	8	DEC.	1	2	3	4	5	6	7
	9	10	11	12	13	14	15		8	9	10	11	12	13	14
	16	17	18	19	20	21	22		15	16	17	18	19	20	21
	23	24	25	26	27	28	29		22	23	24	25	26	27	28
	30	...	...	...	...	...	...		29	30	31	...	...	...	...

Calendar No. 147—Price $6.75 per set of 12 months.

1901 September 1901

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25 Last Quar. 5th	26 New Moon 12th	27 First Quar. 20th	28 Full Moon 28th
29	30					

Half-year Calendar No. 129
Price, per set of two, $1.75; by mail, $1.90.

1901

	S	M	T	W	T	F	S
JAN.	...	...	1	2	3	4	5
	6	7	8	9	10	11	12
	13	14	15	16	17	18	19
	20	21	22	23	24	25	26
	27	28	29	30	31	...	...
FEB.	...	...	...	...	...	1	2
	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25	26	27	28	...	...
MAR.	...	...	...	...	...	1	2
	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25	26	27	28	29	30
	31	...	...	...	...	...	...
APR.	...	1	2	3	4	5	6
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	...	...	...	...
MAY	...	...	...	1	2	3	4
	5	6	7	8	9	10	11
	12	13	14	15	16	17	18
	19	20	21	22	23	24	25
	26	27	28	29	30	31	...
JUNE	...	...	...	...	...	...	1
	2	3	4	5	6	7	8
	9	10	11	12	13	14	15
	16	17	18	19	20	21	22
	23	24	25	26	27	28	29
	30	...	...	...	...	...	...

Calendar No. 141—Price $1.25; by mail, $1.35.



Calendar No. 155—Price $4.50 per set of 12.

1901 ~FEBRUARY~ 1901

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
F. Moon 3d	L. Quar. 11th	N. Moon 18th	F. Quar. 25th			
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

Calendar No. 73
Price $3.25 per set of 12.

FEBRUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	...	...
...	...	...	...	...	...	...

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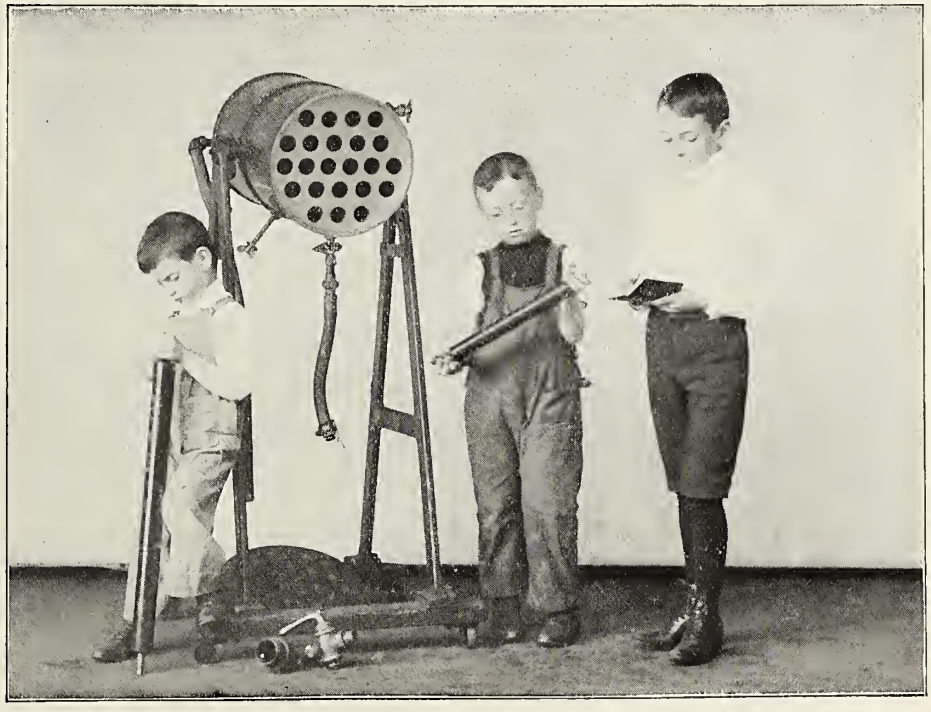
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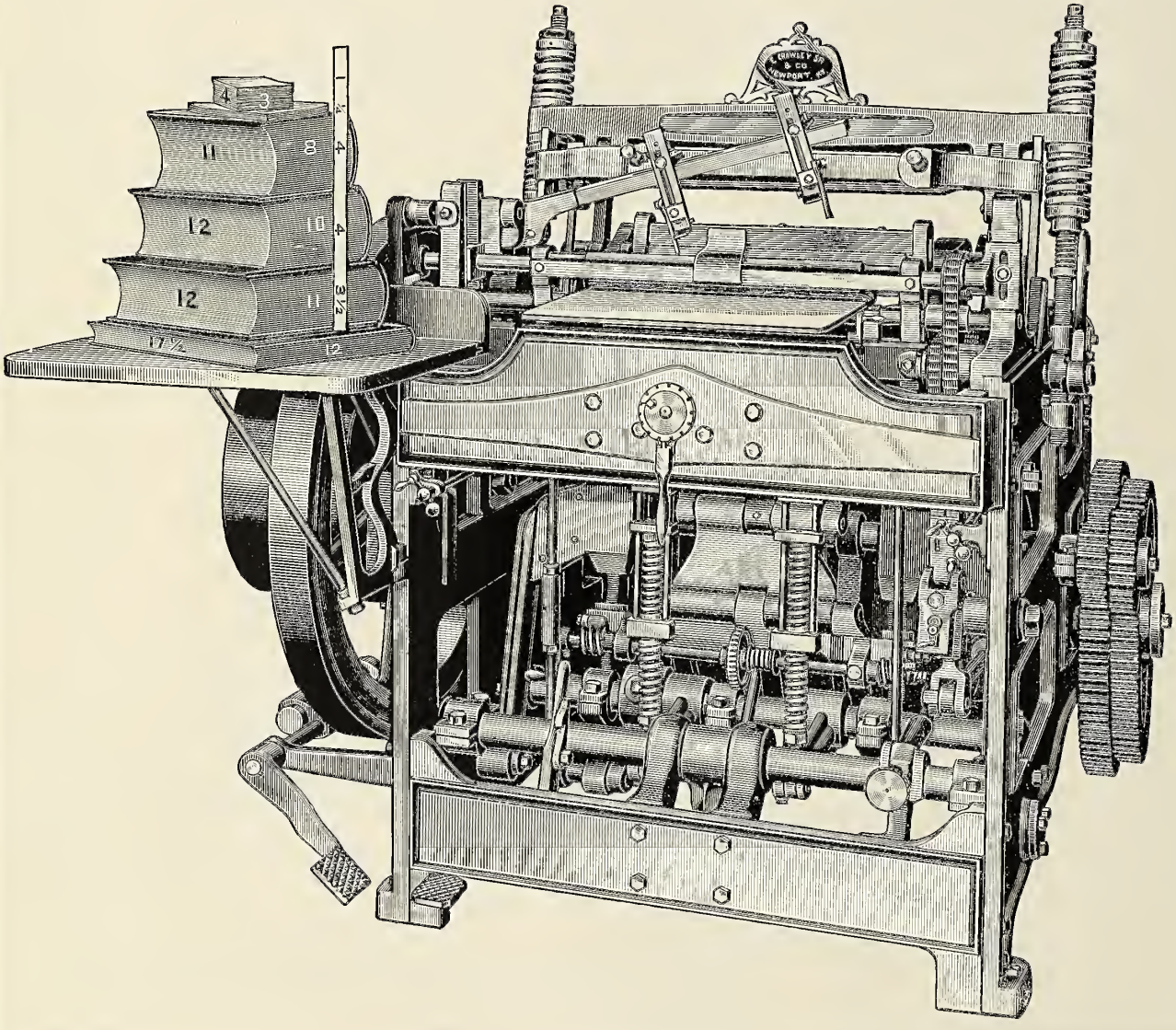
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3-3

"The Crawley Rounder and Backer is the greatest money saver in the bindery."

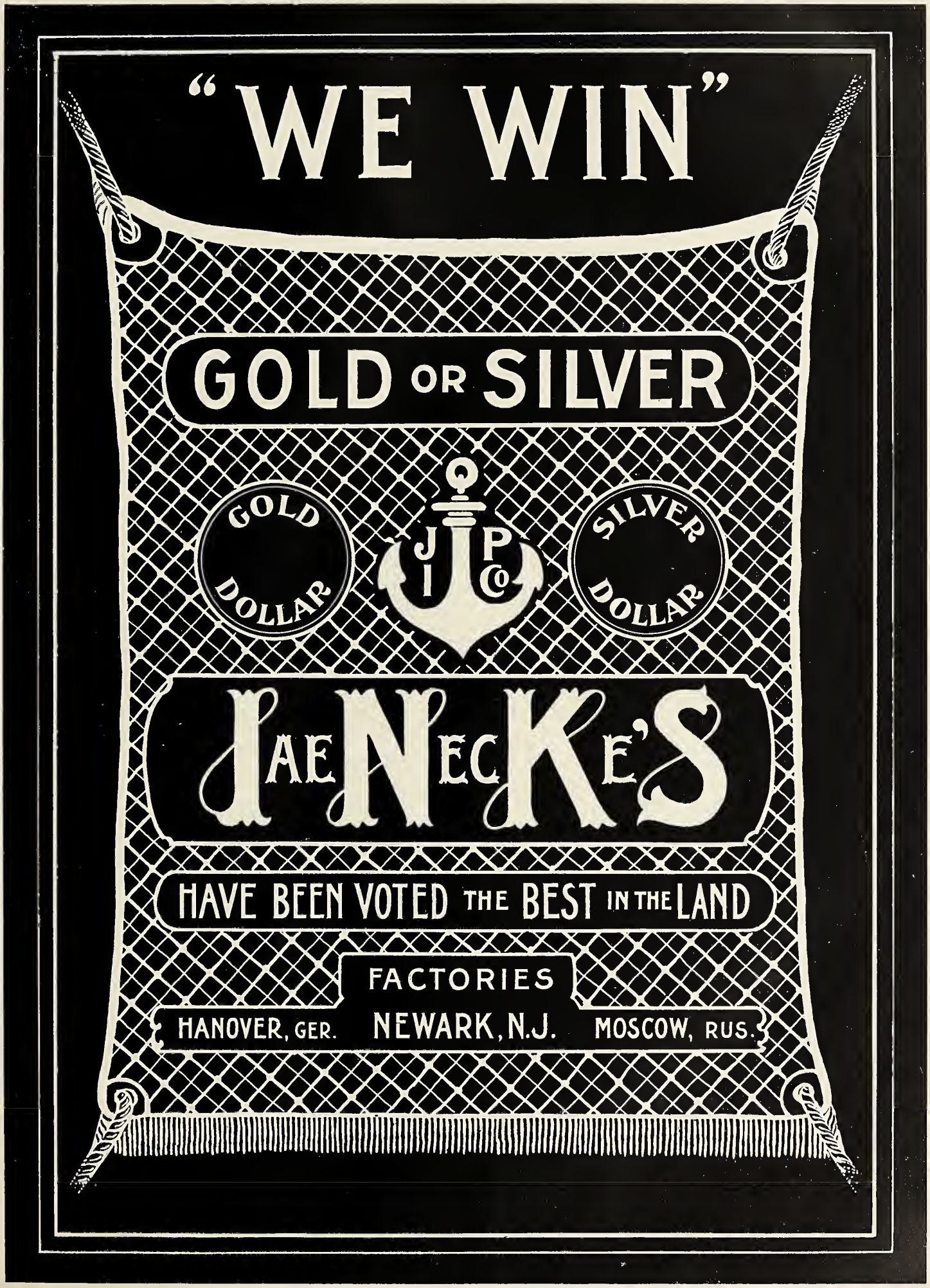
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KERATOL
REGISTERED TRADE-MARK

The following table accurately exhibits the expense of a cover 7 x 8½ inches cut from various leathers and Keratol, and shows at a glance the

Great Saving effected by using Keratol

THE GREAT

Substitute for Leather

In addition to the differences here shown, there is a **large saving in the labor of cutting stock**—a boy can cut Keratol as well as a man.

Comparative Costs:

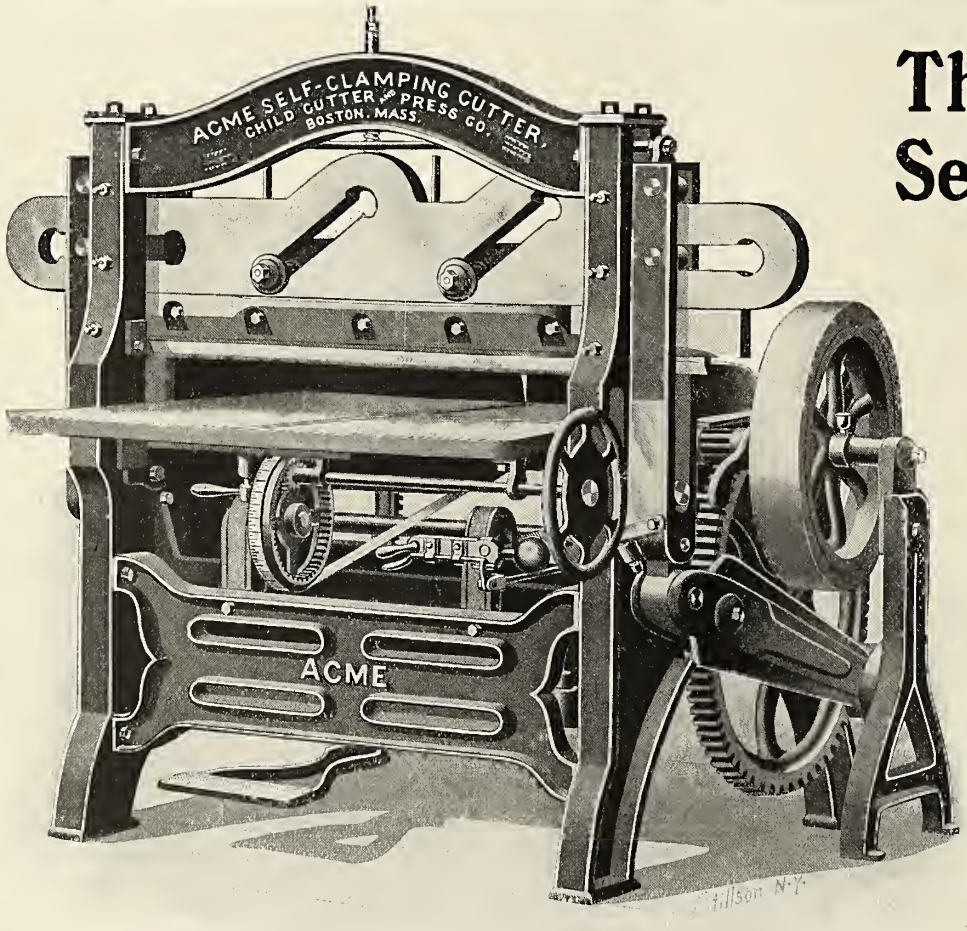
Cover 7 x 8½	Cost per cover:
Black grained Skiver (98 ft. to doz.) at $7.80 per doz.	5½ cents
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (120 ft. to doz.) at $9.60 per doz.	5¼ "
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (135 ft. to doz.) at $10.75 per doz.	4⅞ "
BLACK KERATOL at 40c. per yard	2 "
Black undressed Skiver at 5c. per ft.	4 "
BLACK KERATOL at 40c. per yard	2 "
Colored undressed or glazed Skiver (135 ft. to doz.) at $7.50 per doz.	3½ "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, first quality, at 9c. per foot	5 "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, fair quality, at 8c. per ft.	5¼ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, first quality, at 7½c. per foot	4½ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, fair quality, at 7c. per ft.	4⅝ "
COLORED KERATOL at 45c. per yard	2¼ "

Keratol is cheaper than leather at four cents per foot. Any one can verify the above figures with a pattern and a few dozen leathers. If a larger cover than 7 x 8½ is cut, the difference in favor of Keratol will be far greater, according to principles well known in the trade. A small-sized cover was purposely selected. This table is based on cutting a quantity of 7 x 8½ inch covers, and was issued some time ago when the leathers mentioned were cheaper. Throughout the world KERATOL is known as the best substitute for leather, and you want the BEST.

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P. R. BRADLEY, Manager

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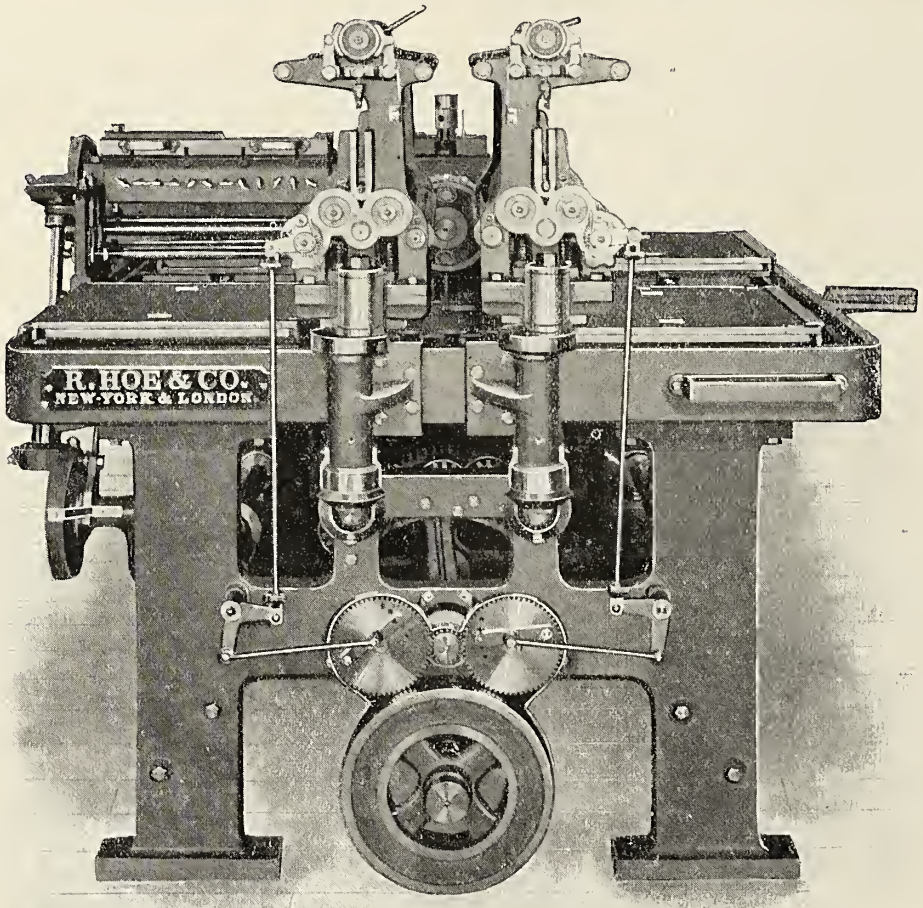
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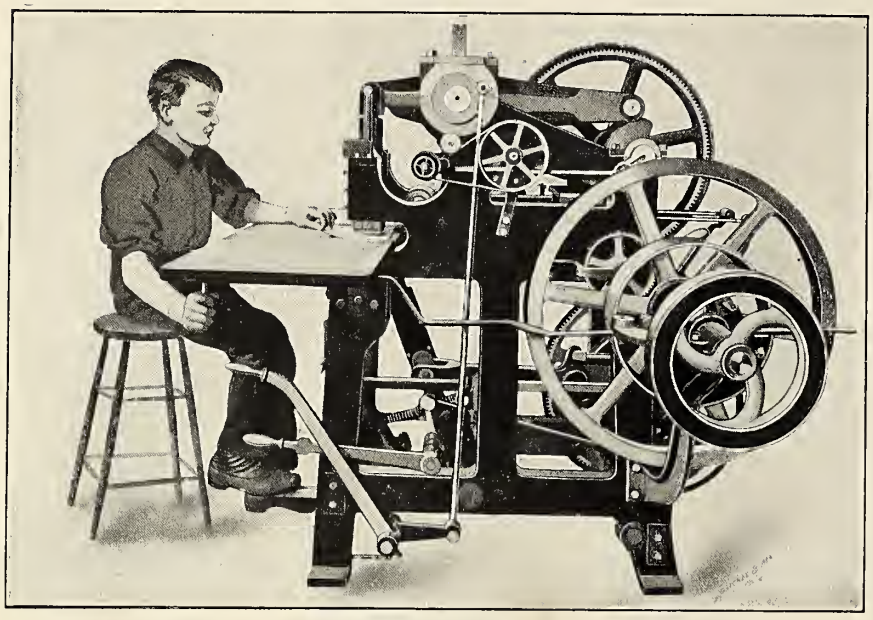


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That's *IT.*
That's what counts.
You can't think with your feet,
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All men are similar
Up to a certain point.
There
They part company.
The difference is brains.
One man,
Whose self-esteem
Was far more weighty
Than his thoughts,
Once boasted that he tipped
The scales
At only three pounds less
Than Gladstone's weight.
He seemed to think
The grand old man was grand
Because he was so hefty.
But that three pounds —
The three pounds that he lacked—
Was brains.
Brains make all the difference
In men and printing inks.
Up to a point
Printing inks
Are all alike.
You cannot tell until you try
Them on the press
That ours are better
Than the other cheap
Uncertain kinds
Except by reading
On the label of the can
Our name and
The address.
That means that we
Have something others lack.
We have the last three pounds
Of brains,
The knack of knowing what to do
And doing it.
The last step,
The last touch,
The last pound of brains
Makes good
All that goes before.



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VOL. XXVI. No. 3. CHICAGO, DECEMBER, 1900. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

U.S. PATENT OFFICE. DEC 7 1900

BILL BUCKLEY.

BY EDWARD BECK, DETROIT, MICHIGAN.



BILL BUCKLEY made his appearance in the office of the Watsonburg *Bulletin* coeval with that of the big cistern which the Old Man had installed in the back yard to catch the rain from the roof.

Bill's ambition was to become a printer. His mother proudly asserted that he was a bright lad — original and quick to learn, and the Old Man decided to give him a trial.

The mission of the cistern was merely to supply water to the miniature boiler in the basement which gave off steam to run the puffy little upright engine which, in turn, kept the wheels of the old Wharfedale cylinder turning and ground out once a week a limited edition of the *Weekly Bulletin*.

The affinity between Bill and the cistern will appear later.

Bill proved an apt pupil. In three days he had learned all about type-lice and their habits. He also knew the futility of going to the printing-office across the way for a nonpareil shooting-stick or the loan of two dozen italic hair-spaces. He knew the paper-boy's route perfectly and could dispose of the office sweepings, together with the fugitive pieces of type dropped by careless compositors, without the Old Man being any the wiser. The Old Man said Bill would do and at the end of the week gave him $1.50 in good coin of the realm and a copy of "Poor Richard's Maxims" to read over Sunday.

But the big cistern had not been idle. The summer rains had filled it to the brim. The coopers had not yet supplied the circular cover which was later to be surmounted by a pump. It lay, like a pool, the sunshine glinting its surface and the clouds reflecting their shadows in its depths. The boys were sitting around the tank eating their noonday lunch when Bill was seized with an idea.

"Bet yer the treats I can dive into that tank and bring up a pica em quad the first time trying," said Bill, who had already become familiar with the names and sizes of the type bodies in ordinary use.

"I'll take yer," said the Senior Apprentice, with sporting blood in his veins. The Piece-hand was made stakeholder and the Tramp referee.

Bill proceeded to the basement, stripped and soon reappeared ready for the dive. With due solemnity the pica quad was produced and a mark of identification placed upon it. Then it was ceremoniously dropped into the tank and disappeared from view. Gleefully Bill climbed into the water. He bobbed up and down a few times and then, with a smile of triumph on his freckled face, as his bare foot alighted on the quad, he made a dive and *came up puffing and blowing, but with the em quad securely clenched in his hand.*

"Here it is!" he shouted.

But the referee calmly examined the quad and declared it to be bogus. It did not contain the mark of identification. Bill climbed out in a dazed sort of way, but it was not until after he had redressed himself and returned to the office that he learned that while he was undressing the Senior Apprentice had thrown a whole handful of pica em quads to the bottom of the tank. But Bill was game and made no complaint.

Next day Bill offered to jump from the peak of the barn on a similar wager and found ready acceptance. The roof was at least forty feet from the ground and in jumping Bill stood every chance of breaking his back and ending his active career. He climbed the ladder, crawled up the slanting roof and poised for a moment on the summit.

"Here goes," he cried and then he jumped — not to the ground but to the side of the roof. Then he slid down the rest of the way to collect his bet. It was hoss and hoss, as they say in sporting circles.

Bill wondered what would happen if he placed his old soft felt hat, filled to the brim with water from the big tank, on top of the door through which the Senior Apprentice would return from an errand. He was

advised to try the experiment and it would doubtless have succeeded very well had not the good old dominie of the Presbyterian Church preceded the Senior Apprentice by three minutes in coming through the door.

The dominie was somewhat surprised at the sudden and unexpected shower. He backed out gracefully and took his order for fifty half-sheet bills for the tea-meeting to the shop across the way. Some words he said in parting were not those found in the Shorter Catechism.

The Tramp proved a source of untiring interest to Bill. The Tramp had once been a school teacher and still wore the long black coat which was once the distinctive mark of his profession. The Tramp and Bill held long conferences on the advantages of a roving free-from-care life. They became quite friendly indeed, but their friendship suffered a shock when Bill emptied a half-pound can of choice black ink into one of the pockets of the Tramp's long coat and dropped a bottle of blue bronzing powder (minus the bottle) into the other. *The Tramp didn't discern either of these gifts until after his arrival home for supper* and perhaps Bill lost the full effect of his experiment. Next morning the Tramp appeared to feel hurt as he came in without his cherished coat. Bill kept discreetly out of his way for a week.

Some boys might not find any use for a dead cat, but not so Bill. He gathered the dead feline tenderly in his arms and laid her away in a safe place for future reference. Just before the hour to quit work Bill invited the Senior Apprentice to go up on the roof of the office building, which was three stories high. Then he disclosed the dead cat and his plans.

"You take the hind legs," he said, "and I'll take the fore legs and when the Tramp comes out of the front door we'll both let go and see what he'll do."

Soon the Tramp made his appearance and Bill said, "Let her go!" But the Senior Apprentice lost his nerve or recovered his good sense and held on a few seconds too long. *The cat's dead body fell with a mushy sound just a few feet back of the Tramp,* who turned around, looked up and seemed to understand.



Photo by H. W. Turtoy.

ON THE FLORIDA COAST.

Bill wasn't altogether satisfied, but he thought it would be worth while to return to the composing-room and report the partial success of his plan to the waiting Piece-hand. He became so much interested in his recital that he failed to note a movement back of the wood-type case until it was too late. Then he found himself in the hands of the Tramp, who had returned to the composing-room through the front door while Bill and his companion were returning through the rear. The rest had better be left unsaid.

Bill displayed true genius the day he wrote a note in a beautiful feminine hand, signed it with the first name of the Methodist parson's pretty daughter and

dropped it in the postoffice, addressed to the Senior Apprentice. The note invited the Senior Apprentice to spend the following afternoon at the parsonage as the writer's guest. The Senior Apprentice was of the



Photo by Gregory Wick, Norwich, N. Y.

"DON'T TELL 'NOBODY.'"

Methodist persuasion and quite frequently talked about the parson's daughter's lovely eyes and her wonderful accomplishments.

Bill took an active interest in the Senior Apprentice's cause and supplemented his request for a half-holiday, telling the Old Man that there was some danger of the Senior Apprentice's health breaking down unless he got a rest.

When the Senior Apprentice came around dressed in his Sunday clothes it was *Bill* who *smoothed his curly locks with a pomatum of his own invention,* consisting chiefly of roller composition. It was Bill, too, who was taken violently ill and had to go home that afternoon, but who was subsequently seen hanging around the parsonage gate waiting to interrogate the luckless Senior Apprentice on his first dip into social life. But the Senior Apprentice was a sealed book thereafter on the subject of the parson's pretty daughter.

Bill had a healthy love for fruit. He found abundant opportunities to gratify it while going the rounds with the weekly paper. He rarely troubled to ask the consent of the owner before helping himself to the fruits of the orchard, the vineyard or the field. This oversight, on one occasion, led Bill to make a mistake fraught with lasting consequences to himself and one other. He gathered in a fine watermelon on one of his trips, hid it in a fence corner, and when he got back to the office invited the Tramp, the Senior Apprentice and the Piece-hand to a melon feast. When they arrived at the rendezvous, Bill produced a large clasp-knife, carved the luscious-looking melon into four sections and handed them around. The feast would have followed had the melon been ripe enough to eat, but that is where Bill had made the mistake. The melon was still in its infancy.

After some thought Bill decided it would be selfish to deprive Grocer Dardle, from whose patch he had stolen the melon, of the fruit he could not eat. He did the sections up in a nice-looking parcel and carried them to the grocer's store. He said the package had just come in by express, took the grocer's receipt for it, and collected a small sum for his trouble. Then he retired to the sidewalk, where, with the Senior Apprentice, he *watched the expression on Dardle's face as he unfolded his treasure-trove.* With the money received he bought a good melon at another store and the feast proceeded.

A few nights later Bill and the Senior Apprentice were standing on a street corner, unconcerned, when Grocer Dardle quietly stole up behind them and bumped their heads together soundly. To get even Bill printed two hundred handbills announcing that there were "Green and Over-ripe Melons For Sale at a Bargain at Dardle's." He distributed them over the town. It was Dardle who finally sued for peace.

When Bill brought a paper sack filled with apples into the office the Piece-hand was just lighting his pipe.

"I say, old man," said Bill, "just touch a match to the paper bag, will you?"

The Piece-hand obligingly did so. Bill held the sack until his fingers began to burn. Then he threw it through the window without stopping to open the casement. It wasn't Bill's fault that the Old Man was standing on the walk below and *received the charge of roasting apples, broken glass and burning paper on his devoted head.* That was the time Bill got a leave of absence for an indefinite period. The pleadings of Bill's mother, however, at last led the Old Man to relent and Bill was given another chance.

It had always been a problem in the office how to utilize the heavy cord that used to come wrapped around the packages from the paper mill, but Bill found a way. With the assistance of the Senior Apprentice he used to sally forth at night taking with him a big supply of the rope. Going to a citizen's home, he would quietly secure one end of the rope to the door-knob and the other to the gate-post. Then he would ring the bell or otherwise effectively summon the attention of the inmates. A colloquy would follow in which "Who's there?" from the inside would be answered by Bill with some pleasant bit of fiction. When the impossibility of opening the door from the inside was forced upon the householder he usually took a lantern and came around to investigate. *Sometimes Bill and the Senior Apprentice had to run for their*

lives, but they usually had time to get away and carry their implements of torture to another neighborhood.

But after all, it was the rain-water cistern that proved Bill's undoing. He had gone down at noon one day to bring up a bucket of water from the cistern when, either from accident or design, he allowed the bucket to slip, and it sank to the bottom. For a moment he regarded it ruefully. Then an idea struck him. Going back to the office he seized upon everything of a portable and sinkable nature that came in his way. These he quietly dropped into the cistern to keep company with the bucket. The Tramp, the Piece-hand and the Senior Apprentice were too much astonished to interfere. Oil cans, iron chases, ink rollers, galleys, lamps, pails and a host of similar articles found their way into the pool.



Photo by G. R. Tennent, Asheville, N. C.

GREEN RIVER, NEAR SALUDA, N. C.
On the line of the Southern Railway.

"Now," said Bill, when his self-imposed task had been accomplished to his satisfaction, "when the Old Man comes back from dinner I'll go down with a pail and pretend to drop it in the cistern by accident. Then we'll raise a fuss and get the Old Man to go down and try to fish it out. My! won't he be surprised at the catch, though!"

Bill rubbed his hands in gleeful anticipation.

At the critical moment Bill let the pail slip from his grasp and apparently made a desperate effort to recover it — an effort, however, which did not mislead the Old Man, who was looking on all the while from a near-by window. With a wild rush he started for Bill and the cistern. He cuffed Bill's ears and then, taking a long pole, started to fish out the pail. *His surprise at his catch was fully up to Bill's expectations.*

The fishing party with Bill and the Old Man as the chief fishermen continued most of the afternoon, while the Tramp, the Piece-hand and the Senior Apprentice looked on and grinned in unfeigned delight. When it was all over the Old Man said, "Good-bye, Bill." He emphasized the parting with a foot-extension movement that must have left its impress on Bill's anatomy for many days.

All the persuasions and pleadings of Bill's mother couldn't get the Old Man to change his mind again. The last heard of Bill he was gradually becoming familiar with the noble art of stove-molding.

The Old Man said it would be better to develop Bill's muscle at the expense of his brain. He was already so ingenious!

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY A BINDER.

NO. XV.— BINDERS' BOARD.

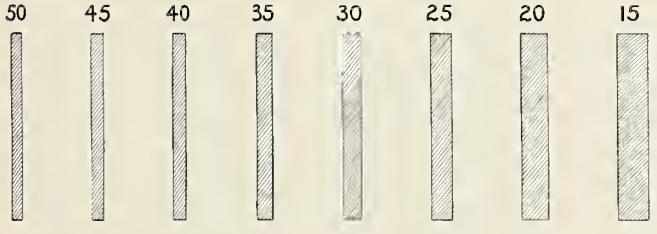
IN the job bindery, after a book has been rounded and backed, with the edges gilded or marbled, as the order may require, preparation must next be made for covering. This brings up the question of binders' board, and a few words regarding this mysterious material (for it will be found to contain stones, nails, bits of rubber and other refuse) will not be out of place at this point.

Binders' board, as the reader knows, is the stiffening used in the cover of the book, deriving its name possibly from the fact that book-covers were made of wood not so very long ago. It must be that the manufacturer uses about anything that comes to hand as a base for this staple, depending on the subsequent admixtures, on the amount of rolling or calendering, and the duration of the seasoning, to bring the finished product up to what he considers his standard of quality. Previous to the recent rise in prices affecting all paper goods, a fairly good board suitable for edition work could be bought for from $26 to $30 per ton. The same grades today are held at from $35 to $40, and board suitable for job and extra work is selling at $50 and $60. Many of the art binders consider a $100 board to be none too good for their work, a considerable quantity being imported from England for fine binding.

Much of the quality of a board depends on the rolling or calendering it receives. For instance, if a No. 25 board be rolled until it becomes a No. 30, it has by the operation become more compact and closer grained, with a better surface. The surface quality of a board is very important, as a poor surface with lumps not fully pressed in will roughen up in spots when wet with glue or paste. Color is not such an indication of quality as it might be supposed, as some manufacturers add

lampblack to their mixture in order that their product shall resemble a high-priced tarboard. Some very fine boards are quite light in color. The buyer should look mainly for stiffness and smoothness. The edition binders in England use a strawboard that is close grained and smooth, quite a different article from our native strawboard. The present high prices have induced some binders to make use of what is known as chipboard. It is made of the refuse of paper-box factories, has no substance or finish, and its finding place on a book is altogether reprehensible.

The binder should not conclude that because the board is covered the quality may be slighted, nor flatter himself that a poor board may not be detected, for any roughness will show through leather or cloth and a soft board is almost certain to stand away from the book. Nothing bears with greater importance on the endurance and beauty of the finished volume than the quality of the board. The breaking of a soft corner or an untimely warping has frequently rendered valueless the painstaking work of many days. In short, the binder should use the very best board that the price of his binding will allow. And it will be found that the fraction of difference in cost between a good and an inferior quality will be very small when figured on each book. It is well to secure a stock of boards in advance, cut off the rope that binds the bundles and pile them up to season. The rope, if left on, digs deep holes into the outside boards. Binders' board comes forty bundles to the ton. If the board is a No. 30 there will be thirty boards to a bundle, and if a No. 50 board, fifty to the bundle, regardless of the size of the board. The standard sizes are medium, 22 by 26, and cap, 20 by 30. Other sizes are made for the convenience of the binder, such as 25 by 32 and 26 by 34. The medium, 22 by 28, however, is taken as the standard of thickness and will be found to run about to the following scale:



The numbers will vary in thickness from each mill so that there is no accurate gauge for comparison.

Referring again to the board that should be used to each sized book, ordinarily a 12mo takes a No. 30 or 35, an 8vo a No. 25, a 4to No. 20, and a folio No. 15. These, however, are not in any way arbitrary rules and may be varied to suit the circumstances. For instance, a beveled cover must always be on a thicker board than otherwise, and a thin book, no matter what its size, should be bound with a comparatively thin board, as a thick board on a thin book has a decidedly clumsy appearance. On general principles it is better to use a thin board of good quality than a thick board of inferior grade.

For job and extra work where the board is laced to the book before covering, the board should be lined on one side before cutting up, with newspaper or other waste, pasted to one side. This draws the board in slightly toward the pasted side. This side of the board is placed against the book because when the leather is drawn over the book it has a tendency to draw the board outward, which this precaution offsets. On good works a shallow groove is cut from the band to the first hole with a file; this allows the band to lie flush with the surface of the board. If this is not done the band must be considerably weakened by hammering it flat, or allowed to show through the cover on the outside. Some binders slightly "edge off" the board on the front, bottom and top to allow the leather or paper, if half bound, to be drawn smoothly over the edges.

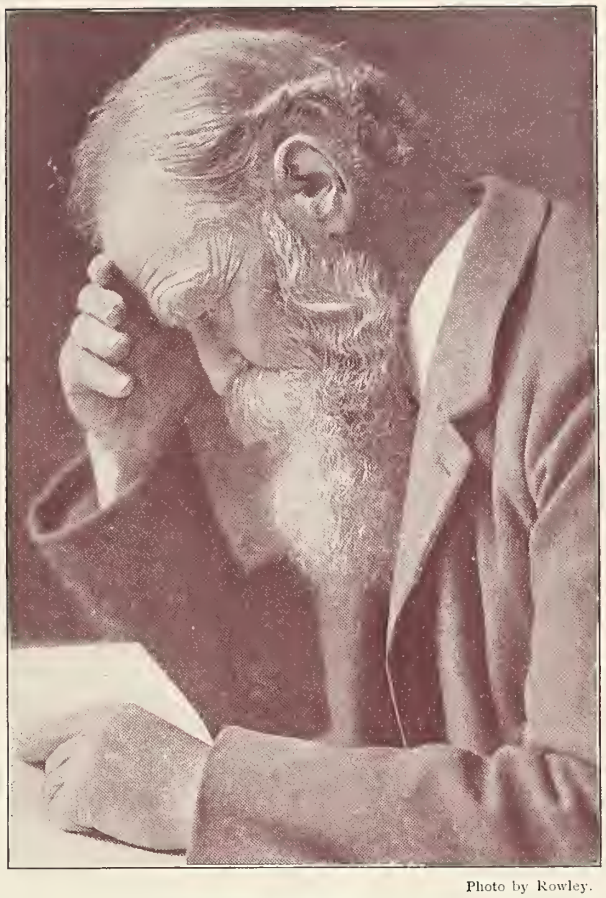


Photo by Rowley.

THE STUDENT.

From collection of H. W. Fay, De Kalb, Ill.

If the edges of a board are smooth and just slightly rounded, the binding will last much longer than if the board is rough. It is for this reason that some art binders insist on cutting their boards with the press and plow to assure of their being perfectly smooth. After the boards are laced on, the back should be paste-washed. This loosens any surplus glue, allowing the whole to be wiped off smooth. At this point, while the back is damped, it may be slightly rubbed down with a

stick and placed in the standing press until dry. If several books are pressed at a time they must be separated by press boards, which should be so placed as to not extend over the back.

When cutting boards for the cover have them fit snugly into the joint and project in a symmetrical square, top, bottom and front. When cut to the desired size they are placed in position against the joint and a mark made on the boards opposite each band. Next, on a wooden block, an awl-hole is driven through the boards from the outside inward, opposite each band-mark and about one-half inch from the joint. Then the boards are turned over and holes driven through from the inside, outward, about three-eighths of an inch to one side of the first hole. The bands are now drawn through the first hole from the outside inward, out through the second, and cut flush. Holding the book in the left hand, the cover extended on the iron block, the binder now hammers the board evenly, closing up the holes so as to firmly hold the bands and press the latter into the board. If the band running from the first to the second hole be allowed to press into the book it will leave a mark that may never be removed.

(To be continued.)

Written for The Inland Printer.

THE ASHENDENE PRESS AND THE ESSEX HOUSE PRESS.

BY W. IRVING WAY.

"ALL professions should be liberal, and there should be less pride felt in peculiarity of employment, and more in excellence of achievement. And yet more, in each several profession, no master should be too proud to do its hardest work. The painter should grind his own colors, the architect work in the mason's yard with his men, the master manufacturer be himself a more skilful operative than any man in his mills, and the distinction between one man and another be only in experience and skill, and the authority and wealth which these must naturally and justly obtain."

This extract is taken from the chapter of Ruskin's "Stones of Venice" which William Morris believed to be one of the most important things written by the author, "and in future days will be considered as one of the very few necessary and inevitable utterances of the century. For the lesson which Ruskin here teaches us is that art is the expression of man's pleasure in labor." The whole chapter is more or less of a protest against the trend of the time — the middle of the past century. How far it influenced William Morris, and how far he influenced modern art in his turn we have abundant evidence. Hence some of the good that men do "lives after them." The passage quoted from Ruskin is applicable to printing as well as to architecture. Master printers "ground their own colors" in the old days; they were not above the most trifling details of their workshops, and they and their assistants rejoiced in their work. Mr. Morris did not, perhaps, grind his own ink, but his ink and paper were made in accordance with his specifications.

Many book-loving gentlemen have had their private printing-presses during the past hundred years, but few have worked at them. The poet Cowper, with a sad lack of experience and equipment, complained that "in the proofs the ends of my long lines turned up their tails like Dutch mastiffs." It would be an impossible task to name all the private and semi-private presses that have sprung into existence in England and America since William Morris began work at Hammersmith on the Thames, now about ten years ago. Two of these private presses in England have already produced some notable examples of book-

O may this bounteous God
Through all our life be near us,
With ever joyful hearts
And blessed peace to cheer us;
And keep us by his grace,
And guide us when perplex'd,
And free us from all ills
In this world and the next.

All praise and thanks to God
The Father now be given,
The Son, and Him who reigns
With Them in highest Heaven,
The One Eternal God,
Whom Earth & Heav'n adore,
For thus it was, is now,
And shall be evermore.

From Ashendene Press Hymns and Prayers.

making, and both are in active operation at the present time. One, the Ashendene, has hitherto been exclusively a private venture — the serious plaything of Mr. C. H. St. John Hornby and his family. The Ashendene books have been reserved for Mr. Hornby, his family, and a very narrow circle of their closest friends — they have not been for sale. However, "I intend in future to sell a few copies of my books," he writes to an American correspondent.

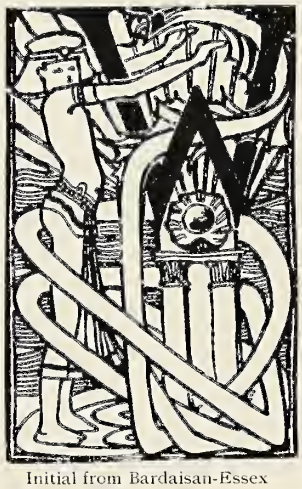
Mr. Hornby printed his first book in 1894. He began with and still uses a small Crown hand press, and has several varieties of type — the two stanzas reproduced to accompany these notes being printed from "that of my types which I like best. It is an old type — date about 1670 — from the Clarendon Press at

Oxford. The matrices probably came originally from Holland." After experimenting with several varieties of paper Mr. Hornby decided to use only the very best that could be made by hand. He now has it made to his order by Batchelor, who made the paper used in the Kelmscott Press books. He finds it a trifle hard and wiry, and it requires a lot of dampening, but it " gives very good results with a heavy impression, and suits the old-fashioned types well." He uses ink made in Holland, ink which is very stiff and hard to work, " but it is worth anything to get a good black impression." Simplicity, careful arrangement of margins, spacing, etc., added to good presswork, is the mark Mr. Hornby aims at, and he hits the mark if all his books are as well done as the two or three I have seen.

Here one singeth:

Aucassin the courteous knight
To the chamber went forthright,
To the bed with linen dight,
Even where the king was laid.
There he stood by him and said:
Fool, what mak'st thou here abed?
Quoth the king: I am brought to bed
Of a fair son, and anon
When my month is over & gone,
And my healing fairly done,
To the Minster will I fare
lb

From Ashendene Press edition of "Aucassin and Nicolete."

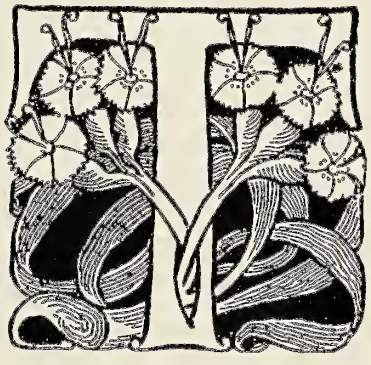


Initial from Bardaisan-Essex House Press.



Part of Colophon from Bardaisan.

The total number of Mr. Hornby's publications does not perhaps exceed a dozen, among them being " Three Elegies "— Shelley's "Adonais," Milton's " Lycidas," and Arnold's " Thyrsis "; Fitz Gerald's "Rubaiyat"; "La Vita Nuova de Dante"; and "The Book of Ecclesiastes." He is now at work on a new issue of Mr. Lang's "Aucassin and Nicolete." His wife and his sisters have helped him, almost from the first, and to them the colophons bear ample " tribute of gratitude and affection."



Initial from Essex House Announcement.

The Essex House Press was founded by Laurence Hodson and C. R. Ashbee, " in the hope to keep living the traditions of good printing that William Morris had revived, and with the help of T. Binning and J. Tippett, compositors, and S. Mowlem, pressman, who came from the Kelmscott Press to that end " (the types designed by Mr. Morris are held in trust at the Chiswick Press for use to reprint new editions of Mr. Morris' own books as called for). Up to September last six books had been printed at the Essex House Press, from an old-style type, among them Shelley's "Adonais," and Shakespeare's " Poems." Mr. Ashbee has been at work on a new font of type for use by the Essex House Press, and this is now nearly ready and will first appear in his own book, "An Endeavor Toward the Teaching of John Ruskin and William Morris: Being an Account of the Work and Aims of the Guild of Handicraft." Some ambitious ventures are promised by the Guild, and it is with pride that we note among the announcements Whitman's " Hymn to Lincoln." This, like several others issued and announced, will be in vellum throughout, with rubricated initials. The books of the Essex House Press, which are " published on behalf of the Guild of Handicraft at Essex House, by Mr. Edward Arnold," are for sale, and may be ordered direct from Mr. Arnold or through any responsible bookseller. Arrangements have been made by the Press with Mr. Douglas Cockerell for special bindings in strong half leather or full African morocco. I must not neglect to mention, in this connection, that Mr. Ashbee is announced for a course of lectures at our Chicago Art Institute during the coming winter.

The members of the Guild have quite recently issued a very attractive circular announcing to their friends and customers an exhibition at their Gallery, No. 16 Brook street, London, of an interesting and various collection of works of art and handicraft, including furniture, table service, plate, pottery, luster ware, glass, gold and silver work, jewelry, printed books, choice bindings, wood-cut proofs and other art objects, " made in one way or another for the pleasure of life." " The object which the Guild sets before it," we further learn from the circular, " in all its undertakings is to make things that shall be serviceable and at the same time beautiful,

and this only when their production is carried on under healthful and pleasurable conditions. Good handicraft, it is urged, can not be produced except with the good will, the fancy and the content of the handicraftsman, and it is the object of the Guild to encourage wherever possible that individuality of its members which they in their turn seek to impress upon the work of their hands." How important and how interesting this exhibition must be may be gathered from the mere mention of the names of some of the workers, who are, besides Mr. Ashbee, Mr. Reginald Savage, Mr. Godfrey Blount, Mr. Douglas Cockerell, Mr. C. Spooner, Mr. W. Strang, Mr. Walter Crane, and Mr. G. Thomson. Little bands of handicraftsmen are at work in several of the more important cities of America, but outside of Boston the work of these little bands has not yet received the recognition and substantial support it deserves. I can only express regret in conclusion that I have not the materials at hand to more fully illustrate the bookmaking of the Guild of Handicraft. But I may be permitted to return to the subject at some future day when more fully equipped. Enough has been said, however, to show that the seeds of Ruskin's and Morris's teaching have not fallen on fallow ground.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. V.— METHOD IN MARKING PROOFS.

IT should not be necessary to say that the purpose of proofreading is the elimination of all errors from the matter that is to be printed, or that the proofreader should do everything possible to secure such result. Yet it is a fact — probably always will be a fact — that many proofreaders do not accomplish the purpose half as well as all proofreaders should. Even some of the most competent workers come short in practical attainment, for various reasons, largely in connection with method in marking corrections, and often through lack of method. Successful proofreading involves strict system in many details other than the use of right marks and right placing of the marks.

Probably most of the failures of really competent proofreaders are due to inattention. The work demands, more than almost any other, the closest attention. Long experience leads to such quick perception of differences that a wrong letter anywhere almost compels automatic correction at the hands of a reader whose attention is sufficiently absorbed by the work in hand. So much does success in proofreading depend on strict attention, and so decidedly is such attainment a matter of habit, that a few quotations are offered here as calculated to impress the value of good habits and close attention. They are from a book treating of "Psychology in Education," and specifically apply therein to school matters, but might well have been written, with very little change, for proofreaders.

"To accomplish a given task in the shortest time, with the least waste of energy, and with the best results, the mind must be conscious, attentive, and habituated to the kind of activity demanded by the work to be done. It is not forgotten that we may do many things semi-consciously, or even unconsciously; and that we may do many things well which we have not done before, and so could not be in the habit of doing; but it is none the less true that we must do a thing many times consciously and attentively, before we can do that or similar things unconsciously and automatically."

"It is questionable whether any one, adult or child, trained or untrained, can attend unless interest is the mainspring of the effort." "Interest must produce attention, and upon attention depends success in any work." As applying to proofreading, it is very little questionable whether any one can succeed without unflagging interest and attention. The only possible question seems to be whether personal and monetary interest may not operate instead of natural attraction to the work.

"To bring about the most effective concentration of thought, the field of mental vision must be narrowed as much as possible." Proofreaders can not afford to indulge divided attention. "There is another kind of attention known as expectant attention, which may be defined as that condition in which the mind dwells upon something that is expected." The proofreader must be always expecting to see something wrong in the print before him, and always ready to make that wrong thing right before going on to what follows.

"Wrong habits tend to degeneracy, waste of power and opportunity, and obliteration of conscience." This has an ethical setting in the book, but is susceptible to very practical application. The proofreader should cultivate habits of carefulness and method from the start, and sedulously retain them. "Even when habits are not evil, they may do harm by so fixing and 'solidifying' the modes of thought and action as to fetter the mind and make progress slow or impossible." "No one is free from the danger of intellectual and moral inertia, and no one can afford to let the purposive edge of consciousness grow dull."

Exhaustive exposition of all evil results of inattention is impossible. Some of them may well be noted, as that will indicate a general need of methodical practice.

One of the most prominent points of weakness, not only on the part of beginners, but among those of long experience who may have become somewhat overconfident in their own ability, is failure to perceive errors in the first few lines of a piece of work. This is especially common in newspaper work, which is usually done in small portions and commonly without time for anything more than one quick glance as the matter is read aloud. A most valuable habit is that of riveting attention on the matter in hand from the beginning. Most reprehensible is the habit of leaving the pen on the desk until an error is met, since it leads to a still longer wait, even having tempted a somewhat overconfident proofreader to leave all the marking on a small piece of work to be

done after all of it has been read. The writer has been told more than once, on inquiring about some error in a second proof that certainly should have been corrected on the first proof, "I saw that, and thought I had marked it." If the case had been reversed, and the writer had left the error uncorrected, he would prefer, if smart enough to think of natural inferences as to carelessness and consequent suspicion of his work in general, to say he could not see how he could have passed it, or to evade specific answer in some way if possible. Of course the ideal practice is that which secures, as nearly as may be, a realization of the identity of each letter, beginning with the first one, and overcome than the strange one of leaving certain kinds of errors uncorrected. No good habit is better worth cultivation from the start than that of expectant attention, particularly with reference to the mistakes that one would naturally think could not possibly escape his notice.

Every compositor knows how to divide most common words into syllables, but very many — probably most of them — occasionally have to end a line with part of a word, of the proper division of which they are not sure. Changing a wrong division involves the removal of a letter from one line and its insertion in another; two lines of type have to be readjusted for



Photo by Henry R. Shipherd, Brooklyn, N. Y.

LONG ISLAND SKIES.

immediate correction of everything that is not what it should be.

One of the most astonishing facts noted in a long experience is the frequency of failure to detect the error called a "doublet," which is a repetition of a word or words. Strange as it may seem, some proofreaders leave very few of any other kind of errors, yet seldom see a doublet, especially when it consists of a repetition at the beginning of a line of the word with which the preceding line ends. Liability to such repetition by compositors should be so strongly impressed on the proofreader's mind that he will automatically note each ending of a line and make sure that the next line does not repeat it. This will probably seem unnecessary to say to a proofreader of much experience. It is said expressly for beginners. No evil habit is harder to the one correction. What more natural than the adoption of a device whereby the compositor, in such case, may reduce the work by half? The device is adopted. Very frequently a letter, the compositor being uncertain which line it should be in, is repeated, so that the correction may be made simply by removing it from the wrong line. Thus it becomes necessary for the proofreader to expect such repetition not only of words, but also sometimes of letters.

These instances may suffice as evidence of necessity for close scrutiny with reference to every imaginable detail. Selection here is purposely confined to general matters, as technical details differ in different kinds of work, which our study will eventually consider separately.

(To be continued.)



Amateur photo by Lee Moorhouse, Pendleton, Ore.

CHRISTMAS BELLS.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 12 Neustrasse, Riga, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

DECEMBER — sit down and figure out the year's profits.

TO all our friends, far and near, a Merry Christmas and a Happy and Prosperous New Year.

THIS year's losses can be turned into next year's gains. Experience is still the wisest of teachers.

IN figuring up your profits for the year be sure to allow a sufficient amount for shrinkage in the value of your plant.

DON'T let your "stock" become exhausted and thereby drive prospective customers away. Keep a full supply of the staples always on hand.

THROUGH all the season of high prices for every variety of material used by the bookbinder, the prices for bookbinding have remained the same and even gone lower.

WHAT doth it profit the printer to keep his presses running continuously if he hasn't figured into the estimate something more than the actual cost? Yet some printers do it.

BOOKBINDERS are all agog over a new method of producing white ink. The Germans have invented a leaf similar to aluminum or metal, but absolutely white. This may be stamped on a cover or any other substance, producing the effect of a brilliant white ink, but more beautiful than anything that the bookbinders have yet been able to produce.

THE printer in war will soon be a relic of the past, notwithstanding the fact that the British War-office still clings to the "army press," as shown in the illustration in the November number of The Inland Printer. In the United States army the typewriter has supplanted the printing-press in the field. It is easier to carry around, requires less labor in operation and is every bit as useful in reproducing legible copies of army orders.

NUMBERS of exchange requests are received by The Inland Printer from publishers of newspapers and others. The Inland Printer is designed for circulation among printers, publishers and newspaper men generally, and of necessity has a limited exchange list. A few publications in lines very closely allied to printing are on the exchange list, but we can not undertake to send The Inland Printer in exchange for daily and weekly papers. The magazine is a valuable one and an expensive one, and it is hoped that publishers will appreciate this. Send in the required amount and have your name placed upon the subscription books in the regular way.

LOCATE YOUR "PRINT-SHOP."

ON several occasions THE INLAND PRINTER has called attention to the fact that some printers fail to put the name of their town on letter-heads, envelopes, business cards, blotters, etc. Even if the work is intended simply for local use it is always best to give the full address, as some of the stationery may be sent to other places. Only a short time ago one of THE INLAND PRINTER advertisers in Chicago sent over to the office of that magazine to get the address of a firm of printers from whom it had received an inquiry. The letter-heading was an elaborate affair in blue, green and red, and stated that the individuals were "up-to-date job printers" and that the office was located "over the First National Bank"; but in what city no one knew, as the postmarked envelope enclosing the letter had been thrown away. The firm will probably be wondering why it did not get an answer to its communication. How could it expect one when the location was unknown?

A SCHOOL OF AMATEURS THAT ALL CAN APPROVE.

THE "amateur printer" has long been a source of ridicule, if not of contempt, for the printer by profession. His works have borne the earmarks of the botch. Nevertheless, there is a school of amateur printing that must meet with the approval of all lovers of the art, be they professionally interested or mere observers. The success of Elbert Hubbard and his "Roycroft Press," at East Aurora, New York, has probably been the cause of inducing men of means in various parts of the country to set up private presses for the production of artistic printing and the revival of earlier types of the best work of the old masters, such as could not be produced under any ordinary conditions. One of the most notable establishments of this kind is the "Cranbrook Press," recently founded in Detroit by Mr. George G. Booth, general manager of the Detroit *Evening News* and Detroit *Tribune,* and proprietor of the Chicago *Journal.*

Mr. Booth has established his press not as a mere mercenary scheme, but as a delightful recreation, just as another business man might take up painting or any other art. Less than a year ago Mr. Booth fitted up the attic of the *Evening News* office and equipped it with press and type. The visitor mounts a steep staircase never designed for anything more than an occasional use or to gain access to the roof, but at the summit he finds himself in a little bijou of an office. The walls and ceiling are of dark oak of true mediæval architecture. The furniture corresponds entirely, being of oak, for the most part designed after the furniture in Christopher Plantin's printing-office in Antwerp, which was in its glory in the last half of the sixteenth century, but is still preserved as a national museum. At one's right is the composing-room with a carpet on the floor and in all respects as tidy as a parlor. To the left is the pressroom. Here the walls are decorated with large hand-drawn cartoons in panels representing respectively full-length portraits of Gutenberg, Caxton and Franklin. There are also framed portraits on the walls of John Ruskin, William Morris, Theodore L. De Vinne (America's most noted printer), Elbert Hubbard (the proprietor of the Roycroft Press), Emerson, Carlyle, Christopher Plantin and others famous in the annals of bookmaking. Here also is a large engraving representing Caxton in his printing-office in Westminster Abbey, examining the first impression taken from his newly set up press. There is inspiration on every wall. In this room is an old-fashioned hand press upon which all Cranbrook work is done in the old-fashioned way. Just beyond the pressroom is the bindery, quite in keeping with the other rooms, and, though small, possessing without question the most perfect equipment for fine hand-work to be found in the West. Here the commercial idea and commercial work are altogether tabooed, and the bindery is simply a little studio devoted to art only, as applied to the covering and embellishing of books. It is presided over by Mr. Francis E. Swaton, an Austrian by birth and a skilful artisan. Several young ladies are engaged in the delightful occupation of illuminating by hand initial letters and other ornaments in accordance with the old-time practice. The printing department is in the hands of Mr. Stephen M. Chilton, an old and experienced printer, for twelve years an employe of the famous printing-house of Weed, Parsons & Co., at Albany.

Thus far the Cranbrook Press has produced but one book, but that a worthy one. In 1860, when Abraham Lincoln was nominated for the Presidency, the New York and Chicago *Tribunes,* respectively the leading Republican newspapers in the East and West, arranged to publish jointly a biography of the Republican candidate. John L. Scripps, then senior editor of the Chicago *Tribune* and a personal friend of Mr. Lincoln's, undertook the preparation of the pamphlet. He was a man of fine natural abilities, high scholarship and a polished writer, and he invested his little brochure with an amount of literary finish rarely found in campaign documents. It was altogether a delightful sketch of a very remarkable man. No doubt it had its full share of influence in securing Mr. Lincoln's election. But it was cheaply printed, and, like campaign literature generally, was read and cast aside. When a generation later collectors of Lincolniana began to look for copies of this, the first-published life of the great man, scarcely one could be found. One is in possession of Mr. James E. Scripps, of Detroit, and one or two other copies have recently been discovered. The reprinting of this interesting pamphlet was the first venture of the Cranbrook Press. An introduction was written for it by the author's daughter and a biography of the author by one who knew him well, and then the text of the pamphlet itself was literally reproduced, with all the oddities of punctuation, capitalization and orthography prevalent forty years ago in the newspaper press of the country. In real typographical excellence it falls



From copyrighted photo by N. Brock, Asheville, N. C.

PREPARING FOR CHRISTMAS.



THE CAÑON OF THE GRAND, COLORADO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING COMPANY.
Denver, Colorado.

not a whit behind the Kelmscott publications. The edition was limited strictly to 245 copies, which were sold at a merely nominal price.

The next work undertaken by the Cranbrook Press will be a limited edition of the "Dictes or Sayings of the Philosophers," a reprint of the first book ever printed in England. This will be printed in Morris's Gothic type and enriched with initials and borders fully illustrative of the beautiful fifteenth century work. Other books will follow from time to time, it being the intention of Mr. Booth to issue nothing not in the highest degree worthy of printing, and to issue nothing in any other than the very highest capabilities of the typographic art.

THE INLAND PRINTER is indebted to Mr. James E. Scripps for its description of the Cranbrook Press.

AN APPRECIATIVE LETTER.

UPON occasions there come to the office of THE INLAND PRINTER personal letters, a little more flattering than the modesty of the recipients would ordinarily permit to be shown in print. The following, however, indicating what the value of a trade journal such as THE INLAND PRINTER may be indirectly, outside of the trade, is interesting enough to print, so Mr. H. O. Shepard has blushingly permitted its use. This is the letter:

PEOPLE'S GAS LIGHT AND COKE COMPANY.
CHICAGO, November 1, 1900.

Mr. Henry O. Shepard, City:

MY DEAR SIR,—I can not but congratulate myself upon the fact that I possess the friendship of such a genuinely good fellow as yourself, who makes his kind feelings known, not only by empty words, but by substantial actions. I am a somewhat discriminate observer and an intense admirer of accurate and artistic typography and its allied arts, and your kindness in sending me THE INLAND PRINTER, which is beyond question the highest exponent of taste and technic in the most useful and refining of all arts, deserves and has my warmest thanks. I am firmly of the opinion that not only is THE INLAND PRINTER the most elegant of all trade journals, but that if every intelligent family would dispense with some of the so-called literary magazines and replace them with your paper, they would find it far superior in entertaining and educational value.

I shall certainly recommend and even urge upon my acquaintances who have homes to become regular subscribers, for the sake of the educational value it has for children as well as for adults. I have more respect for *intelligent* "printer's English" than for the mere dogmas of dictionary-makers; for one ounce of practical knowledge is worth a whole ton of mere theorizing. Your articles on punctuation, hyphenization and other niceties of language are clear, correct and useful to every one who desires to use the vernacular in its best form.

The typography of the text, to say nothing of the exquisite illustrations, is certainly the apotheosis of the "art preservative of all arts," and the whole make-up is calculated to teach the people what can and ought to be expected from experts in bookmaking.

Constant familiarity with such a publication as yours will tend to raise the standard of excellence in the minds of all, and they, in their turn, will expect and demand a higher class of work when they are in the market for printing.

You know me too well not to appreciate the fact that these encomiums upon THE INLAND PRINTER are but the honest expression of the opinions of a man who is old enough to know a good thing when he sees it, and who derives satisfaction in acknowledging the fact.

Long may you live, and when at last you are gathered unto your fathers, let the pleasant epitaph be graved upon the mortuary marble, "He touched nothing that he did not adorn."

Faithfully yours,
JOHN S. ZIMMERMAN.

"THE FUTURE OF THE TYPOTHETAE."

IN the list of toasts proposed and answered at the recent convention of the United Typothetæ, none, we venture to say, excelled in suggestiveness of title "The Future of the Typothetæ." The graceful and judicious treatment given the subject by our friend, Mr. J. Clyde Oswald, eminently befitted the occasion; but now that the various representatives have returned to their homes and taken up again the anxieties of the printing-office, it is not unfitting that a little serious consideration be given to what the future of the Typothetæ may be.

The "Future of the Typothetæ" lies in the solution of the labor and competitive problems, and so far as we know, the solution of the labor problem is enunciated by Mr. Henry W. Cherouny, of New York, whose review of the labor and competitive systems affecting the trade published each month in these columns is receiving increased attention.

Mr. Cherouny's platform for the trade is as follows:

I.—One Typothetæ under one administration with one central treasury.

II.—One Union under one administration with one central treasury.

III.—One Court of Arbitration and Conciliation composed of an equal number of typothetists and union men.

IV.—One scale graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

What have our readers to say for and against this proposition?

SENTIMENT IN BUSINESS.

"ARE we ready to say there shall no longer be any sentiment in business?" was the question asked by a Western employing printer recently in addressing his employes who had been called together to discuss a threatened strike. The strike did not directly involve either the pressroom or the composing-room. One of the minor departments had just been organized into a union and because its demands were not immediately complied with the printers and pressmen were seriously

considering a " sympathetic strike " to compel the publishers to come to terms.

The employing printer went on to relate the past experiences of the house with its employes. " When one of you has become sick," he said, not in a spirit of vainglorious boasting, but merely to illustrate his argument, " we have not immediately cut his name from the pay-roll. In fact, we have sometimes carried such men on the list for months. Others we have placed in hospitals and taken care of both them and their families until they were able to come back to work. When a man has grown old and gray in our employ we have not turned him out, like an old, used-up horse, to die. We have found some excuse for keeping him in the office, even when a younger and more active man would have served us a great deal better. We want to continue that spirit, but the union seems determined to drive it out. The union wants to put everything on a purely commercial basis — a mere matter of dollars and cents. Well, if that is your desire, no doubt the employer can in time meet you on that level; nay, he will have to do so to preserve his own interests, but to me it will always be a sincere matter of regret."

Undoubtedly the trend of the times is to force the industrial world to a strictly commercial basis, but there will be found many an employer and not a few employes who, like the Western employer quoted, will find little cause to rejoice over the changed order of things.

"TO HAVE AND TO HOLD."

UNDER the above caption a recent issue of the *Newspaper Maker,* New York, has the following, which contains much truth:

" The ideal which the average publisher elects is:

" To have good advertising customers, and

" To hold them.

" But the wild scramble for advertising patronage that characterizes the present, while, with the keen competition existing, it may perhaps be easy for the publisher to obtain custom, it is usually at a sacrifice. Whether, once secured, he can retain it is another matter.

" In the endeavor to have, the publisher makes concessions. His rival is running the advertisement, and to secure it he cuts rates. If the first cut is not enough, the knife goes deeper, and the advertiser calmly suggests that the publisher get down to rock bottom. Another fall in prices follows, and the advertising bear has made his point.

" To hold the advertising, once secured, it is questionable whether contracts are ever renewed on the same basis. Favors are granted either as to price, position, free notices, and all the other quirks and turns the experienced advertiser quickly works to his advantage.

" There are but comparatively few papers of this country that do not break rates to secure business, and especially when dealing with the advertiser direct. Such methods are unfair to the advertising agent, to the advertisers he represents, and a source of worry and loss to the publisher.

" Rates should be like the laws of the Medes and Persians — unchangeable, and the true motto for the publisher,

" To have one rate, and

" To hold it."

THE INLAND PRINTER's advertising pages show that it has good advertising customers, and the fact that the majority of them are in the magazine regularly proves that it holds them. How it does this is no secret. Simply by giving wide circulation to their announcements, by charging consistent prices for the advertising, and by having one price for everybody and no favoritism.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. II.—THE CARE OF MATRICES AND SPACEBANDS.

"WHAT is the best thing to clean spacebands with?" asked the Operator one day. " The machinist who worked here before you came used to clean them with coal oil. Is that a good plan?"

" Yes, that's all right," answered the Machinist, " but I'm a firm believer in the graphite theory, and my experience is that there's nothing so good as graphite — provided you use the proper kind. There are some grades that are the worst thing possible to use. There is a special brand made by the Dixon Crucible Company for typesetting machines which I always get. It comes high, but it's cheap in the long run.



FIG. 1.
Spaceband showing adhesion of metal.

" I have some of it here in this tin can," continued the Machinist, " and if you'll take the bands out of that idle machine over there I'll show you how I clean them — which, however, will be your work hereafter.

" Do you see that discolored spot on the sleeve (Fig. 1)? The cast occurs at that point on the spaceband and if that discoloration is not removed, metal will eventually adhere to the sleeve and then when the wedges are driven up in the act of justifying a line of matrices, the lumps of metal on the spaces crush in the thin walls of the matrices next to them. It will take but a few hours' work with spaces in that condition to ruin a set of matrices, and matrices cost forty dollars a set — remember that.

" Now, I first rub that spot on the sleeve on a board to remove the stain, being careful to hold the band perfectly flat to avoid rounding the edge, and then polish the whole band with graphite sprinkled over a piece of felt tacked on a board. This makes them so slick that the wedges

slide up and down freely, and when you get a number of them in a line the justification springs will be able to drive them up without any trouble. The graphite also prevents the adhesion of metal at the casting point.

"You must take the spacebands out of each machine every morning before the operators begin and clean them in this way. Be careful when replacing them in the spaceband box to turn the sleeve to the right. I'll set the automatic pump-stop lever so the machines will not allow a short line to be cast, and then if the matrices show 'hair lines' in the print you will be held responsible, and you'll lose your yellow jacket — savvy?"

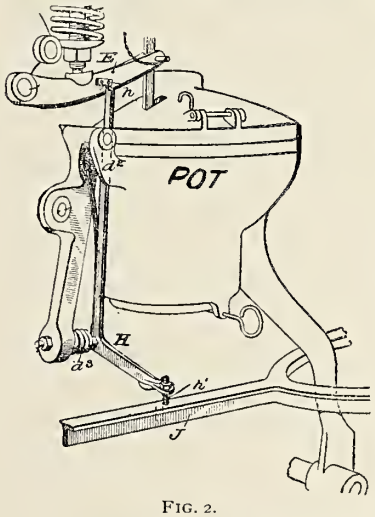


FIG. 2.

"How do you set that short-line lever?" asked the Operator.

"First of all, we'll take off all these vise-jaw closing springs," replied the Machinist. "They're bad things to use in connection with a pump-stop and the company doesn't apply them to machines of the latest pattern.

"This pump-stop (*H*, Fig. 2) is pivoted at its elbow (d^3) and is operated by the justification lever (*J*). If this lever rises to its extreme limit it should strike against and raise the lower end of the pump-stop lever (h') so as to cause its upper end to slip underneath the small block (h) on the pump lever (*E*), and thus prevent the plunger descending and casting the line. The adjustment is made by the screw (h') against which the justification lever strikes. Loosen this screw first; then disconnect the plunger to avoid accidents, and pull the starting lever and let the machine turn over until it nearly reaches the casting point, when stop it. The vise jaw is open, of course, and the lever (*J*) is up to its full stroke. Now screw down the adjusting screw (h') until its upper end passes beneath the block (h) on the pump lever. Tighten the check-nut on the adjusting screw and leave it alone ever after.

"Now a line with spacebands in it and enough matrices to prevent the spacebands being driven to their utmost capacity will not allow the justification lever to rise high enough to trip up the pump stop; but if the line does not contain enough matrices, the lever will rise to its limit, driven by the justification spring, the pump stop will be actuated and no cast will occur.

"If the pump-stop were not set so as to prevent a loose line casting, the metal would enter between the matrices and show as 'fins' in the print.

"There is another use to which I put this graphite," said George, "and though others may not agree with me it is because they haven't used the right kind of graphite. I never run in a new set of matrices without first having dusted this graphite over them as they lay spread out on a sheet of paper, and after rubbing the matrices around in this until they acquire a gloss or glaze, I stack them. If the magazine is brushed out with a brush dampened with gasoline and afterward, when dry, polished by sprinkling a little graphite on the brush and running it through the channels a couple of times, both matrices and channels will be so slick that when a key is touched the matrix will invariably respond.

"How often should the matrices be cleaned?" asked the Operator. "I suppose they get dirty and greasy after a time."

"Well, that depends a great deal on the way the matrices are handled by the operators or any one else who may have greasy or dirty hands. Then, too, unless the path of the matrices through the machine is kept clean and free from oil, the matrices will become foul. If care is exercised in these particulars, however, it will not be necessary to clean a set of matrices oftener than once in ten or twelve months.

"Right here, however, I want to warn you that whenever a matrix or two fails to respond it is not an infallible sign that the matrices need cleaning. Nine cases out of ten it is the mouth of the magazine that is befouled. To clean this, insert the round rod in that hole drilled in the right-hand side of magazine a couple of inches above the lower end and shove the rod through to the other side of the maga. ine. Then run out the two matrices in each channel which remain below this stop-rod. You can then lower the flexible front guide by unlatching the large front glass and depressing the flexible front until it is disengaged from beneath the magazine mouth. Those four hinged escapement covers can then be raised and the escapements and the magazine mouth thoroughly cleaned. You will find this plan much more effective and quicker than brushing out magazine or cleaning matrices whenever the latter refuse to respond to the touch of the key. These escapements should be examined in every instance after brushing out the magazine, as bristles from the brush frequently get caught in the escapements and bind them so they can not move. Touch the keys and notice their action while the covers are raised."

"One machinist we had here," said the Operator, "used to rub each matrix on a piece of board to remove the dirt from the sides and ears. What do you think of that scheme?"

"Life is too short to waste so much time," George replied, "but if a set of matrices are beginning to show 'hair lines' they can't be cleaned in any other way. When the walls of the matrix get crushed in a little the dirt on the sides will gradually fill up the depressions so the 'fins' won't show. Of course, washing the matrices would clean this all out and the result would be what this office won't stand for — 'hair lines.'

"But we don't expect matrices to get in that condition in less than three or four years, so when matrices

get greasy and dirty (which ordinarily will be in a year's time), I wash them in gasoline and dry them between two cloths; then spread them out and polish them in graphite the same as a new set, treating the magazine as I explained before.

"That's the best scheme, and I've tried them all."

(To be continued.)

Written for THE INLAND PRINTER.

THREE GREAT EDITORS.

INTERESTING AND GRAPHIC REMINISCENCES OF JAMES GORDON BENNETT, THE ELDER, HENRY J. RAYMOND AND HORACE GREELEY.—CHARACTERISTIC PERSONAL SKETCHES OF THE NEW YORK HERALD, TIMES AND TRIBUNE FOUNDERS.

NO. II.—BY MAJ. GEORGE F. WILLIAMS.

HORACE GREELEY was born at Amherst, Massachusetts, on February 3, 1811, being of Scotch-Irish descent, his ancestors emigrating to America in 1718. Passing his boyhood on a farm, Horace early developed a love for study in and out of school. When he was ten years of age his parents



HORACE GREELEY.
Founder of the New York *Tribune*.

removed to Vermont and consented to his learning the trade of a printer in the office of the *Northern Spectator,* at East Poultney, Vermont. Greeley soon became an expert typesetter, and until he was twenty years of age sent nearly all of his earnings to the mother he loved most dearly. In 1831 Horace landed in New York city, with only $10 in his pocket, and began setting type for John T. West on an edition of the New Testament containing references and notes in the original Greek. It is related that his proofs were remarkably correct. The Testament being finished, Greeley set type on the *Evening Post, Commercial Advertiser* and *Spirit of the Times,* until he joined Francis V. Story in starting a cheap paper called the *Morning Post.* The paper did not live long, but the firm of Story & Greeley prospered as job printers. Still anxious to have a paper under his control, Greeley started the *New Yorker* on March 22, 1834, it being a weekly literary and political journal, but it was not remunerative. In 1838 Thurlow Weed, the head of what was called "The Albany Regency," and Lewis Benedict, chairman of the Whig State committee, selected Greeley to edit a campaign paper, and in 1840 he edited another Whig campaign sheet called *The Log Cabin.*

His success with these papers encouraged Greeley to start the *New York Tribune,* the initial number appearing on April 3, 1841. It should be noted here that when the elder Bennett contemplated starting the *Herald* he invited Greeley to join him in the enterprise, but the offer was declined. There can be no question that, had these two editors united, they would have produced an ideal newspaper. The *Tribune* soon became a power, its weekly edition gaining an enormous circulation, as it combined the best features of the daily and Greeley's former publications. Realizing that a great field for circulation lay among the farmers, Greeley gathered around him a notable staff of writers on agricultural topics, thus securing the attention of the farmers throughout the entire country. At that time the far West was largely a *terra incognita,* and Greeley made a decided hit in advocating the taking up of arable land in the great Government reservations. His famous series of articles on this subject began with one headed, "Go West, Young Man!" and resulted in settling much of the territory beyond the Missouri.

At the outset, Greeley refused to print theatrical advertisements, and excluded from the columns of the *Tribune* what he called "immoral and degrading police reports," while divorce suits, robberies and homicides were strenuously ignored. This policy did not last long, for Thomas McElrath, the publisher, soon insisted on having all the news.

Mr. Greeley was a vigorous editorial writer, especially on political topics, but he had no more idea of the value of news, or how to obtain it, than the office cat. Whenever the *Tribune* missed an important item of news he would swear vigorously and ask his managing editor "what the devil he meant" by losing it. His absence of mind was remarkable. On one occasion he attended a public meeting as a speaker, and good-naturedly volunteered to carry his reporter's copy to the office. While riding down town he formulated in his mind several editorials, and was so intent on putting them on paper that he forgot to hand the reporter's copy to his night editor. On discovering the next day that the *Tribune* contained no account of the meeting, he indulged in more profanity, his threats of dismissal evaporating when he discovered the missing copy in the pocket of his old white overcoat. Greeley could never master the routine details of his own office. He would give orders to an office boy that should have been sent to the managing editor, while reporters frequently received instructions intended for the city editor. One night he countermanded some orders left by the managing editor, and discharged the night editor for refusing to obey, but was dumfounded at being told by the latter he could only be dismissed by the managing editor. While Amos J. Cummings was editor of the *Weekly Tribune,* he was sitting all alone at

work about midnight, when Horace came out of his room wearing hat and overcoat. Putting some copy in the box, he turned to Cummings, saying in his squeaky voice: "Is there anybody here connected with the *Daily Tribune?*" Supposing that Greeley knew that he was the *Weekly* editor, Cummings made no reply. Greeley hopped about the editorial-room for a few minutes, crammed his pockets with exchanges, and touching Cummings on the shoulder again squeaked: "Aren't you connected with the *Daily Tribune?*"

"No, sir!" was the reply.

The "White-coated Philosopher" started back in utter astonishment, saying: "Well, by thunder! I thought you were." Then he marched out, slamming the door behind him. While the *Weekly* editor was laughing over the incident, Greeley reopened the door and said in his queer, falsetto voice: "Well, young man, if while you are in this office, you see anybody who *is* connected with the *Daily Tribune,* please tell him for God's sake to put as much election news in the paper tomorrow morning as the *Evening Post* has got!"

Stanley Huntley was sent to report a meeting of the Farmers' Club for the *Tribune.* The members became involved in a wordy quarrel over the merits of a new potato and made themselves ridiculous. Huntley had a keen sense of humor and wrote a very amusing account of the meeting. The next day Mr. Moore, the city editor, told Huntley that Mr. Greeley wished to see him. The reporter rapped at the chief's door, and hearing the squeaky "Come in," stood waiting.

"What do you want?" demanded Greeley, angry at being disturbed.

"You sent for me, sir. My name is Stanley Huntley."

"The hell it is! So you're the damned fool that wrote up that Farmers' Club meeting. You made them look like a pack of fools, and so they are. But you oughtn't to have done it. I know they are a lot of fools, but it mustn't be said so in the *Tribune,* for, young man, I'm the president of the Farmers' Club."

A bit of election news was accidentally left out of the *Weekly Tribune,* when Greeley told the editor that he was a "damned blockhead." The editor at once resigned, but was sent for a day or two after.

"I understand, sir," said Greeley, "that you have refused to edit the *Weekly* because I called you a damned blockhead. Now, don't be foolish, and go back to work. I wouldn't give a button for any man who had been on the *Tribune* three weeks without being called a damned blockhead. Sometimes I'm a damned blockhead myself."

Mr. Greeley had no conception of personal courtesy. He never asked visitors to sit down, and seldom was there a spare chair in his room. If there was, it was covered with exchanges. When a subordinate saluted him on the street or in the office he never responded. If he wanted anything done he made the request querulously and in a mean, nasty manner. He would often go out of his way to secure an office for a scamp and then refuse to sign a petition for a deserving applicant. Captious in his fault-finding, he did not possess sufficient courage to address the offender personally, but used to go around the editorial-rooms whining and grumbling to the man nearest him about somebody else, then when the culprit asked what the matter was, he would retreat to his sanctum without a word.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

HOPE.

Absolutely indifferent concerning his personal appearance, Greeley always looked more like a hayseed farmer than the denizen of a great city. With one or both trouser legs above his rusty boots, his overcoat half on, his white broad-brimmed felt hat stuck on the back of his big head, and every pocket crammed with newspapers, he would go stalking through the streets, oblivious to everything and everybody about him. Standing in front of the *Times* office one day, I watched Mr. Greeley make several abortive attempts to cross Park Row, he being as afraid of the horse-cars as any woman can be. Going to his assistance, I piloted the old man across, and when we reached the opposite sidewalk Greeley turned to me and said in a

querulous tone: "How in hell did you manage that?" On another occasion he went to the cashier's window and drew $5 on his salary account. Stuffing the crisp note into his vest pocket he clumsily climbed into a street car and was soon absorbed in reading exchange newspapers. Just before reaching the railroad depot — then located on the site of the present Madison Square Garden — Greeley discovered that a pickpocket had stolen his watch. Feeling for the bank note and drawing it from his pocket, he brandished the bit of paper and piped out, with a broad smile:

"Well, some damned pickpocket has stolen my watch, but damn him, he didn't get my five-dollar bill!"

Mr. Greeley's penmanship was atrociously bad and undecipherable, it being the dread of all compositors. A boy one day brought him a letter he had written to John Graham. Greeley took the note, supposing it to be a reply, and being unable to read the writing, gave it back to the boy, saying: "I can't read this damned fool's writing." "That's just what Mr. Graham said when he received it," replied the boy. "It's your own letter!"

Horace Greeley served two terms in Congress, and was a candidate for United States Senator from New York in 1861 and 1867, being defeated both times. He ran for Congress in 1870 and was defeated. When his personal friend, Charles G. Halpine (Miles O'Reilly) died as register of the city of New York, Greeley asked for the appointment as his successor, and turned over all of the salary attached to the office to Halpine's widow. He was delegate-at-large to the State Constitutional convention in 1867, and in 1869 was the unsuccessful Republican candidate for State Comptroller. His opposition to the renomination of General Grant for the Presidency, in 1872, was futile, and in a moment of petulant spite he threw himself into the arms of the Democratic party. As its candidate, he made an exhausting campaign, his defeat prostrating him both physically and mentally, death releasing him on November 29, 1872. Greeley's funeral was a notable one, it being attended by the President, Vice-president, members of the Cabinet, Mayors, Governors and many prominent men in both parties.

Among those who served under Mr. Greeley were Charles A. Dana, John Russell Young, Walter Gay, Whitelaw Reid, Thomas Rooker, Henry J. Raymond, George William Curtis, Bayard Taylor, Henry Fry, Margaret Fuller, Albert Brisbane, Count Gurowski, George Ripley, Amos J. Cummings, Nathan D. Urner, Mortimer Thompson ("Philander Doesticks"), Franklin J. Ottarson, George W. Pearce, Thomas McElrath, Col. John Mix, Isaac W. England and William Winter.

During the greater part of their editorial careers Bennett, Greeley and Raymond maintained a hot and bitter newspaper warfare. Personal attacks upon each other were made daily, rotary presses being kept hot by the vituperation and abuse heaped on the "Satanic Press" *(Herald)*, the "Little Villain" (Raymond), and the "White-coated Philosopher" (Greeley). But toward the close of their lives all three of these remarkable men became personal friends, time mellowing their tempers and softening prejudice.

These rambling recollections would not be complete without reference to "The Pewter Mug," an old-fashioned hostelry in Frankfort street, and famous for its old ales. The Mug was a favorite resort for politicians, editors, reporters and printers. Here many an important political campaign was planned and important items of news were picked up in its shady precincts. The proprietor of "The Pewter Mug" was Joseph Lamb, twin brother of Edward Lamb, the famous comedian.

Up to 1858, when Cyrus W. Field demonstrated the feasibility of establishing telegraphic communication between the Eastern and Western hemispheres, all European news came by steamships at intervals of from three to six days. The successful laying of the first Atlantic cable was the occasion of much enthusiasm. A huge parade of firemen, military societies and trade organizations was made in honor of the event, and the celebration ended in a mammoth display of fireworks, during which the city hall cupola caught fire and was destroyed. The sudden parting of the cable once more reduced the newspapers to steamer news, and it was only in 1866 that the new cables made submarine telegraphic intelligence permanent.

Written for THE INLAND PRINTER.

METHOD.

BY W. H. WRIGHT, JR.

"Most people would succeed in small things if they were not troubled with great ambitions."—*Longfellow.*

"METHOD in madness" is one thing, method in sanity is another. The printer who attempts to do business in a lack-o'-system way is pretty sure to become a subject for investigators of mentality as well as finance. An uncolored statement of the thousands of printing-offices today would probably reveal ninety per cent of them as being non-productive of profit, placing the tired worker on anything but a plane of independence, the routine, day by day, marked only by hustle for work, hustle in execution, hustle collections, and in being hustled for payments — a mere circulator of money.

Is it not unfortunate that ambition or other natural law should so situate the average employing printer that he is doomed to eke out a hand-to-mouth existence, hoping against hope?

The printer who finds himself in the maelstrom is but the tool of misguided ambition, an unschooled follower in the illustrious art of arts. It is safe to say the eddies around which the "driftwood" printer encircles are marks of the underlying cause — lack o' method. Neglect to record full details of an order overtaxes the mind and makes oversight possible; neglect of system-

atic figuring cuts off the hoped-for profit; neglecting to issue proper instructions begets extra work in correction of proof, or mayhap a dozen failures follow; neglect in order of workroom results in time loss; neglect of machinery foreruns breakages, and the whole routine is marred by there being no method.

If the same amount of ambition which prompted these misguided printers to enter business and be "independent" were studiously devoted to self-improvement as employes there would not only be plenty of positions open, at remunerative rates, but the methodical and practical printers would be prospered, there would be less unfair competition to contend with, and with better prices prevailing would soon follow wage advance to capable men; thus the benefit to all would ensue.

Truth known, probably not one printer of a thousand has undertaken business in a small way, adding to plant and paying from time to time, ultimately clearing the office debt, then acquiring a home property and possessed of a bank account. What proportion is there, and if no better than one-tenth of one per cent, then why try? The best advice to extend to a printer contemplating the opening of an office is "Don't," unless he is possessed of the attributes — business ability, technical knowledge of every branch of printing, and method above all, in office as well as in workroom.

There is no stronger advocate of methods than the present-day trade journal. Were more employes to read and study the trade journals there would be more students of system, knowledge of the art could be acquired, and, paramount to all else, the problems so universally treated in their columns would serve to quell the aspirations of so many who look upon the "autocracy" of a proprietor as a much-to-be-envied position.

The printer lacking method is a "mark" for the unprincipled man of business — the man who is ever looking for the lowest bidder. The prospective patron is shrewd enough to secure all he pays for and is well aware of the printer's sad, sad lack; but why care he, so long as the printer's loss is his gain?

Is there any line of business requiring such rigid adherence to the laws of system? Not only must the



SOME COLORADO VIEWS.

Engraved by Williamson-Haffner Engraving Company, Denver, Colo.

mechanical department run smoothly but there should be such freedom from friction as will enable the printer to be "brains" for his patron. This last resource is a most helpful one, leading to confidence of patron and a reliance which counts more in holding trade than can the mere mechanical side. Methodical study will enable one to acquire a masterly knowledge of all that pertains to the ability of an expert.

How, then, may we convince the non-progressive and the would-be proprietors of this all-needful resource?

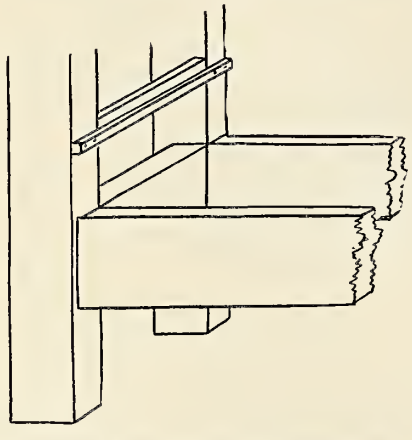
Again I say, let the trade journal work out their salvation. Text and illustrations set out in the trade journals furnish examples than which there are none better, and to profit by the experience of others is an advantage to be embraced.

Written for THE INLAND PRINTER.

SOME POINTS ABOUT WOODWORK.

BY HEBER WELLS.

LETTER-BOARDS are such very convenient receptacles for standing matter as to deserve some mention. Their form, as now made by the manufacturers, and being made also of hardwood, leaves nothing to be desired. Sometimes the error is made of ordering as special work boards of too great surface, even so much as twelve hundred inches. If boards as large as that are used they must of necessity be considerably thicker than usual, which adds materially to their weight, besides taking more room. Besides, such large boards filled with matter are so heavy that to draw them from the frame takes quite an effort, while the strain on the racks when the boards are partially drawn out is so severe as to injure the best woodwork. On that account it is well to limit the surface area of boards to six hundred or seven hundred square inches. Thus, when one is minded to alter an imposing table by adding letter-boards, he should, in case the space is great between the legs, get his joiner to add middle legs, and then order from the regular manufacturer letter-boards to suit the two tiers of racks. Here is shown a form for the slides for the outside legs that will be found very convenient should it be impracticable to take the table apart, as the slides can be glued and screwed to the sides of the legs. Ash will be found an excellent wood for slides. When the letter-boards are ready to put in place, give the slides a touch with beef tallow and add some powdered plumbago, which will cause the boards to slide "as slick as grease," and save a great deal of wear.



Cut showing a form of slide to be adjusted to an imposing table already in use.

A recent inquiry addressed to the superintendent of a well-equipped office as to his experience in the use of a circular saw and other appliances, brought out the answer that after a trial of a year or more, he was well pleased with the venture. His plant in that line includes a small circular saw-table, a small drill-press, a jig-saw, all running by power, a shoot-board and a stout iron plate. He finds such an outfit very useful. With the saw he can cut reglet and furniture to exact lengths; saw electrotype blocks to a size or notch them as required, and in other ways make it useful for general jobbing about the office. The drill-press and the jig-saw are essential for making mortises in cuts, and the shoot-plane is handy for squaring up cuts or trimming them to an exact size, while the heavy iron plate above spoken of serves as a solid base upon which electrotypes can be handled for extra nailing or screwing. This plant is in charge of his "handy man," who is also a practical printer, and there is great satisfaction expressed at the quickness with which all necessary changes and repairs can be effected, instead of being obliged to send the work out to a joiner and take the chances of probable delays.

The heavy mallet wielded by a heavy-handed stone-hand frequently raises havoc with script letter and other type having very fine lines. Such large mallets should be frowned upon. Planer proofs are often taken by striking the planer with the end of the handle. That is a good practice in some respects, but thereby there is a great tendency to the mallet getting loose on the handle and sliding down toward the hand. In selecting a mallet there is often shown a finical scrutiny and rejection should the face of the same show the least crack. Such a slight defect is not a sign of a faulty mallet, as it may be what is termed a "wind check," and not likely to extend so as to cause harm.

A planer should be so flat and true on the face that when in use it will bring the face of the type to a common level. Therefore the planer should be looked after from time to time by the foreman, and tested as to its accuracy of face. A simple way to do this is to pass a brayer slightly inked over the surface of a good imposing table. Then rub the face of the planer on the inked surface and the high parts will show at once. A scraping with a bit of glass will serve to remove the inked spots, when another rubbing on the stone will show afresh where the high portions are. Powdered plumbago or some red lead spread on any flat surface may be used instead of printers' ink.

A matter worthy of attention in the office is the tightening at times of the bolts in frames. This is of

considerable importance in case-racks and stands, but much more so in imposing tables, which should be kept as stiff on their feet as the material and construction will allow. Occasionally a wrench should be applied, so that should any shrinkage have occurred, the bolts can take up any slack. Such a treatment, while serving to keep the frame more rigid, also tends to keep in place the parts that support the drawers and other interior woodwork.

In the matter of case-racks, printers can buy them plain, or enclosed at the back and sides. The latter kind is very much preferable, not only for keeping out dust, but as adding stiffness to the frame. This comes about by the backing being fitted closely. For appearance sake also the closed rack is desirable, and as the difference in price between the two kinds is but slight, preference may well be given to the closed kind.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

XV.—RULES FOR REPORTERS AND CORRESPONDENTS.

HAVING secured a promising corps of correspondents, it will then be necessary to teach them how to report the news. An aggregation of correspondents is entirely different from a reportorial force, in that one is really a company of apprentices while the other are experienced newsgatherers. Reporters are supposed to know their business while nine out of ten correspondents are novices and nearly all will take kindly to advice and suggestions, and if properly coached will develop into valuable adjuncts to the successful newspaper. The foundation of this instruction can be laid in no better way than that adopted by some of the most successful publishers who maintain efficient corps of correspondents, that is, by the printing of a small book of suggestions and instructions as to the value of news, how to secure it and how to write it. Several of these books have been issued and from them the following have been culled and are given with other original suggestions. These should be printed in an attractive book, so that it will be preserved and not thrown aside as an ordinary circular. In these rules are embodied many that pertain to "style," which will make the book valuable to reporters as well as correspondents, and if emphasis is laid upon their observance, much of the labor of editing will be avoided.



Photo by F. L. Reeve, Ottawa, Ill.

AN ARMFUL.

*This series of articles was commenced in THE INLAND PRINTER for September, 1899. The next will be "Procuring Subscribers."

WHAT IS NEWS?

Every fact calculated to inform, interest or please, is news; the more people it informs, interests or pleases, the more valuable it is.

Fires, accidents, crimes, building improvements, new enterprises, real estate transfers and sales, marriages, deaths, removals, social events, personals, odd or unusual happenings, bits of local history, interviews on subjects of local interest — all these come under the head of news.

QUESTIONS TO ANSWER.

Who?
What?
When?
Where?
Why?
How?

Every printed news item should answer, so far as they can be asked concerning it, all of these six questions. Commit these to memory and when investigating any important item see if you have them all answered.

NEGLECTED PEOPLE.

Most honest people like to see their names in print. As a rule it is always affectedly, not really, modest people who object to proper publicity, provided discrimination and good taste are exercised in the use of their names. Therefore, get as many items as possible about people.

Just here comes in a suggestion of the utmost importance. The weakness of most correspondents is that of missing too many people. They fall into the habit of depending on their news-getting efforts on old friends and fail to cultivate new ones. As a consequence "they travel too much in a circle," to use an old expression.

It is a good plan occasionally to give yourself a good shaking up. Instead of speaking next time to Mrs. Brown, Mr. Roscoe, Miss Grundy and the accustomed old reliables, go also to an entirely new set of people and see what a brand-new and fresh lot of items you can find. You will probably discover that you have hitherto missed the richest mines of news. Think of the persons in your neighborhood concerning whom you have never or not for a long time had an item of news, and see what you can find out about them or their affairs. This family will be expecting a visit from an old friend, and that one will have just heard of the marriage or death of a former resident of the vicinity. You will be surprised to find how many more kinds of items, as well as how many more items, there are in your territory than you have imagined.

THOROUGHNESS, ACCURACY.

First, get the news; get all there is to get. Next, get it correctly.

Casual rumor is not a safe thing to rely upon. Rumor, though, is often a good basis to start upon; but the information should be "run down," and be verified or corrected.

The best way to get news correctly is to go to the persons chiefly concerned. Assured of a correct publication, most persons will gladly give all the information they can. Now and then a contrary person may be met. If a judge of human nature, you will soon know how to either approach or avoid such. Never make a promise to withhold news just because some one asks you to do so. When an apparently plausible reason for not publishing an item is given, submit the facts to the editor and let him assume the responsibility for publishing or withholding.

MARRIAGES.

Give full name of bride and groom, names of parents, place of residence, date, hour and place of marriage, name of

person officiating, whether reception follows ceremony, where the bride and groom will reside.

If the bride or groom is particularly well known, or the wedding is a fashionable one, give further details, including dress of bride, floral decorations, names of maid of honor, bridesmaids, best man, ushers, etc. Names of persons present from out of town may be sent. It is not considered good taste to have a list of presents published, but the groom's present to the bride or to the ushers, or presents of interest because given by some organization of which bride or groom was a member may be mentioned.

Do not report engagements to marry unless you are sure both parties thereto are willing to have the fact published. It is always safe to mention coming marriages when invitations are out; seldom before.

DEATHS.

In reporting deaths, give full name, age and occupation of deceased, date and cause of death, date and place of funeral, name of officiating clergyman, place of interment. If prominent person give sketch of life, always being careful to quote



Photo by George Stark, St. Louis, Mo.

PROMISED JOY FULFILLED.

information from a reliable source. The family will not look upon it as an intrusion if in a becoming manner you enter the house of mourning to get the needed information. It will be much pleasanter to the relatives to read a correct sketch of the deceased's life than a garbled obituary gleaned from unreliable sources.

Some points on which an obituary should give information are birthplace of deceased, preparation for life, occupation, service to society as a public officer or a private citizen, character, societies of which a member, family. Do not eulogize unduly; if you can not truthfully speak well of the dead, say nothing.

Obituary poetry, either original or selected, is not desired; if used it must be paid for at 10 cents a line.

FUNERALS.

If an account of a funeral is to be published in another issue from that in which the notice of the death appears, always refer to the details of the death briefly for the benefit of those who may not have read the notice. Then give place, names of officiating clergyman and bearers, specify music rendered and names of singers or players; give place of burial, names of people from out of town in attendance, special floral tributes, etc. If services are conducted by secret society, give full name and name of officer in charge.

FIRES.

In reporting a fire, some points to be covered are description and location of buildings, names of owner and occupant, day and hour of fire, cause, contents of buildings if burned, value of buildings and contents, insurance. If buildings burned have anything of historic or local interest connected with them, tell the story.

ACCIDENTS.

Accidents resulting in loss of life or property, or in serious injury to any person, should always be fully reported. Nature of accident, cause, time and place, names of injured and property loss should be given. These facts may be followed by details of accident. In case of fatality, facts regarding person killed should be given as in the case of natural death. If injuries of a person are likely to prove fatal, say so, but only on authority of attending physician.

RECEPTIONS, BALLS, PARTIES, BANQUETS.

If of public nature, say under whose auspices; if private social affair, give name of host and hostess. Give date, place, names of reception committee, patronesses, floor managers, ushers, etc., and specify by whom music was furnished. If refreshments were served, do not specify in detail unless menu was unusually elaborate.

In case of formal banquets, give number of plates, name of toastmaster, and list of toasts.

ELECTIONS.

Do not summarize election reports by saying "The old board," or "The old officers were reëlected." Give the names and specify that they were reëlected. In the case of contests, give the figures of the vote. Write first, the name of the office; next, the name of the man elected to it.

EMERGENCY COPY.

Sketches of persons advanced in age or hopelessly ill should be prepared in advance.

Advance copy may usually be prepared in connection with marriages where a report needs to be elaborate. The arrangements are usually completed several days in advance of such events and full particulars may often be obtained more correctly then than in the hurry and confusion attending the event. Of course, care should be exercised to report any change from the original plans.

STYLE.

Watch the style of this paper daily. Observe its methods of punctuation, capitalization, its forms of spelling and abbreviation and other characteristics that give it a distinct style, and then make your copy conform to that style. Read over your contributions as they appear in print, and observe what changes, if any, were made in your copy. Every sentence should be complete. Do not write, "Funeral Saturday"; extend to a complete sentence, as: "The funeral will be held Saturday."

The preferred spelling of Webster's Dictionary is to be followed.

Use the words "yesterday," "today" and "tomorrow" with reference to the date of the paper in which it is to appear.

Do not begin a sentence with figures.

Except in tabulation, do not express sums of money in cents with a decimal as: $.25.

Omit .00 in sums of money expressed in figures.

Spell out all figures, except dates and ages, of less than ten.

Spell out christian names; never abbreviate them. Give

full name in preference to initials when possible. It is a safe way, however, to write the name as its owner signs it.

Do not omit middle initials.

Never give nicknames, except when specified as an alias or pseudonym.

Do not prefix "Mr." to any names when initials or christian names are given, except when reference is made to man and wife, as "Mr. and Mrs. B."

Do not add "Esq." to any name.

Do not write "John Jones and wife"; write "Mr. and Mrs. John Jones."

Follow this paper's style in spelling geographical names, which will observe as closely as possible the style followed by the United States Government in public documents.

Do not add name of this State to names of cities or towns in it.

Do not write "Mrs. Dr.", "Mrs. Gen.", etc.

Write "Rev." before the names of clergymen and "D.D." after when they are entitled thereto.

A FEW BRIEF POINTERS.

Write plainly—just as plainly as you possibly can.

Write only on one side of the paper.

Write each item as a separate paragraph.

Write name of town at the head of first page of copy, date letter and sign your name.

Leave good margins at the top and bottom of sheet, and plenty of space between lines. The office will furnish you with plenty of paper, as well as stamped and addressed envelopes. When out, call for more.

Carry a notebook, jot down news as you hear it; don't trust to memory.

Make reminders of things yet to occur.

If a proper name is in any way odd, spell it in printed letters, thus: "SMITHE."

Be careful to spell every person's name correctly.

Always put "Miss" or "Mrs." before the name of a lady.

If a murder, suicide, serious accident, big fire or other exceptional thing occurs too late for your regular letter, telephone at the earliest possible moment. Give all the facts you can get and the news will be "written up" in the office.

If the matter is one of very great importance, the editor may wish to send a reporter to assist you, so please be prompt in notifying him.

Speak a good word for *The Blank* whenever you can. Send to the office the names of persons who should be but are not subscribers. Sample copies will then be sent them.

Do not mistake advertising for news. If your storekeeper asks you to say that he has just received a large stock of the latest goods, tell him that is the kind of an item the paper charges for.

Grammatically speaking, write as well as you can, but do not hesitate to send news because you fear you may not construct faultless sentences. The editor would much rather receive ungrammatical letters giving all the news than grammatically correct ones that fail to give it.

Do not attempt "fine writin'." The plainest English is the best English.

Begin at the beginning of your story, tell it straight through in plain language and when you reach the end, stop! No introduction, peroration or elaboration.

SUGGESTIONS FOR LOCAL ITEMS.

Accidents to persons or property.
Amusements, entertainments.
Anniversaries of persons or societies.
Annual meetings.
Assaults, attempted murder.
Associations or companies formed.
Balls, dances.
Baptisms, confirmations.
Bicycle news, clubs, races, accidents.
Building improvements, changes.
Burglaries, larcenies.
Card parties.
Changes in business.
Church matters.
Clergymen exchanging.
Concerts, musicales, county fairs.
Condition of business.
Contested wills.
Crops, unusual prices, unusual quantities, unusual yields.
Deaths.
Dedications, installations, ordinations.
Discoveries, antiquities, relics, curiosities.
Dissolution of firms.
Divorces.
Early fruits and vegetables.
Elections of officers.
Epidemics.
Fairs, festivals, festivities.
Fires.
Forest fires — acres burned over.
Former residents' movements, visits.
Funerals.
Improvements, public or private.
Important lawsuits.
Important action of public authorities.
Inventions, patents.
Lectures — subject.
Local sentiment as to school, tax, liquor and other laws.
Marriages.
Murders.
Musical matters, societies.
New buildings, factories, additions.
New firms or partners.
Obituaries of prominent persons.
Parties — birthday or social.
Parties leaving town to locate elsewhere.
Personal items.
Political rallies, caucuses, conventions.
Presentations.
Public bequests.
Public demonstrations, meetings.
Races.
Reunions, receptions.
Runaways, collisions — if damages, the results.
Schools, terms, teachers, vacations.
Social affairs.
Societies' doings, fraternal or secret.
Strikes, labor troubles.
Sudden deaths — cause.
Suggestions for local improvements.
Suicides — full particulars.
Town meetings, town officers' reports.
Violations of law.
Wedding anniversaries.

THE CAUSE OF SIGHING.

Professor Lumsden says that sighing is but another name for oxygen starvation. The cause of sighing is most frequently worry. An interval of several seconds often follows moments of mental disquietude, during which time the chest walls remain rigid until the imperious demand is made for oxygen, thus causing the deep inhalation. It is the expiration following the inspiration that is properly termed the sigh, and this sigh is simply an effort of the organism to obtain the necessary supply of oxygen. The remedy is to cease worrying. One may be anxious, but there is no rational reason for worrying. A little philosophy will banish worry at once. Worry will do no good; it will rob one of the pleasures when blessings do come, as one will not be in a condition to enjoy them.—*Popular Science News.*



THE SWANNANOA RIVER, NEAR BILTMORE, N. C.

Photo by Brock, Asheville, N. C.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE FIRST MAN TO USE A FULL-PAGE NEWSPAPER AD.

To the Editor: PORT JERVIS, N. Y., November 8, 1900.

The article by Major Williams in THE INLAND PRINTER for September, entitled "Old New York Printers Fifty Years Ago," is a valuable addition to the history of the craft in that city. In the article he refers to Mr. Robert Bonner, proprietor of the *Ledger,* as the first man to startle New York with a large advertisement. In making his compilation, the Major failed to record the fact that the first man to occupy an entire page of the *Herald* for advertising purposes was George Lea, the veteran theatrical manager, now residing in this place. Mr. Lea claims that honor. Prior thereto no such thing had ever been known, Mr. Lea says, in this or any other country.

Mr. Lea is now in his eighty-third year and is as active as many men at fifty. His mind is clear and he converses as intelligently on the subject and recalls incidents and interviews occurring back in the fifties as readily as if it were but a few years ago. He was born in Paris, France, and after coming to this country immediately embarked in the theatrical business. The Chiness Assembly Rooms, then located on Broadway, nearly opposite Niblo's Garden, was one of his first ventures. When he assumed the management the house was running behind about $300 a week. He was not satisfied with the small-space advertisements and went to the *Herald* office and informed the clerk that he desired to occupy an entire page. This was in 1856 and the price paid was $212, and Mr. Lea claims that to him belongs the honor of being the first man to occupy an entire page of any New York newspaper for advertising purposes. When Mr. Bennett was informed of the fact he remarked, "That mon is ahead o' his time. He's bound to succeed. Dinna ye hear?" When Mr. Lea returned and informed some of the performers what he had done, his leading man said he was mad, but the crowds that came to the house night after night to see the play proved that there was method in his madness. The big advertisement did the business. It broke the ice and startled the town and gave him a standing with the profession and the newspaper men he never hoped to secure. From falling behind in the running expenses, the house made big money, and that advertisement, Mr. Lea says, proved the means of his success in life and secured for him the foundation of his fortune. In all his forty years in business he never received such a large return for the money invested as he did from that page ad. All his lifetime he has been a firm believer in the judicious use of printers' ink and says that it is the first essential point to a successful business career.

To George Lea also belongs the distinction of being the originator of the $1 one-day railroad excursions. This occurred in 1884. He conceived the idea of running excursions from here to New York, a distance of eighty-eight miles, for $1. The local officials here pooh-poohed his scheme, and failing to make satisfactory arrangements with them, he went direct to headquarters and unfolded his plans to William J. Murphy, at present general manager of the Queen & Crescent Railroad at Cincinnati, Ohio, but then general superintendent of the Erie System. With Mr. Murphy he went to see John N. Abbott, at present connected with Parmelee's Transfer Line in Chicago, but then general ticket agent on the Erie. A contract was signed whereby Mr. Lea agreed to pay $35 per coach for ten coaches and $30 for all over that number he desired. He came back and blanketed the town with bills reading, "To New York or Coney Island and Back for $1." The fare one way is $2.65 and an excursion ticket costs $3.60. Everybody laughed, called the undertaking wild and chimerical, but when the date arrived these very people were the first to purchase a ticket. The evening before the excursion the ten coaches were ready and the promoter telegraphed Mr. Murphy that he required more. That gentleman sent out orders to subordinates ordering all available coaches from east and west hurried to Port Jervis. The crowd at the Erie station that Sunday morning, July 28, 1884, was the greatest ever seen there. The first ten coaches were packed an hour before the time announced for leaving. A second, a third and a fourth train followed, making in all forty coaches, carrying 4,300 persons, out of a population of about ten thousand. That day the ministers spoke to empty seats, and one of them closed his church doors and went with the crowd on the excursion. All the flush of life had fled. The town was deserted and the streets were as quiet as a graveyard. Like Goldsmith's "Deserted Village,"

"Its sports were fled and all its charms withdrawn."

That was the beginning of the one-day $1 excursions. When Mr. Lea went to headquarters afterward to make arrangements for another, he was refused, and informed that in future the Erie Company would attend to that matter. One object lesson was enough. The agents of the Traveler's Insurance Company issued policies on the trains to the amount of $417,000. Charles W. Douglass, at present residing in Syracuse, New York, where he is engaged in the printing business, was then manager of the Sea Beach road and had boats at Jersey City and conveyed all who wished to go to Coney Island, but less than a quarter of the number availed themselves of that privilege. All the city papers had good accounts of the affair and the *Sun* gave it a big head.

Now all the roads run excursions to and from New York city, for a distance of one hundred miles, at $1 rates during the summer months and on all holidays of the year, and these same trains are the most profitable of any on the several lines, and few people outside of Port Jervis are aware of the fact that George Lea is the originator of the movement. He is still hale and hearty at eighty-three, and keeps in touch with the times by reading the daily papers every day in the year.

P. C. BRENNAN.

OLD-TIME PRINTING.

To the Editor: HOOSICK FALLS, N. Y., October 27, 1900.

I am an old practical printer and journalist, having spent nearly seventy-four years handling the type and pen, and can look back to the time when caps, small caps and italic were nearly all the variety available for display lines for a job or headlines for a newspaper. With such vivid recollections of the primitive style of printing and the manner of doing it, it is a pleasure to me, in my advanced age, to see the wonderful progress in the invention of machinery and the development of artistic skill which have marked the revolution in the typographic art.

"Three score years and ten" ago we used to have orders for printing cards occasionally, but it was a rare thing for the order to exceed one or two "packs"—fifty or one hundred. They were troublesome jobs, and very few printers cared to handle them. For printing a card, the first thing to do was to wet the cards by snapping them in water; then lay them aside to soak, and allow the dampness to become even through them. Then set up the form, displayed with italic, small caps, caps, etc., and lock up the form, to be printed on the Ramage press, giving plenty of impression to prominently emboss them on the back. Then, while damp, we spread them out on press-boards, and screwed them up to stand over night in the standing-press,

and they were ready to deliver to the customer the next day. There were no cards manufactured in those days but a common grade, something like the low-priced "printers' blanks" of the present day.

We had none of the practical knowledge and improved facilities which aid the modern artistic printer in chromatic printing. Occasionally we received an order for a two-color job — red and black — and considered our ability equal to the undertaking. First we set up the job entire. Then we put pica reglet under the lines to be printed in red, locked up the form and placed it on the Ramage press, with the display lines to be printed in red a pica higher than the body of the job. The next thing was to "paste the frisket" and get an impression of the red lines upon it; then cut the impression out, leaving the rest of the frisket covered to protect the cleanliness of the paper and prevent it from "smutting" or "mackling" by contact with the chase and furniture. The additional height of the type with a pica under it made no difference with the Ramage press, as the impression was made by a screw and regulated by the muscular strength of the right arm that manipulated the lever. After the first form was printed we removed the red display lines, filled their places with quads, and again locked up the form, pasted our frisket anew and cut out the impression of the black form and completed our job with black ink. The old-fashioned balls were used to ink the forms, and a ball that had been used with black ink could not be cleaned sufficiently to be used for red ink. It was necessary to have a new ball for the red ink. The balls were filled with wool and covered with buckskin.

In the days of my apprenticeship the printing-office that had anything better than the old-time Ben Franklin Ramage press was considered a little in advance of the age. The invention of the Hoe hand press initiated a marked progress in the art of printing. But the only "power" for running the old-time machinery was the muscular strength of the pressman.

We used to cut and trim our paper with a shoe-knife and a straight-edge. There was a slight diversity in the size of the sheets, but the facilities for cutting were "up to date" in those days.

We had no gas, no electricity, and even kerosene was unknown. Tallow dips furnished the best light we could obtain, and most of the boxes in our cases were frescoed with tallow drippings.

G. K. Lyman.

THE INLAND PRINTER ON THE NEWS-STANDS.

The Inland Printer sent a calendar and other advertising matter to its three hundred regular agents, and has had a number of very encouraging letters from these people. All of the agents are working hard to increase the sales of The Inland Printer and appreciate the help they are having from the management in the way of advertising matter for distribution among their customers. As showing what one of our New York agents says, we print the following: "Your calendar, show-card and circular to hand. Was pleased to hear from you. It is my earnest ambition to push such a book as The Inland Printer. I sell twenty-three to twenty-five copies each month and would like to double it if I only could. It may seem strange to you, but I have been reading The Inland Printer over ten years, as I am a printer, and when I tell my customers that, they know *that's the best reference.* I not only sell the book to printers, but there are artists who get it of me regularly every month, for it is *bound* to attract attention, as I have The Inland stacked up twenty-five high every month, and of my other papers, books and magazines that I get in every day, there are only two or three each, and my display table for these papers is thirty-two feet long, and every one who buys papers looks along the line, and so many have asked what kind of a book it is, and with a little introduction to its general contents I have induced many (strangers to our business) to buy a copy."



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

Compounding of English Words.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Proofreading.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Incorporated Names.—H. M. H., Watertown, New York, writes: "Please give an opinion as to the advisability of omitting from an incorporated name the word 'company,' when used to designate the ownership of property. For instance, 'the Hall-Graves building,' or 'the Hall-Graves Company building'?" *Answer.*— It seems to be common, and is no way reprehensible, to omit "company" in such names. Personal preference is sole arbiter here, so far, at least, as language rules are concerned.

Division of Words.— Mr. Henry R. Boss, in a paper read before the Chicago Society of Proofreaders, said something well worthy of cordial support by all who wish to secure the best practice. Referring to the division of England and English, his remarks included this: "We divide language and other similar words on the *n;* and, the rule being well settled that we shall divide our words according to their pronunciation, why make exceptions of England and English? The hyphen, as well as other marks, ought to be a 'help to reading.' . . . I am strenuous in the opinion that the proper division of En-gland and En-glish is on the *n,* as here written." Mr. Boss here gives indication that he is as well qualified to decide proper word-divisions as any one known to us. Nothing else is really important to the matter, so far as readers are concerned, as making the hyphen a "help to reading." As a matter of printers' economics, the only important phase of the subject is agreement in practice, so that compositors may know how to set their type right, and so that proofreaders may have less occasion to mark changes.

Instruction in Proofreading.—The following is one of various letters received on this subject: "Two fairly well educated persons desire to learn the science and art of proofreading. We have been referred by some friends to you for instruction. Would you undertake to give us the necessary instruction by mail? If so, please name your terms and give some indication of the time it would require. If for any reason it would not be agreeable to you to instruct us, please tell us where we could find some person or institution to give us an efficient course. We will be grateful for any information you can give us on the subject of proofreading." *Answer.*—The only limit to the science involved in proofreading is absolute universality of knowledge. That, of course, is unattainable by any human being, therefore, as absolute science, unteachable. Acquisition of the science of proofreading is simply absorption of as much information as possible. No item of knowledge of any sort is useless to the proofreader. His most useful ability in the scientific line is probably that of knowing reference books and how to use them. Acquisition of the art of proofreading is generally, and most properly, attained

through experience in printing-offices. Familiarity with all the technicalities of typesetting and the handling of type in every way is almost a *sine qua non,* and the men who have begun as boys at work with type, and worked their way up, always make the best proofreaders. Some people have advertised mail courses in proofreading, promising that about a dozen lessons will prepare the educated student practically. We do not believe that any person not a prodigy of common sense and genius could be so practically prepared. Such a prodigy should be able to undertake the work without teaching, and even he would probably have to learn through experience, with many incidental tribulations, before he could be secure in any good employment. Such being the case, it will not be hard for any one to perceive that instruction by mail would be no light undertaking, though one can not say that it is impossible. Honest instruction would include almost innumerable details, such as are commonly learned in years of work from boyhood to manhood, and would really be worth a great deal more money than any one could name as the cost of a course of lessons. While the writer does not believe, in general, in schools of proofreading as they must be with only about a dozen lessons, he does believe that it would be possible to prepare a fairly well educated person, even by mail, to undertake employment as a proofreader with some confidence. The only possibility he knows of naming terms would be that of stating an amount for each letter, with the number of lessons indeterminate, depending altogether on the student's progress. He is now publishing each month part of a detailed study of the art of proofreading, which comprises all the information he can give in that way.



Photo by Henry R. Shipherd, Brooklyn, N. Y.

THE NARROWS, NEW YORK HARBOR.

"Split Infinitive," Pronunciation, Etc.—R. L. B., Torrington, Colorado, asks: "Please advise me (1) If it is longer considered bad form to divide an infinitive. The question is prompted by the frequency with which it is divided by writers of presumably high standing. (2) If, when two pronunciations are given in a dictionary, the first is always preferable. (3) If, when a word is branded by a lexicographer 'colloquial,' it may not still be properly used as good English in conversation. (4) Why the great majority of cultured people pronounce 'bath,' 'fast,' etc., with the broad sound of *a* as in 'father.' 'Half,' 'laugh,' and other words, I know, are allowed this sound exclusively, but in no English dictionary, certainly not in the Century, which is my authority, can I find any authorization for the sound in the words first cited." *Answer.*—(1) It is still mainly considered bad form to divide an infinitive, and always will be so considered. Writers of presumably high standing do often write so rapidly that they indulge this bad form, and others, occasionally, and some of them might even assert that the split infinitive is not so bad as it is said to be. Occasions are certainly rare when it is not far better to preserve the infinitive by placing the adverb either before or after it, according to sense. (2) The first of two pronunciations in a dictionary is always the one preferred by the person who makes the record. It does not follow always that it is actually the best. In the writer's opinion, all dictionaries pronounce some words wrong. (3) Yes, a word called colloquial in the dictionary may be properly used in conversation, and in writing also, when context shows that it is not used as a literary word. The Standard Dictionary gives the clearest explanation of this. Its preface says: "The distinction intended is that colloquial words, though not in literary use, are such as might be used in familiar conversation by the most cultivated people, while 'slang' is used always with a recognition that it has no proper place in cultivated language, though not necessarily vulgar, and perhaps destined to attain future reputable standing." When a lexicographer calls a word colloquial, he does not mean to "brand" it in the sense, that seems most likely to be understood from its use in the question, of saying that it is not in good use, but only that it is confined to speech, and not common in good writing. (4) Is it a sure fact that the great

majority of cultured people so pronounce the words? Such pronunciation might arise from the prescription by orthoëpists of what is called an intermediate sound. Attempt to secure such sound might easily lead a speaker into use of the really broad sound, which would not be considered by any one so erroneous as the flat sound. The present writer's impression is that he does not hear either the broad or the intermediate sound with any approach to its frequency as prescribed in dictionaries.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

OWING to restricted territory, the Hopewell (N. Y.) *News,* after a struggle of two years, has suspended.

WEST UNION (Iowa) *Argo.*—The *Argo* still maintains its reputation as a neat weekly. Good ads. and presswork are prominent features.

THE *Mail and Times,* Des Moines, Iowa, "A Social, Musical and Literary Journal," is in many ways a model. Ads. and make-up are particularly commendable.

AMONG the papers which have recently installed typesetting machines is the Middletown (N. Y.) *Press,* its new dress greatly improving an already neat paper.

CHESTER (Ill.) *Herald.*—The only defect in the copy before me is an uneven color. There is very little white space in the ads., but all are properly displayed. A bright, newsy paper.

AN *Oneonta* (N. Y.) paper recently published a card of thanks signed by seven relatives, thanking the railroad, Odd Fellows, neighbors, undertaker and life insurance agent for courtesies shown the deceased.

PHILO M. SMITH, Kansas *Democrat,* Hiawatha.—Your special "Woodmen's Edition" was very nicely printed, the half-tones working well considering the conditions. The ad. display deserves particular mention.

C. E. DEDRICK, Superior (Neb.) *Express.*—Your "Special Illustrated Edition" is very nicely arranged, and shows good taste in headings and ad. display throughout. You had some good half-tones, but they appear to have been printed without much attempt at make-ready.

R. J. M., North Bay (Ont.) *Times.*—The smaller ads. in the *Times* are very good, but in the larger ones the display lines and body are too near the same size. That of T. Wallace is the worst offender; the first three lines were the most important, while the matter following could have been run smaller and in two columns. The first head-rule on the first page of the *Times* is reversed and there is too much space on either side of the date-line. Presswork is good.

F. A. MOORE, *Southern Hustler,* Texarkana, Arkansas.—Your paper is very nicely printed and the make-up is carefully handled. If there is any fault in the ads. it is a tendency toward too much display, which takes away the advantage of contrast. Aside from this, good judgment is shown throughout.

THE Wellston (Ohio) *Telegram* is sending out a yellow card containing the following in red ink: "Advertising in the Wellston *Telegram* reaches the buying people. Biggest guaranteed circulation in the county. Books open to all. Telephone for cost." Circulation figures would have added to its effectiveness.

A. E. BROWN, Lamont (Iowa) *Leader.*—You are publishing a very good weekly. The department of "Business Mention," the grading of short items, and the ad. display are all good features. One or two larger heads on the first page are advisable and I would endeavor to keep the "Brief Local News" all in one place.

W. W. SHINN, Portland (Ore.) *Telegram.*— I would have enjoyed examining the fifty or more very creditable ads. you sent if you had only mailed them flat. I found no defects in any of them except that I do not consider it ever advisable to tip lines in newspaper work, as was done in the ad. of "Eagle Bicycles."

ALGOMA (Wis.) *Record.*—There is considerable improvement in the *Record* since it was criticized last April, and I note that the suggestions then made have been adopted. Ads. are much better, although there is still a tendency toward too much display, as is particularly evidenced in the ad. of Haney Brothers. Make-up and presswork are good.

RICHWOOD (Ohio) *Gazette.*—Your "Tri-county Fair Edition" is remarkable for the large amount of advertising carried. The full-page ad. of Glick Brothers is nicely arranged — the 18-point body letter should have been equally leaded wherever used in other ads. The fancy dashes in "Local and Otherwise" are too ornamental. Presswork good.

THE Boston *News-Letter,* the first newspaper started in this country, in its first issue offered to "insert" many things besides advertisements. It said: "All persons who have any house, lands, tenements, farms, ships, vessels, goods, wares, or merchandise, etc., to be sold or let, or servants run away, or goods stole or lost, may have the same inserted at the reasonable rate of twelve pense to five shillings, and not to exceed."

HOPEWELL JUNCTION (N. Y.) *News.*— The *News* has recently been transferred by W. N. Anthony to the Round Table Press, and the first issue under the new management has been received for criticism. The greatest apparent need is to watch the tops of columns in the make-up and see that they are all even, and the use of a little more ink, evenly distributed. Grade items of correspondence and run a lead between the paragraphs. The local page presents the best appearance.

A. D. ROWELLS, Delaware *Express,* Delhi, New York.— Thirty-five thousand impressions in twenty-eight hours on a drum cylinder with only thirteen spoiled sheets is a very unusual record, but this is in line with the appearance of your ads.— rapid composition coupled with neat and careful display. All of the sixteen ads. are meritorious and are remarkable for their simplicity and effectiveness. The *Express* is a neat paper which would be improved if more prominent heads were used on the first page.

AFTER THE STORM.— In the face of terrible calamities, fires, explosions and the like, newspapers have repeatedly risen above the ruins of their plants and continued to appear without missing a single issue, but probably not in the annals of newspaperdom has such a feat been accomplished as is placed to the

Galveston News.

MONDAY, SEPTEMBER 10, 1900.

FIRST NEWS FROM OUTSIDE.

Relief Sent from Houston—Supplies Landed at Virginia Point.

Galveston, Monday P. M.

The citizens of Houston have responded to the needs of the city of Galveston, and are making an effort to do something for these in need here. Yesterday in Houston, Col. R. M. Johnston and Hon. John Henry Kirby, started a movement for relief supplies for Galveston, and the people of that city responded liberally.

The first of the relief party to arrive reached here at 1 o'clock today. It was a delegation consisting of James Hayes Quarles of the Post staff, Charles Quinn and C. H. Hartnell and V. R. Jarrell of the fire department. They left Houston at 4 o'clock this morning on a special train on the Galveston, Houston and Henderson in charge of Chief J. J. Hussey of the fire department. On the train were two hundred and fifty volunteers who came to bring assistance to injured and to bury the dead. The train brought a carload of provisions for Galveston. The train could come no closer than within five miles of the bay. The provisions have been carted to the bay shore and the gentlemen walked that distance and then came in a rowboat to this city to get boats to go after the provisions. They reported to Mayor Jones, and arrangements were started to get the boat.

In addition to the above the steamer Lawrence left Houston this morning in charge of a committee of citizens. It brings two carloads of provisions and four tanks of water containing 25,000 gallons each.

Mr. Quarles says that Houston suffered by the storm to a small extent. There was a large number of buildings damaged and some wrecked, but they were scattered cases. But one life was lost, and that was a man who went against a live wire. Houston is in total darkness, the electric light plant being damaged. No streetcars are running.

The storm has extended to quite a number of towns in the interior, and there is some loss of life and damages. All of the bridges across the bay are wrecked, not a foot of rail being on the trestle.

Dead bodies are found all along the railroad track from Houston. The railroads have no track within four miles of the bay.

When the gentlemen left Houston they had heard of no damage at New Orleans.

Reports reaching the State are that Galveston is wrecked and that 2,500 souls were lost, and one report said one-third of the population have gone.

ORGANIZING RELIEF.

First Meeting Held Sunday Afternoon. Committees Appointed.

Galveston, Sunday.

At 2 o'clock Sunday afternoon a meeting of prominent citizens was held at the Chamber of Commerce for the purpose of organizing to relieve the suffering and to bury the dead. The meeting was organized with Mayor Walter C. Jones as chairman and ex-Congressman Miles Crowley as secretary.

A motion was adopted that the chair appoint a central committee of nine, with the Mayor as chairman. This was adopted, and the Mayor announced as the other eight members, Messrs. B. Adoue, John Sealy, I. H. Kempner, Jens Moller, W. A. McVitie, Ben Levy, M. Lasker and Daniel Ripley.

The meeting was then adjourned and the following members of the committee, being all that were present and could be reached, met: Mayor Jones and Messrs. Sealy, Moller, Lasker, Ripley and McVitie.

On motion the chairman appointed chairmen of committees on finance, correspondence, hospital, burials, general relief. The committees were at once filled out and got to work. The burial committee is charged with collecting and burying the bodies of all dead human beings and animals.

Chairman Levy of the burial committee suggested that it would greatly delay matters to hold inquests on all the dead bodies. Mayor Jones said he would call a meeting of the City Council to pass an ordinance suspending the provisions requiring inquests.

Clarke & Courts advised the committee that they would advance all the money immediately necessary.

RELIEF COMMITTEE.

A meeting of the relief committee was held on Sunday evening, Mr. W. A. McVitie, chairman, presiding. W. C. Ogilvy was elected secretary of the meeting.

On motion of Mr. Forster Rose the chairman was empowered to employ a permanent secretary at a salary by the week.

The chairman suggested that the city be districted, that the roll of the committee be called, and a chairman be elected for each ward. This was done, and the following ward chairmen, to have charge of the relief work in their respective districts, were elected.

First ward—Mr. Thomas Doyle.
Second ward—Mr. Charles L. Wallis.
Third ward—Mr. Jake Davis.
Fourth ward—Mr. A. C. Torbett.
Fifth ward—Mr. C. H. McMaster.
Sixth ward—Mr. George Stenzel.
Seventh ward—Mr. Forster Rose
Eighth ward—Mr. Edmond Boul.
Ninth ward—Mr. Clarence Ousley.
Tenth ward—Mr. W. F. Coakley.
Eleventh ward—Mr. John Goggan.
Twelfth ward—Mr. Edgar J. Berry.

The relief committees for the different wards were empowered and instructed to give immediate relief wherever necessary.

The following have been appointed by Chairman McVitie as purchasing committee: Charles Willis, Jake Davis, M. Ullmann, G. H. Mensing, Gus Levy and H. C. Lang; C. H. Dorsey has been appointed secretary.

SUB-COMMITTEES.

The Work of Bringing Order Out of Chaos Begun.

Galveston, Sunday.

The general committee appointed chairmen of the several sub-committees, and each chairman appointed his own assistants. These sub-committees are as follows:

Correspondence: M. Lasker, chairman; Col. R. G. Lowe, Mayor Walter Jones, Clarence Ousley, J. D. Skinner, and C. H. McMaster. This represents the press, the city, the Cotton Exchange and the Chamber of Commerce.

Finance: John Sealy, chairman; M. Lasker, B. Adoue, I. H. Kempner, W. L. Moody Jr., J. Moller, L. B. Bergeron.

Hospital: Daniel Ripley, chairman; Rabbi Henry Cohen, Father Kirwin, Dr. Wm. Scott, Dr. W. F. Starley and Dr. H. A. West.

Burial Committee—Ben Levy, chairman; J. Stoner, F. P. Habine, Frank Sommers, Sterling Norman, M. F. Wirf.

General Relief—W. A. McVitie, chairman; C. H. McMaster, H. Mosle, J. H. Hawley, Paul Jones, W. B. Wallis, Joe Gengler, Chas. Wallis, Jake Davis, M. Ullmann, Will Mensing, Willie Lyle, Gus Lewy, Edmund Bourke, W. C. Ogilvy, Rabbi Cohen, M. McLemore, W. Hanscom, W. P. Morrisey, Forster Rose, Tom Doyle, Max Levy, Ald. Webber, Joe Scott, M. M. Mann, J. Wharton Terry.

J. H. Hawley was appointed to chairmanship of his own committee to see that property was protected from thieves and depredators.

At Mr. Moller's suggestion the relief committee was authorized to appoint a secretary to stay at some specified place from 7 a. m. to 7 p. m. to hear petitions.

Alderman Levy, chairman of burial committee, said that the law required a coroner to sit upon each dead body and that to expedite burying the 400 to 600 dead it was necessary to act at once. Mayor Jones said he would, at once, call a meeting of the city council and pass an emergency measure obviating this necessity.

Mr. Moller, on the part of the finance committee, proposed a plan to get money from the United States government.

Mr. Bourke, of Clarke & Courts, said that firm would advance all the money necessary.

It was stated that the Gulf, Colorado and Santa Fe would be called upon at once or cash.

MONDAY'S WORK

Able-Bodied Men Who Refuse to Work Will Not Be Fed.

Galveston, Monday.

A second meeting of the relief committee was held Monday morning, with Chairman W. A. McVitie presiding, and Messrs. W. C. Ogilvy and Charles L. Dorsey as secretaries.

The question of removing debris from the streets was discussed at considerable length. It was reported that it was difficult to get men to work at clearing away the debris. A great deal of looting has been going on, and others who have not indulged in this practice have gotten supplies from the relief committee without working.

Mr. J. H. Hawley spoke pretty warmly upon this matter, and said no able-bodied man who refuses to work should be given food.

Chief of Police Ketchum, who arrived on the scene at this moment, said that the committee should seize all food supplies in the city at once—should notify every wholesale grocery and the flour mills that all the food they had belonged to the committee and would be paid for by it. Then the committee should take charge of the distribution of these supplies, and should permit no able-bodied man to eat unless he worked.

Mr. Hawley said the city should be placed under martial law and all food supplies guarded.

A messenger was dispatched to notify the wholesale grocers and the flour mills that the committee had taken charge of all their food supplies.

On motion of Mr. Forster Rose it was ordered that the chairman of each ward should have charge of the removal of debris in his ward, and should have charge of the food supplies for that ward, giving orders to no able-bodied men for food unless they work.

Volunteers for assistant secretaries were called for and Messrs. W. N. Fritter and Ross responded.

Chief of Police Ketchum announced that Mr. Tom McHenry had taken charge of the work of clearing the streets so that ambulances and wagons could pass.

Over a hundred men are at work uncovering the machinery of the water works, and every effort is being made to get the water supply turned on again.

Headquarters of Edmund Bourke, chairman Eighth ward relief committee, are at Garten Verein bowling alley.

The steamship Comal of the Mallory line arrived from New York this morning and is lying off the Mallory pier unable to attend her cargo.

Dead bodies are still being brought into the morgues. The work of burying dead, humans and animals, is progressing much faster to-day than it did yesterday, as there is now some organization and system to the work.

Instruction to Chairman of the Various Ward Relief Committees.

Galveston, Sept. 10.

It is your first duty to provide a central store or house, as near to your ward as can be reached by a dray.

Second. Order by dray load from any wholesale grocery such staples as flour, sugar, coffee, crackers, meal, canned meats, salt bacon, tea, potatoes, etc. It's your duty to have assistants, who, together with yourself, will remain from 7 a. m. to 6 p. m., and supply all the people in your ward direct. You must not issue orders for small quantities on any wholesale store, but feed them from your central point.

Third. It is your duty to organize a working force, with horses and drays if possible, and clean up the debris in your ward in such manner as you deem best.

Any able-bodied man who will not volunteer for this work must not be fed.

Fourth. The Central Committee will meet at Goggan's building, corner Twenty-second and Market streets, at 9 a. m. daily, to confer and report.

Supply of Water.

It is hoped to get the waterworks running by to-morrow morning. In the meantime no one need suffer for water, as the stream is running from Alta Loma to the receiving tank.

FACSIMILE OF THE GALVESTON NEWS.

Three-column paper issued after the memorable disaster in that city in September last.

credit of the Galveston *News*. Not even a completely wrecked city was allowed to interfere with its regular appearance. The day following the terrible disaster it appeared in the form reproduced herewith — a single three-column page, with no advertising, yet still a newspaper and still the Galveston *News*. This form was continued for three or four days, and then the paper grew rapidly and soon resumed its former appearance.

"The Editors," E. T. H. S. *Record*, Evanston, Illinois.— When you print new letter-heads add your State to the address — you might want to write to some one who did not know the location of Evanston. The Evanston Township High School *Record*, the entire mechanical and editorial work on which is performed by two boys in the senior class, Carl C. Nitchie and D. Edwin Kimball, is a neat specimen of typography, its thirty-two neatly printed pages, with wide margins, having a modern and artistic appearance. The little book, with its attractive cover-design, changed monthly, is evidence that these boys are practical printers, even before they are graduated from high school.



ILLUSTRATION FROM "GUM LEAVES."
Drawn by D. H. Souter.

S. M. Wilson, Philadelphia.—Your page ads., which you have numbered from one to six, have a fault common to nearly all, although more noticeable in No. 1. This is the use of too many styles of type in nearly the same size. "Just the Thing for Golfing, Wheeling or Rowing" and "It can be worn with or without a corset" should have been much smaller and all alike. The changing of these lines only would have improved the ad. greatly, but the same plan could be carried farther to advantage. The display work of your No. 7 specimen is the best, although on the title-page you have erred in the other direction — the firm name should have been more prominent and the last three lines smaller. Your request was received too late for the November issue.

Contest No. 8.— The eighth contest in The Inland Printer's series, which closed November 1, was the most difficult problem yet placed before the compositors, and it is quite evident that the contestants realized this from the comparatively small number of specimens submitted. The result, however, is sure to be of great practical benefit, from the fact that so few compositors are able to devise a consistent style in which to set these one-inch ads., or "Business Cards," as they are frequently termed. Forty-eight designs were received, several of which are very commendable, and the result of the judges' decisions will be announced next month. Three practical men have been chosen to act in this capacity and their judgment will be awaited with interest. They are Howard Davis, advertising manager, and O. F. Leeds, foreman of the Linotype department of the Scranton (Pa.) *Tribune*, and A. N. Kerr, of the Kerr-Hall Advertising Company, also of Scranton. Reproductions of the winning ads. will be given in The Inland Printer for January, and also photographs of the successful compositors.

Many bits of verse are sent me for publication, and as it is impossible to print them all I will endeavor each month to make a selection. The following from the Denver *Times*, entitled "An Astonished Editor," is perhaps the best, considering the prevailing temperature at this season of the year:

"The editor stood at the pearly gates
And gazed on the passing throng,
And read the caprice of the fickle Fates
As they pushed and hurried along;
And dazed, he gazed,
Open-mouthed, amazed!
Thinking surely St. Peter was wrong.

"For he saw before him the man whom he
Had scored to a finish below,
And this same man pranced with a motion free,
As he pinned on his new halo,
And fastened it down
With a glittering crown
And a diamond-studded bow.

"And there was the man he'd declared to be
A villainous, thieving chap,
And he was astonished and jarred to see
Him enter, nor stop to rap.
'I very much fear,'
He remarked, 'that here
They've not followed the *Weekly Kerslap*.

"'For to me it is clear that he's made a mistake,
And I view the result with alarm,
And my duty is plainly a correction to make
Before he's done actual harm.'
So he made a slide
For St. Peter's side
And punched him a punch on the arm.

"'Hold on, Pete,' he said, in an earnest tone,
As he jabbed him and punched him well;
'If you make a mistake the fault is your own,
And I'd better relieve you a spell;
For you're filling the sky
With some people that I
Don't approve.' Said the Saint, 'Go to hell.'

* * * * * * * * *

"And just then the editor's wife awoke,
And the editor's wife was mad,
As she poked her husband a vicious poke,
And shouted, 'Quit punching me, dad!'
And he opened his eyes
In wildest surprise
At the horrible dream he'd had."

The *National Amateur*, official organ of the National Amateur Press Association, is a nicely printed magazine with nothing in its appearance to indicate that it is not professional. The July number contained a "History of Amateur Journalism" that is complete and very interesting. Following this is an article headed, "Print Your Own Paper," which I wish I had space to print in full, as it would doubtless astonish some of my readers to find how little is really necessary in the way

of material in order to publish a newspaper. Here is the list of necessities:

25 pounds 8-point type	$ 8.26
10 pounds 2-point leads	1.00
2 feet 2-point brass rule	.14
Pair news cases	1.00
Composing-stick	.25
Hand roller	1.00
½ pound ink	.25
	$11.90

Think of it! Eleven dollars and ninety cents for the plant! No further need to figure on interest on investment. And the writer adds: "Even these figures can sometimes be scaled down forty or fifty per cent by the purchase of secondhand type and cases." Directions for manufacturing and borrowing other portions of the equipment are given as follows: "A galley on which to take a proof and carry the type to the printer can easily be made out of a pine board and a couple of strips. A dry-goods box is easily convertible into a stand for your cases, and any boy can, with the aid of a file, make himself a composing rule out of a piece of brass rule. It is often an easy matter to pick up a small marble slab for an imposing stone; otherwise a thick, smooth piece of plank will answer. The type can be set up, emptied on your galley, wedged in with wood furniture, a proof taken and the errors corrected. Then it can be carried to the printing-office on your galley, or you can borrow a couple of chases and eight pairs of Hempel quoins, make up your own forms and carry them in the chases to the printer, and the presswork will cost very little."



No 1.

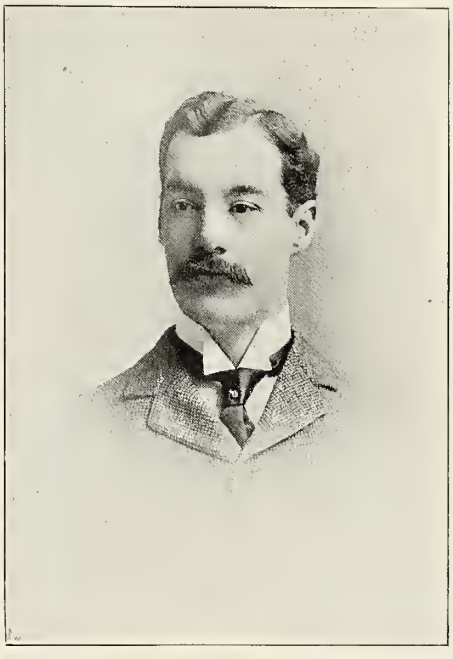
CHARLES H. MCAHAN, St. Joseph (Mo.) *News*.—The general effect of each of your ads. is excellent—it is only in minor details that there is cause for criticism. The entire series of R. T. Davis ads., in all of which the Franklin is used for display, is nicely arranged, and one is reproduced herewith (No. 1.) The signature in this should have been used on all, unless the style was changed completely. The initial is too large and the ornaments on either side of "The" are superfluous. It is difficult to say which is right, "Gran-Dee" or "Gran-dee," but they should be alike. It appears "Grandee" in two other ads.

GEORGE A. SLOAN, West Concord (Minn.) *Enterprise*.—Your sixteen-page seventh anniversary edition is a remarkably good piece of work, particularly when it is considered that two men accomplished all the labor in one week. Ads. are all nicely displayed and the presswork deserves special attention. A feature of the issue which could have been improved by different treatment is the side-heads under "Business Houses" in the long special article on "A Review of Our City." These side-heads are too crowded and should have had a quad line top and bottom, running four or five short lines of the body matter at the side instead of two or three.

3-6

A RUSTLER FOR BUSINESS.

One of the most active and pushing of the numerous young men in the trades furnishing printers with machinery or other supplies is Ernest H. Palmer, of San Francisco. He was born in 1861 and came to the Pacific coast in 1878, immediately engaging with the typefounding firm of Miller & Richard, then operating on an extensive scale in San Francisco. A few years thereafter he went to Portland, Oregon, and for several years traveled over the entire Northwest, much of the route by stage coach, as the railroads were not then so numerous as at present. Mr. Palmer afterward started and managed a branch printers' supply house in Portland for Palmer & Rey, who had succeeded to the business of Miller & Richard. He was very successful in building up a fine trade in the Pacific Northwest, and also in organizing and operating the ready-print business in connection therewith.



ERNEST H. PALMER.

When the American Type Founders Company succeeded to the coast business of Palmer & Rey, in 1892, Mr. Palmer was continued as manager of the Portland business until 1895, when he was given full charge of the entire coast, with headquarters at San Francisco, which position he filled acceptably until January, 1900, when, owing to some differences of opinion, he resigned. Mr. Palmer then accepted the agency of the Miehle Printing Press & Manufacturing Company, of Chicago and New York, his territory including the entire Pacific coast and the Orient.

Mr. Palmer has recently returned from a trip to the Northwest, and was very successful in introducing the Miehle press. Since his return he has closed a contract for a number of these famous machines of the largest size with a leading label and lithographing company of San Francisco.

The numerous acquaintances of Mr. Palmer are unanimous in pronouncing him a rustler, a man of his word, and a pleasant and obliging man with whom to do business. Having grown up in the printers' supply business and having engaged in nothing else for the past twenty years, there is probably no one who knows the coast trade and requirements better than he. He is particularly well posted on machinery for printers and the kindred trades, and in addition to the Miehle he handles only high-grade products. The Miehle Press & Manufacturing Company is to be congratulated on securing the services of such an efficient representative on the Pacific coast.

THE LITHOGRAPHIC ARTS FLOAT AT THE CINCINNATI FALL FESTIVAL.

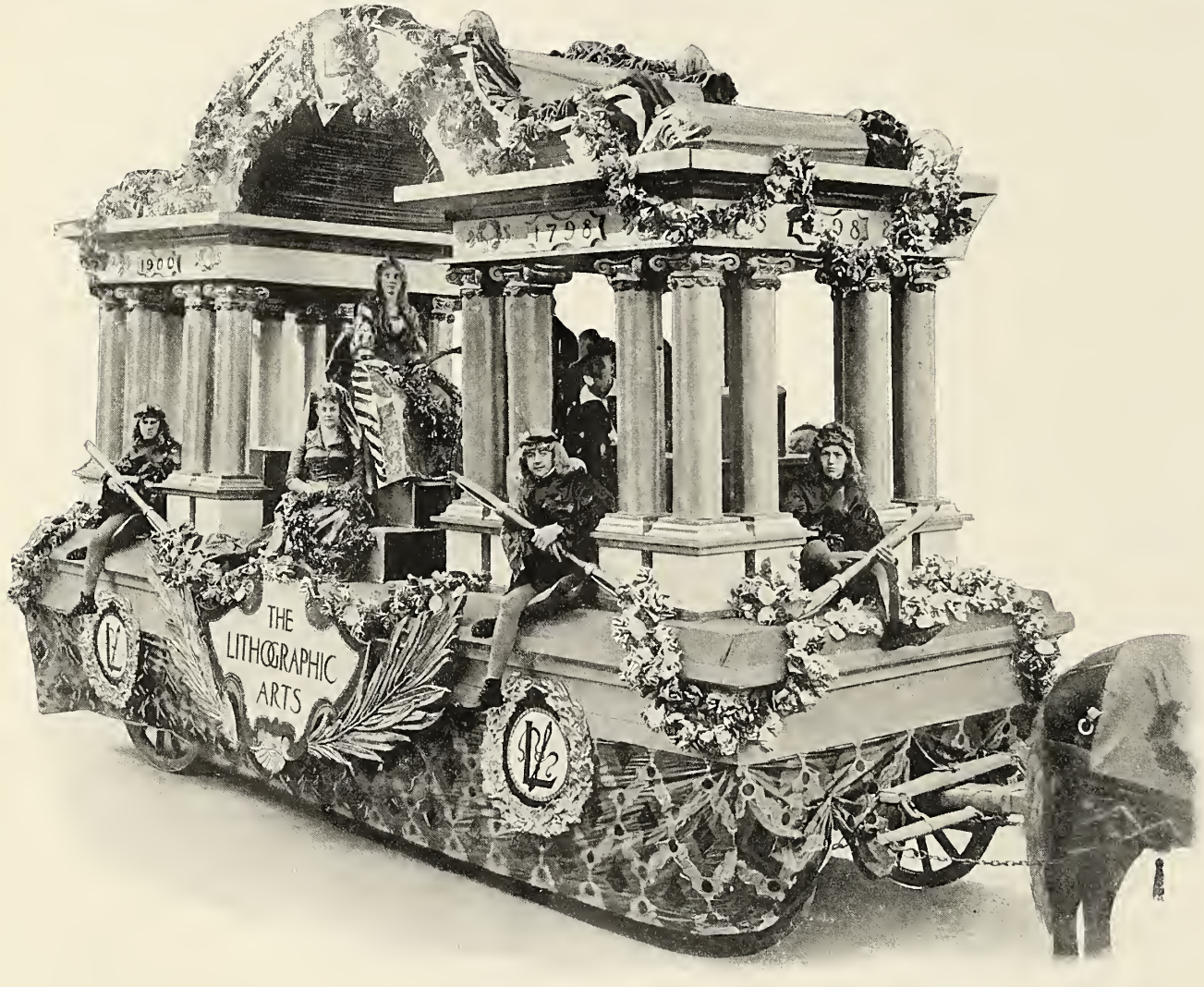
The illustration shown in these columns of the beautiful lithographic arts float which won the $1,000 prize at the Cincinnati Fall Festival parade, on September 26, will be appreciated as one of the most elaborate creations probably ever attempted for this purpose. From the Cincinnati *Commercial Tribune* we take the following particulars:

The float was massive in construction and in the pure style of the period of Aloys Senefelder, who discovered the art of lithography in Germany about the year 1778. The horses hauling the float were heavily caparisoned in embroidered stuffs, and were led by splendidly costumed grooms. Ahead of the ensemble marched a magnificently mounted herald in black armor, bearing a silk banner from which long ribbons of yellow, orange and black reached to the hands of pages afoot and took up the entire width of the street.

Alongside the float itself were mounted knights, also in black armor, with sable shields bearing the names in gold of the firms contributing — Macbrair, Strobridge, Eagle, Donaldson, Henderson, The *Enquirer,* and United States, seven of the most famous lithograph houses in America. The car itself was very large, the architecture entirely decorated in yellow and gold, with a canopy of yellow and black. The cartouches were modeled in high relief by the sculptor, J. C. Meyenberg, and bore inscriptions and the letter "L." Massive palms and wreaths of oak and laurel, dolphins and pineapples, constituted the decorative sculpture, all of it covered with gold.

The Queen of Art, seated upon a throne, with handmaids at her feet — three beautiful young ladies, in superb costumes, they were — held forth a wreath to crown the medallion of Senefelder, painted by Mr. Paul Jones, to whom credit for the float chiefly belongs. An artist in the costume of Senefelder's time, seated and in the act of drawing upon a real lithograph stone, attracted much attention. Surrounding the group, standing or seated, were seven handsome boy pages.

The entire affair, cavalcade and all, was carried out in a decorative scheme solely as far as color went, in yellow, orange and black. Not a bit of other color showed anywhere, and the brilliant effect of this admirable symphony brought forth enthusiastic applause. This idea was that of Mr. H. L. Bridwell, of the Strobridge Company, who designed the architecture of the float and the decorations.



LITHOGRAPHIC ARTS FLOAT.

Copyright, 1900, by Rombach & Groene, Cincinnati, Ohio.

Winner of the $1,000 prize in Cincinnati's Fall Festival parade, September 26, 1900.

The costumes were by the Schwirtzina Company and cost over $700 alone, not one of them having been used before, but all being designed and made for the occasion. The same is to be said of the horse trappings also. The entire float and cavalcade cost over $1,500 to the firms contributing it for the parade, and they feel well repaid for their labor and expense by the glory their efforts gave to Cincinnati, for it is certain that the lithographic float has set a high mark for future street parades to come up to.

It showed what can be accomplished by properly directed expenditure in the hands of trained artists and sculptors and decorators in a field full of opportunities which are seldom taken advantage of.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of job-work, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Modern Printing.— Section I. The Composing-room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

Modern Printing.— Section II. The Composing-room (concluded). $1.50.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank Book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

H. J. Higgins, Millbrook, New York.— Booklet very creditable.

F. C. Diers, Exeter, Nebraska.— Specimens effectively displayed and neat.

George A. Herrick, Troy, New York.— Cover artistic and well designed.

Roscoe Thompson, Ransom, Michigan.— Specimens neat and well displayed.

John J. F. York, Scranton, Pennsylvania.— Specimens up to date and artistic.

Wright, Electric Printer, Buffalo, New York.— Brochure unique and attractive.

Matt Kump, Xenia, Ohio.— Specimens all first-class and artistic in every respect.

J. Molt, New York city.—Your card is unique. It should prove a good business card.

H. V. Cline, Cherokee, Iowa.— Chalk-plate design very creditable and well planned.

W. A. Calder, Seattle, Washington.— Specimens very neat and creditable. Well designed.

C. Rittenhouse, Hackettstown, New Jersey.— October blotter attractive and well displayed.

John Reno, Canton, Ohio.— If the deposit slip was worked "one on" the vertical ruling could have been remedied by moving the guides. If worked double, the adjustment would have to be made in the type form.

D. A. Webster, Ventura, California.— Specimens all well displayed and good in every way.

Louis Ramsthal, Milwaukee, Wisconsin.— Blotters excellent as to design and composition.

C. S. Koops, Lincoln, Nebraska.— Poster well and forcefully displayed and attractive as well.

Jay Crawford, Shenandoah, Iowa.— Commercial specimens all well designed, artistic and attractive.

John F. Finn, New York city.— Specimens all neat and attractive. The work is good in all respects.

Anchor Printing Company, Seattle, Washington.— Specimens up to date and artistic in every respect.

O. P. Schumann, Hudson, Michigan.— Cover-page well designed and harmonious as to color scheme.

N. E. Arnold, Grenoble, Pennsylvania.— Specimens all first-class. They are very neat and attractive.

G. A. Crowden, Mendota, Illinois.— Specimens neat and well displayed. Y. M. C. A. booklet excellent.

R. H. Parmlee, Rochester, New York.— Specimens very attractive and artistic. Color schemes excellent.

B. & O. Printery, East Liverpool, Ohio.— October blotter very attractive and artistic. Catalogues excellent.

Carl Shafer, Baldwinsville, New York.— Specimens neat, well designed and good as to display, balance, etc.

Butcher & Biggers, Ennis, Texas.—Your specimens are certainly very neat and creditable in every respect.

N. W. Anthony, Chicago, Illinois.— Blotters excellent, attractive and very artistic. Other specimens good.

James H. Beek, Port Arthur, Texas.—Your No. 2 Nickell heading is the best and neatest piece of composition.

Wilbur H. Zimmerman, Philadelphia, Pennsylvania.— Specimens all good as to composition and presswork.

George H. Cox & Co., Owensboro, Kentucky.— Blotter neat, well displayed and attractive. Bill of fare very good.

Milton A. Ellis, Denver, Colorado.— Stationery specimens up to date as to design, well displayed and neat.

Myron D. Moulton, Stuart, Iowa.— Blotters attractive and forcefully displayed. We reproduce your note-head, specimen No. 1. This is a well-displayed, neat and attractive heading.

The SOUTH SIDE MEAT MARKET
H. H. DICKSON, Proprietor.
Highest Prices Paid for Stock, Hides, Tallow and Poultry.
Oysters and Fish in Season
FRESH and SALT MEATS

STUART, IOWA, _____ 190

No. 1.

Paragon Printery, Grand Island, Nebraska.— Blotters well displayed, good as to design and attractive as well.

D. E. McDonald, New Orleans, Louisiana.—Ads. well displayed and show decided improvement over reprint copy.

Herman Nicholas, Jefferson, Wisconsin.—Your specimens are all excellent as to design, well displayed and attractive.

A. A. Runkle, Denison, Iowa.— The *Bulletin* cover is certainly very artistic in every respect. Placard very good.

W. P. Delaney, Baldwinsville, New York.— Letter-head up to date as to design. A vast improvement over the old one.

Clarence Linstrum, Evanston, Illinois.— Considering your age and experience, your specimens are very creditable. Card

specimens excellent; also report folder. Bill-head faulty; too many type faces employed and set on old plan.

W. R. Terry, Charlotte, North Carolina.— Specimens all first-class. We reproduce your Arlington Hotel card, specimen No. 2. This is a neat, well balanced, up-to-date card.



No. 2.

Albert Scholl, Chillicothe, Ohio.— Brochure excellent and artistic in every way. Directory cover neat and well designed.

Edward W. Stutes, Spokane, Washington.—Your brochure of job composition is certainly excellent. The examples are all good.

Burnell Brothers, Harrisburg, Pennsylvania.—Taken collectively, your specimens are good as to design and well displayed.

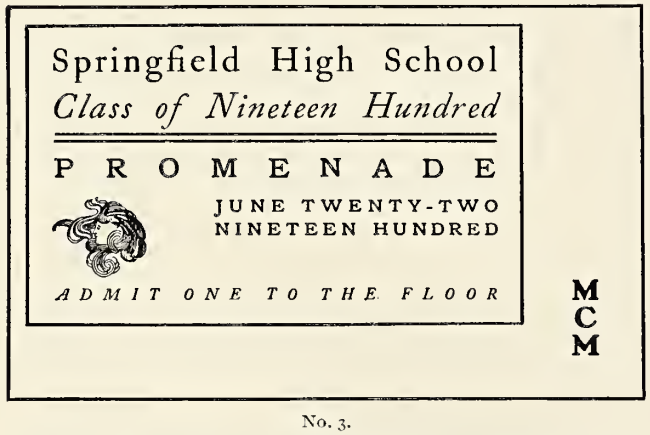
Charles C. Parker, Marysville, Ohio.— Brochure very neat and creditable. Presswork and composition as good as the best.

W. Guy Pickell, Markdale, Ontario.— Specimens neat, good as to display and design. Other specimens artistic and up to date.

R. V. Larkin, St. Louis, Missouri.— Booklet neat and artistic. Too many panels on card, and ornamentation should have been omitted.

Walter Beadles, Mayfield, Kentucky.—Your blotters are quite good. Undoubtedly you find that it pays to use them as print-shop ads.

J. Dudley Pond, Springfield, Massachusetts.—Your specimens are all very attractive and artistic. The designs are



No. 3.

excellent. We reproduce one of your card specimens, No. 3. The word "Promenade" and rules were printed in red. Balance black.

Leon E. Stone, Clarinda, Iowa.—Your blotters are all attractive. Your latest one is the best. Yes, we do think you are improving.

W. G. Wilkes, Biloxi, Mississippi.— Letter-head well designed, but the color scheme is bad. The colors are inharmonious and the ornaments in the panel are very suggestive of a flower garden, especially when viewed from a color standpoint. Bill-head not good as to color scheme.

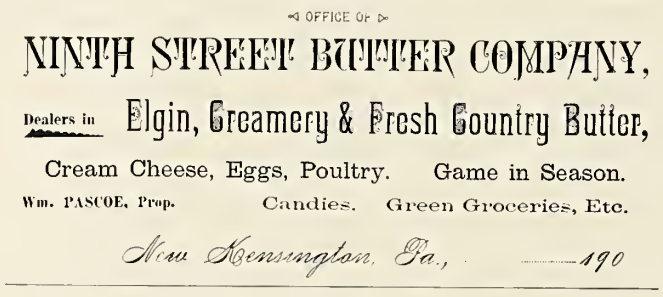
Lisle R. Morehouse, Washington, Iowa.— Reset statement heading is a decided improvement over the reprint copy. Other specimen good.

George W. Nagle, Allentown, Pennsylvania.— Specimens well designed. The display is neat, forceful and well balanced. All very attractive.

Harry Brewell, Lynn, Massachusetts.—The title-page specimen marked by you "No. 2" is the most artistic and best piece of composition.

Horace Prescott, Troy, New York.—The Azorean brochure is certainly very creditable and a piece of work of which you can well be proud.

Augustus Harr, New Kensington, Pennsylvania.— Specimens all well designed and displayed. We reproduce the reprint copy of the Ninth Street Butter Company note-head,



No. 4.

specimen No. 4. This is a very bad piece of composition. Although it bears the date of the present year, we could hardly believe that work of this kind was being done. Certainly the work shows that the compositor has made no progress what-



No. 5.

ever and it would be well for him to seek some other occupation. While your reset specimen, No. 5, is a very noticeable improvement, yet we think it shows on its face that too much time was spent in the composition.

Herman E. Aldrich, Geneva, New York.— Cover-page artistic and excellent as to design. Other specimens neat, but not out of the ordinary.

James M. Knapp, New Kensington, Pennsylvania.— Specimens quite good as to plan and display. The C. E. program is excellent and unique as to plan.

Frank K. Phillips, Wilmington, Delaware.—We agree with you. The journal is about the worst we have ever seen. Certainly it is a disgrace to your city.

Alf G. Galbraith, London, Ontario.— Specimens creditable as to display. Designs good. We expect you to do much better when you get your new material.

Arthur E. Phillips, Springfield, Massachusetts.—Your stationery specimens are very creditable and neat. There is too much sameness to the ads. Otherwise the *Bulletin* is neat and

creditable. You have no need to be ashamed of your progress. For an apprentice of your age and experience we think you do well.

J. Frank Elwell, Phœnix, Arizona.—There is not a bad specimen in your entire collection of letter-heads. The display, design, balance and whiting out are excellent.

Lytton Alley, Nashville, Tennessee.—We reproduce the Lebeck Brothers poster, specimen No. 6. The size of this poster was 12 by 18 inches, printed in black ink on toned S. & C. book. The display is very forceful and the design artistic. Other specimens artistic and attractive.

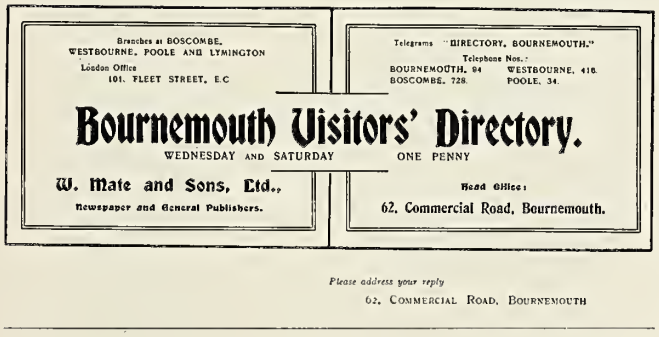


No. 6.

Will O. Upton, Placerville, California.—You did very well with the type in evidence on your specimens. Headings neat and well balanced, but not out of the ordinary.

F. J. Schwarz, Philadelphia, Pennsylvania.—Neatness and good taste are evidenced by the samples you submit. The note-head is the best and most up-to-date specimen.

J. E. Barnes, Bournemouth, England.—Your specimens are all artistic and well designed. Color schemes excellent and harmonious. We reproduce one of your letter-heads, specimen No. 7. This is well designed and forcefully displayed. The main display line and outside rule were printed in red and the balance in black.



No. 7.

A. M., Philadelphia, Pennsylvania.—Your card specimen is all right as regards the rules and design. The line "Young Men's Club" should have been a trifle more prominent.

Fred C. Hubbard, Ashtabula, Ohio.—Directory insert well displayed and attractive. Cover-page excellent and a vast improvement over the reprint copy. Neither one is suitable for reproduction on account of the color of stock on which they are printed. See rule under heading of this department.

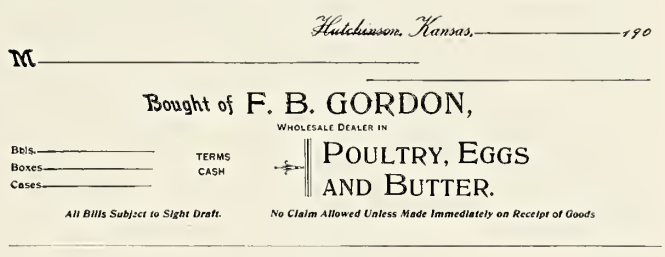
Hal E. Stone, Melbourne, Australia.—Your specimens are artistic and well designed. You have certainly made excellent progress in your work and you deserve great credit for it.

H. Henniges, Peoria, Illinois.—Blotter attractive and well displayed. Letter-head well designed and displayed. The balance and whiting out on the Wagner heading is not good.

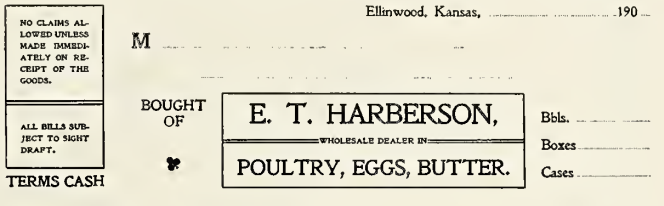
Wright, Electric Printer, Buffalo, New York.—Your latest blotter is one of the best and most attractive that we have seen. We think it is the best one you have ever issued.

W. P. Dunn & Co., Chicago, Illinois.—Specimens artistic in every respect and very attractive. Your print-shop advertising matter is certainly well prepared. It should prove very effective.

O. G. Bratcher, Ellinwood, Kansas.—Specimens excellent and well designed. We reproduce the reprint copy for the Harberson bill-head, specimen No. 8, together with the reset example, No. 9. The line, "Terms Cash," is too prominent on your heading. Otherwise it is very neat and well designed. You made improvements on all your reset jobs.



No. 8.



No. 9.

Charles Mudge, Orange, New South Wales, Australia.—Your work is very creditable. Blotters attractive. The Dalton Brothers' folder is very forcefully displayed and excellently well designed.

Sanders Printing Company, Scranton, Pennsylvania.—We do not think either of the Spiegel cards very good. Yours, however, is the best. More dignity and less elaboration would be the proper thing.

Myron D. Witter, Danielson, Connecticut.—Specimens all creditable. Type employed for the name on the Nado heading is too large, otherwise all right. Your letter-head is very neat, well displayed and dignified.

H. L. Burnell, Harrisburg, Pennsylvania.—The blotter by Mr. Lewis Burnell is well and forcefully displayed. For a lad of eighteen years, his work certainly speaks well for the instruction you have given him.

W. L. Geppert, Gallipolis, Ohio.—Type and design on the Township Clerk envelope entirely too large. Letter-head excellent as to design, but the type employed for "Office of" and name of clerk entirely too prominent.

F. B. Eastabrook, Marlboro, Massachusetts.—Specimens quite good as to design. We advise you not to cut up your panel schemes with so many rules, as evidenced on the program of the Young People's Union. We do not think it wise



Photo by Fiske.

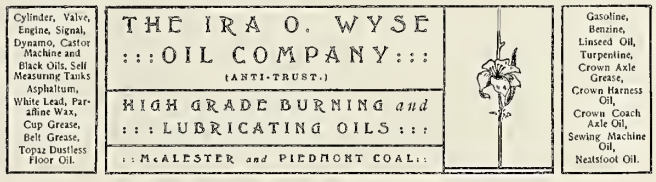
UPPER YOSEMITE FALL, CALIFORNIA.

(1,600 feet.)

(By courtesy Mr. C. H. Miller, New York.)

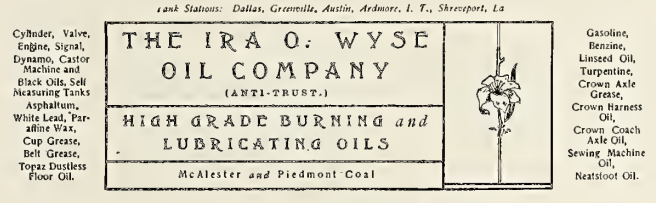
to employ quite so much of the Florentine on your jobs as you did on this one. It becomes very monotonous to the eye when employed in this manner.

Roy Anderson, Greenville, Texas.— Specimens all very good. Cover for the Saturday Culture Club brochure very artistic in every respect. We reproduce the Wyse Oil Company's letter-heads. Specimen No. 10 shows a proof of the



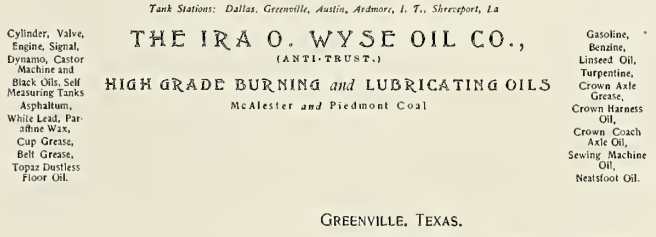
No. 10.

heading as submitted to the customer. No. 11 shows the heading after the first change and No. 12 is the job as accepted by the customer. The No. 10 heading is the best, but on this example we would have omitted the ornament in panel and



No. 11.

employed a plainer type for the main display. The other specimens show how the customer regarded the work. Evidently he had not been educated up to the prevailing style, therefore he caused a great deal of trouble and cut all the art and profit out



No. 12.

of the work. When customers leave the style of work to the compositor and then make such alterations as are evidenced on these specimens, they should be made to pay for the time consumed.

J. T. Reid, Campbellton, New Brunswick.—The Currie bill-head is your best and most artistic piece of composition. The Events bill-head is excellent as to design, but the fancy ornaments should have been omitted. Other specimens creditable.

M. D. Hall, Comanche, Texas.— Every one of your reset headings is a decided improvement over the reprint copy. We do not see how an up-to-date printer can see otherwise. The copies are anything but good, while yours are set on modern lines and are much neater and better in every way.

Fred N. Dunham, White, South Dakota.—You failed to enclose the reprint copy of the Meyer note-head, consequently we can give you no opinion regarding it. The Atkinson heading has but one fault, and that is the name is too small. Otherwise it is fine and your best specimen of composition. We do not like the design of the Farmers' Company letter-head. It is not good. Panels are not in good proportion to the rest of the heading and the rules employed are too heavy. Other specimens creditable.

James L. Whitton, Alamogordo, New Mexico.—You are right about the underscoring rules on the letter-head. One-point rules would have been better. Type at top of heading too large. Otherwise a neat heading. The other specimens are good. The heading you refer to is all right, with the exception of the underscoring rules. We admire its dignified simplicity.

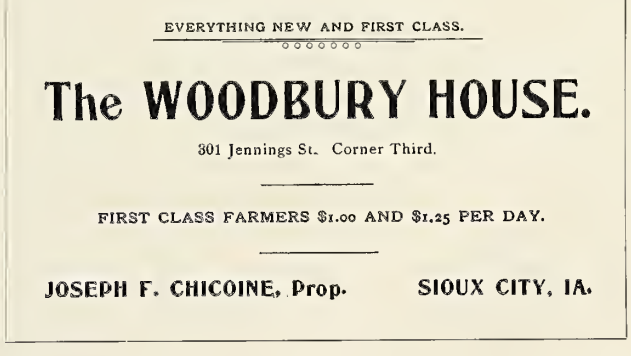
Wesley Penrose, Menominee, Michigan.—The fancy band of border at the bottom of your bill-head does not add to its appearance. The green ink is too much on the poisonous or vivid shade to be good. A touch of black in it would have made a better color. Otherwise it is excellent as to design and composition. Other specimens very neat, well balanced and dignified.

Charles M. Richardson, Indianapolis, Indiana.—We are pleased to see that the quality of your work is improving. Type on the Tilley card is too large. The House Social card is not poorly balanced, the fault being in the whiting out. Had you placed the name in a line by itself, with the street address immediately underneath it, but in smaller type, the card would have been much better. Other specimens neat.

John G. McCutcheon, Bradford, Pennsylvania.— Collectively, your specimens are neat and very creditable. Your No. 6 specimen is excellent. The only things that we seriously object to are the curved lines, as evidenced by your No. 14 specimen, the bent rule on your No. 15 note-head, and the elaboration in panels on your No. 7 bill-head. Your specimens are good as to design and whiting out.

Will L. Geppert, Gallipolis, Ohio.—The specimens you send for criticism are not as good as some previously submitted. Type employed on the Lyon letter-head is too large and the heading is poorly balanced. The Tuxedos' Hop invitation is excellent. The headings in the booklet for the Thursday Club are too coarse and inharmonious with the type employed in conjunction. Other specimens only ordinary.

M. A. Bradford, Sioux City, Iowa.—We thank you for sending us the Woodbury House card, specimen No. 13. We desire to call the attention of our readers to the fourth line on this card, which reads "First-class farmers $1.00 and $1.25 per day." Whenever copy comes to the printer as this evidently did, it is the duty of the printer to call the attention of his



No. 13.

customer to the error and see that it is rectified. It is nothing short of poor policy and bad management that will allow errors like this to creep into work. The way the card reads it sounds as though the hotel proprietor made a business of furnishing farm labor at the prices quoted, when undoubtedly the meaning intended to be conveyed is that he furnishes first-class accommodations to farmers at the rates mentioned.

L. W. Hunter, Irvington, New Jersey.—The chief objection to the labor-saving rule, when used as heavy-face border, lies in

the large number of joints. These joints, unless very carefully and perfectly justified, are liable to show where the rules are joined. This is especially true when the rule has uneven wear or is old. It is always desirable to have as few joints as possible. Your specimens are all well displayed and artistic.

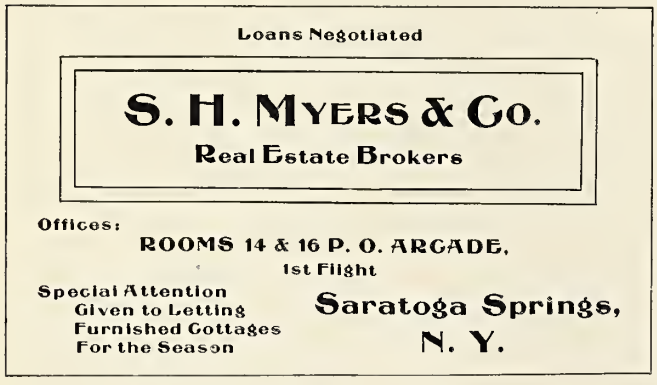
CHARLES LOWATER, Spring Valley, Wisconsin.—We advise you to cultivate your talent for pen-and-ink drawing. The work is very good. Certainly you can combine composition and sketches to good advantage. But in doing this, do not lose sight of the type end. "Office of" and "Dealers in" on the Tanberg letter-head too large. The firm name printed diagonally gives the heading a poor balance. No criticisms to offer on the other specimens.

HUNTLEY S. TURNER, Ayer, Massachusetts.—Your specimens are very pleasing, artistic and attractive. Their dignified simplicity is truly commendable. The "freak" note-head you send is, we are pleased to say, not characteristic of country offices of the present day. Surely the proprietors of that office are not very progressive. The price of 85 cents per page on report would not cover the cost of composition. Your competitor must be hard up for work.

ROBERT R. GOW, Fishkill Landing, New York.—The general design of your composition is quite good. Some of your ads. are forcefully displayed and attractive. There are some faulty specimens in the collection, but we presume you did the best you could under the circumstances. It is our experience that it does not pay to put too much time on the average program ad. For work of this class we think the composition good enough. Card and envelope corner neat.

A. B. OLDS, Elgin, Texas.—As a whole your catalogue is very creditable. The cover is very good and so are the pages numbered by you with the single exception of the Buck ad. We never advise the employment of curved lines, unless it is the wish of the customer. The sections marked "A" and "B" are objectionable and not late in style. Do not set diagonal lines as it requires too much time and always causes trouble in the pressroom. Do not cut up your work with too many rules, as evidenced on page 22. The ad. on page 17 is all right. The ad. on back of cover is not as good as some of the others.

WILLIAM G. BRADSHAW, Saratoga Springs, New York.—Collectively, your specimens are quite creditable. Judging from other specimens in your parcel, you can improve on your stationery headings. On this class of work is where you are weak. There is too much sameness, caused by the employment of too



No. 14.

heavy type faces for unimportant wording. They are ragged in appearance and have a faulty balance. Your envelope corners are excellent and artistic, both as to composition and plan. We reproduce your Myers card, specimen No. 14. We have a criticism to make on this otherwise excellent card. There is not quite enough prominence accorded the line "Real Estate Brokers." About one size larger type, set on the cap-and-small-cap plan, would be about right. Should this line be the same length as the firm name, it would be all the better. We would then move the word "Offices" over to the center of the line. This word would then balance the words "1st Flight." Do not use the character "&" to connect the numbers of the rooms. We do not like to see this character employed except in firm names.

RUSSELL THOMPSON, Boulder, Colorado.—We reproduce your window-card, specimen No. 15. This is an artistic and very attractive card. It was printed on heavy show-card stock, white, 10½ by 14 inches. It was in three printings. Reading



No. 15.

matter in red, also alternate ornaments at left-hand side of main panel. Rules and remainder of ornaments in black. The panel was worked with a gray tint background. Cover-design very good.

"MODERN TYPE DISPLAY."—THE INLAND PRINTER now has ready the latest and best book on artistic job composition published. It is called "Modern Type Display," and contains seventy-two pages of up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. In addition to the examples, it contains descriptive matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Over 125 designs; price 50 cents, postpaid. Order at once.

SPECIMENS OF PRINTING.

In the May, 1900, issue, announcement was made of the discontinuing of the specimen exchange boxes. A plan was suggested whereby printers could purchase specimens and retain them at a nominal price. A limited supply having accumulated, these can now be supplied again. It is to be distinctly understood that these specimens offered for sale are not guaranteed to be ideal specimens. They are such as are received from time to time — good, bad and indifferent. However, care will be exercised in putting up the parcels to have them contain as many excellent ones as possible. Here are the prices:

ENVELOPE CORNERS — Ten cents for a package of twelve.
NOTE-HEADS —Ten cents for a package of twelve.
LETTER-HEADS —Ten cents for a package of ten.
BILL-HEADS —Ten cents for a package of ten.
BLOTTERS — Fifteen cents for a package of twelve.
BOOKLETS AND BROCHURES — Fifteen cents for a package of six.
MISCELLANEOUS —A package of miscellaneous specimens will be sent for twenty cents. These specimens will be carefully assorted.

Orders for samples should be addressed direct to Ed S. Ralph, at Springfield, Ohio, and *not* to THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. IV.— ELIHU WHITE AND HIS SUCCESSORS.

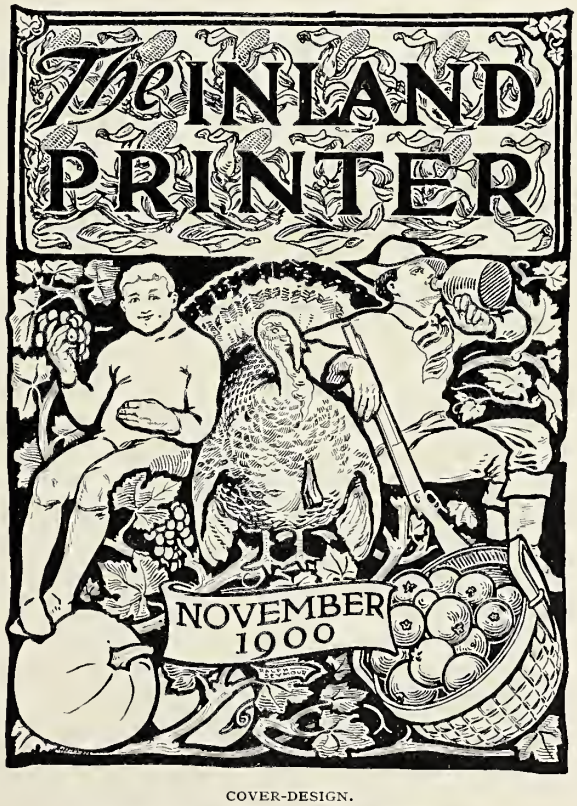
THE second typefoundry established in America to have a continuous existence to the present time, was begun at Hartford, Connecticut, in 1805. The projector of this enterprise was Elihu White, who, in conjunction with another inventor named Wing, began casting type about the beginning of the year named. Neither had any knowledge of typefounding whatever, and the type mold used was not made on the approved model which had for more than two hundred years been adopted by typefounders all over Europe. As a consequence their progress was slow and unsatisfactory. Their plan contemplated the casting of a number of letters at a single throw, to be afterward separated. This they found not feasible, and after repeated failures they sent one of their men to Philadelphia, where he sought to learn the construction of the type mold and some of the methods then in use. The trade was then more of a secret than it is now, and the workman failed to get the information he sought. However, success followed defeat after a time. In 1810 Mr. White separated from his partner, Wing, and, believing New York the more promising field for his enterprise, he moved to that city. He began business in what was then Greenwich village, on Beach street, and several years afterward he removed to No. 11 Thames street. Here he was joined by his brother Julius, and the firm name became E. & J. White.

In 1810 there were but two foundries in the United States, Binny & Ronaldson, at Philadelphia, and the Saur foundry, at Baltimore. There was thus a rapidly growing field for the kind of business energy Mr. White displayed, and the foundry prospered. Foreseeing the rapid development of the new territory west of the Allegheny mountains, in Ohio, Kentucky, Tennessee and Indiana, branch foundries were established in Buffalo and Cincinnati, about 1820. Julius White died in 1831. and his brother followed in 1836. The business then passed into the hands of John T. White, a son of Elihu, and later into the hands of Norman White. The next important change was the admission of Charles T. White, a son of Norman, into the firm, and the style became Charles T. White & Co. Charles T. White sold the foundry to three of his employes in 1854, and it was thereafter known as Farmer, Little & Co.

The first specimen book of this foundry, which has been preserved, was issued in 1819. It showed fifty-eight sizes and styles in all, the display type consisting of seven sizes of ornamented, a double pica script, and a back-slope. There was a series of roman from pearl upward, but no agate, that size not having then been made. The pearl size was priced $2.37 a pound, nonpareil $1.40, brevier 76 cents, long primer 56 cents and pica 44 cents. The faces shown were good and soon commanded a large trade.

Elihu White was born in Bolton, Connecticut, July 27, 1773. He was a man of much mechanical ingenuity, and when the idea of casting type by machinery began to attract typefounders, he at once entered into its development with all his accustomed vigor and enthusiasm. He spent over $60,000 on one machine for that purpose, but his experiments were not successful, and it was left to another to produce the first really practical typecasting machine.

In 1815 Elihu White began stereotyping, making the plates for the first New Testament for the American Bible Society, and soon afterward he embarked in publishing, as Bliss & White. His career was an honorable and active one, and he laid the foundations for one of the permanent and active typefoundries of America, and one that exists to this day.

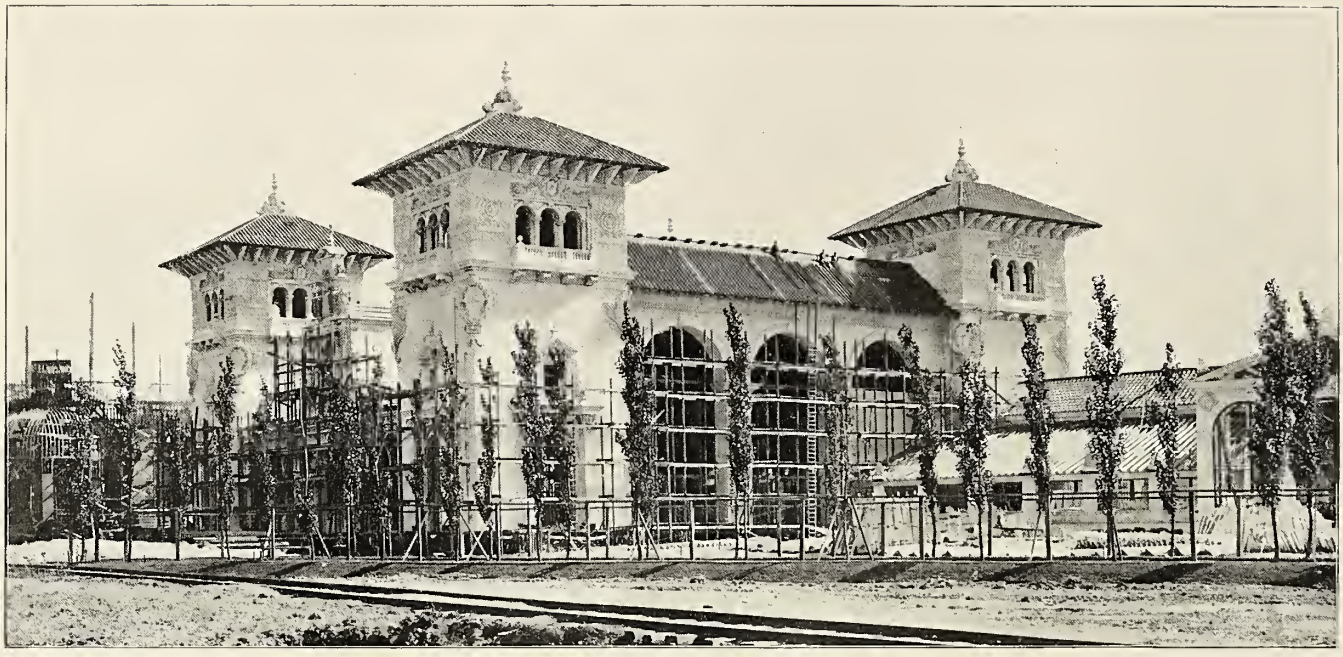


COVER-DESIGN.
Drawn by Ralph Fletcher Seymour, Chicago.

ON "THE MAKING OF BOOKS."

BY W. IRVING WAY.

Mr. Theodore L. De Vinne, apropos the grand prize for good printing at Paris this year, makes some comments in the New York *Times'* Saturday review of October 27, on the imitators of William Morris, which would be severer than they are if not tempered by so much good humor. It seems that the prize was not awarded to any printer of England, Germany or France, but to the Imprensa Nacional of Lisbon, Portugal. "In this sans-culotte period of typography," says Mr. De Vinne, "it is a great pleasure to find that there is at least one living printer who faithfully preserves the traditions and practices of orderly printing" — the traditions of Bodoni, Didot. How much depends upon the point of view! The paper, ink and presswork in Bodoni's books leave little to be desired. But Mr. Morris saw only the "sweltering hideousness of the Bodoni letter, the most illegible type that was ever cut, with its preposterous thicks and thins." Mr. De Vinne, who has a copy of the Lisbon book, tells us that the types are "large and light-faced Roman and italic, very close-fitted (uncommonly readable, although of light face), and are of great beauty. They have the old-style mannerisms, divested of their hard angularity. Neither Bodoni nor Didot nor Jackson more thoroughly demonstrated the absurdity of the dictum now promulgated by amateurs that types must be bold and black to be readable. The types of this book can be read easily in an imperfect light or at an unusual distance, under conditions where the Gothic types of William Morris would be illegible." To parody a saying of one of George Eliot's characters "a difference in taste in types is a great strain of the affections." The amateur and the professional craftsman seem to be about as far apart as ever they were. And it is about as easy for one to share Mr. De Vinne's dislike of the freakish attempts of the late Mr. Andrew Tuer as it is to share his admiration for the meritorious books produced by Pickering and Whittingham; but when Mr. De Vinne kicks dust into the eyes of the sage of East Aurora, of Mr. Vale Ricketts, of the new Elston Press, and of our own Mr. Ralph Seymour, it is quite another matter. Mr. Seymour's work is not in line with the work of the others mentioned, it is true, but it is an innovation none the less — and perhaps a trifle



PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK, U. S. A.

This picture shows the condition of the Graphic Arts building on October 6, 1900. This building is of especial interest to those who read THE INLAND PRINTER. A full description of the Graphic Arts division, together with complete classification, was given in the October number. The Exposition will be open from May to November, 1901.

startling, if not flamboyant in its result. Mr. Seymour's books are printed from blocks reproduced from pen-work, but one ventures to think that the results would be better if his facilities were better. Dignity, simplicity, correct orthography and good colors are as necessary to successful block-printing now as they were in the time of the eccentric genius, William Blake. Mr. De Vinne is not intolerant, but he is quite sincere when he tells us that "at no period in the history of printing has there been more extravagance and eccentricity in the form of types or more silly affectations in the composition of types than there is now. There never was a time when orderly workmanship was more disparaged, and vulgarisms and uncouthness had more generous toleration." Morris was not pleased with his Golden type, but it "opened the ball." Mr. De Vinne may not be quite satisfied with his font of Renner type, which was designed as a happy mean as between what is too black and what is too thin — but he is silent concerning it in the New York *Times'* review article referred to. It is not a bad thing for good printing, perhaps, that the amateur and the regular professional should not be at one — an honest difference of opinion is often productive of good results, and some amateur or some professional may, in his floundering, succeed in hitting upon results completely satisfactory to all.

PRINTING WITHOUT TYPE.

THERE seems to be a likelihood that before long movable types for printing will be done away with altogether, and their function, hitherto regarded as indispensable in the art, performed by ingenious photographic processes. The books of the near future, it is predicted, will be made by photography, and it is not improbable that even newspapers will be issued by methods in which the camera and dry-plate will take the place of the font of metal letters and the stereotype from a paper matrix.

This is not mere speculation, inasmuch as the prediction is based upon recently patented inventions of a practical character. The originator of the idea proposes to apply to the reproduction of letterpress a process not very different from that already used in the mechanical multiplication of pictures. In his belief, if a picture can be multiplied by photography, there is no reason why the same method should not be employed for letterpress. The way to accomplish this is his own discovery, and it has already been worked out so far that, as is claimed, the camera is ready and able to take up the work which has hitherto been done by the types.

The publisher of the future, instead of having many fonts of heavy and costly type, will be provided simply with a set of square white cards, on each of which is a large black letter, an inch or more in height. These cards will be placed in a series of horizontal lines on a rack made for the purpose, following copy, so that the letters will read just like those of the text that is to be reproduced. A camera, placed in front, will photograph the letters, its distance from them determining the size of the text as it is eventually to appear. The negative thus made will be developed in the usual manner, and from it, just as a picture similarly prepared is printed now-sensitized film. It only remains to etch the plate and print from it, just as a picture similarly prepared is printed nowadays.

A machine has already been constructed which, taking the place of the Linotype or mechanical compositor of today, sets up the cards in the rack according to copy, and photographs them, one line at a time, the glass sensitive plate moving automatically at such a rate as to take the matter line by line until it is filled. Then, of course, it is removed and developed in a darkroom, whereupon it is ready to transfer its imprint to the metal plate, which is duly etched. The process is simple enough, and so expeditiously performed that within thirty minutes from the first exposure of the negative the zinc plate is ready to go to press.

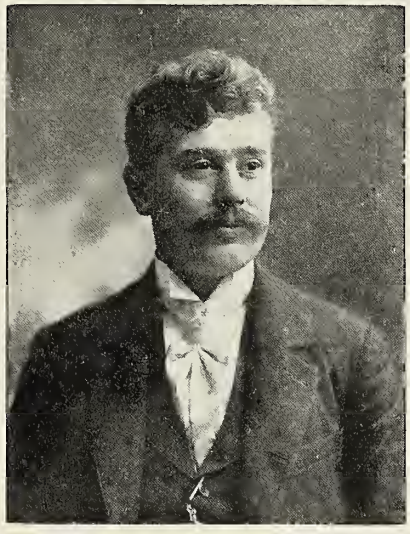
This has every appearance of being an epoch-making invention. Hitherto it has been imagined that movable types represented the ultimate step in the art of printing; yet they now bid fair to be superseded by the camera and the dry-plate. If the discovery does not prove disappointing in its practical usefulness it will be of enormous advantage to the publisher of the future whose expensive and heavy burden of type will be replaced by a few photographic machines and an equipment of lettered cards, light and easily stored in small space. The fact that one set of letters is to serve for all sizes of type is of the greatest importance.

One point not to be forgotten is that, by an obvious arrangement, pictures may be photographed on the same plates

with the letterpress. A drawing fresh from the artist may be introduced on the rack in front of the camera in place of cards, so as to make it appear as a part of the same page.—*Saturday Evening Post.*

SKETCH OF JAMES A. PIERCE.

JAMES APPLETON PIERCE, general superintendent for the Matthews-Northrup Company, of Buffalo, is probably less known to his fellows personally than he would have been if for almost thirty years he had not devoted his energies to the printing business, and all of that time in connection



JAMES A. PIERCE.

with one set of associates. Though only forty-four years old and younger in looks and spirits than in years, "Jim" Pierce is one of the veterans of the craft in western New York. Born in Buffalo, April 28, 1856, he entered the office of Matthews & Warren September 11, 1871, at the same time that the present head of the Matthews-Northrup Company began work in that office. When in 1878 the firm of Matthews & Warren was divided, and under the leadership of the late J. N. Matthews what is now the Matthews-Northrup Company was organized, Mr. Pierce went with his old head and took a position in the composing-room. He distinguished himself from the first as a rapid, tasteful and original compositor, and soon was made assistant foreman and later foreman of the composing-room. From that position he was promoted gradually to be assistant superintendent, and soon after to be general superintendent of the establishment.

As Mr. Pierce has an electrotype foundry, a photoengraving and a map engraving plant and a large bindery under his charge, he is an ever-busy man, but none of the men who have ever worked under him or with him have ever found him too busy to be considerate and thoughtful to all. His many years of experience of all sides of the printing business and the trades allied to it have left him a cheerful and consistent optimist, who gives every man, employe, associate or customer his due, and looks cheerful about it. His friends all say that Jim grows fat on hard work, and that after thirty years of wear and tear he is the most light-hearted printer in town. But those who know him best appreciate that this cheerfulness does not come from want of thought, for he is one of the closest and best informed students in every branch of a complicated business. Both the variety and the quality of the work which yearly passes through his hands bear eloquent testimony to his great and varied ability. For several years photoengraving has had much of Mr. Pierce's attention and he has been an active member of the National Photoengravers' Association, and is now a member of the executive committee of that association.

AN ACKNOWLEDGMENT BY GALVESTON TYPOGRAPHICAL UNION.

The following resolutions were adopted at a regular meeting of Galveston Typographical Union, No. 28, held in that city November 4:

"'In the midst of life we are in death.' Surely, the world has never understood this saying and learned its awful force as did the people of Galveston on the ill-fated 8th day of September, 1900. If one could imagine the feelings of the people of the quiet city of Pompeii when the flames and lava streams burst forth from Vesuvius, through the crater long supposed to have been lifeless, when the storms of dust enveloped that city, and the pumice clouds began hiding the sun, causing almost instant darkness, destruction and death; if one were to live for ages in the revels of the people portrayed by Dante — that person might begin to conceive the danger, the grief, the awful despair, which settled in the mind and heart of the bravest man when he realized with the inrush of the waters and the increasing fury of the winds that on this once beautiful island there was no place to which he could flee with his loved ones; there was no refuge, no place of safety.

"In such a time as that, in the days of grief and anguish that followed the full realization of the death, the gloom, the despair and desolation which came to all the people of Galveston, how sweet and comforting have been the brave words of sympathy, the consolation of grand friendships, the substantial tokens of assistance, which have been showered upon the members of the Printers' Union of Galveston by true friends — the individual as well as the organized forces. We feel, dear friends, that if you could know the good your money has done, the uses it has been put to, the suffering and distress it has alleviated, that no words of ours would be necessary to make you feel the gratitude we are now attempting to convey to you in recognition of your goodness to us. May we still prove worthy of your love, your friendship, your esteem, your good will, is the prayer of

"The Officers and Members of Galveston Typographical Union, No. 28, Galveston, Texas."

FREAKS IN ADVERTISING.

The art of printing has found, within recent years, a good many developments, of which the average well-informed person knows nothing. Machines, for example, have been patented for printing on matches. The matches are thrown into a hopper, whereupon a revolving wheel receives them one by one in its teeth and carries them beneath the instrument that stamps the legend upon them. Another contrivance prints upon gun-wads data which inform the sportsman, when he looks into the end of each cartridge, how much powder is contained and what is the size of the shot. The printing on stockings, which includes the trade-mark and often some such words as "fast black," is done by a machine made for that sole purpose. Another machine prints lettering on cigars, and yet another adorns barrels with the firm names of the concerns whose products fill them. There is a special device for printing on the ends of spools of thread, and another for putting letters on buckets. One of the most curious contrivances is a machine for printing on gelatin capsules. Another device is for printing on broom handles the name and address of the manufacturer. The lettering on collars and cuffs, which states the trade-mark and number, is done by a machine built for that particular purpose. But the very newest contrivance in this class of inventions is a machine for printing advertisements on the asphalt pavements of streets. It is a species of bicycle, the tire of the front wheel having a series of raised letters on its periphery. These letters, as the wheel revolves, print the name of a soap, or what not, while an automatic blower at the bottom of the fork blows the dust away from the pavement in front.—*The Billboard.*



THE BIRTH OF CHRIST.

Half-tone by
GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.

Electrotypes for sale.



BY FREDERICK BOYD STEVENSON.

John E. Wilkie, the chief of the United Secret Service, always was a natural-born detective. I remember one night I went out with him to a fire in the Stock Yards in Chicago. Wilkie was then the star night police reporter. When there was nothing doing at the Central Station he would go across the hall into the telegraph office of the fire department and study telegraphy until he got to be an expert. Well, that night out at the Stock Yards that knowledge came in good play. The fire proved to be quite a serious one. It was very late — too late for us to get back to the office and get a report into the paper. Every store was shut up, and there was not a telephone within four miles of us.

Wilkie didn't say anything, but he commenced looking around for telegraph poles. Finally he found one that had what he wanted — a little red fire alarm box. He knocked the door off with a rock and taking the ends of the wires in his fingers called up the fire-alarm department. The next minute he was talking with the operator, who was an old chum.

"Say," said Wilkie over the wire, "get the *Tribune* man who is on duty in police headquarters to come here and take a story as I dictate it to you."

That is the way the fire got into the *Tribune* the next morning. And the other reporters wondered how John Wilkie beat them.

❦ ❦

Another thing about Wilkie — he was always courteous. Flanders will tell you that. Of course you know Flanders. He is a press agent, a newspaper man, or the leader of a baseball team of wild Indians, just as it happens. Once Flanders was on the local staff of the Chicago *Tribune*. Wilkie at that time was city editor. It was his painful duty to discharge Flanders; reduction of staff, or something or other. Such things were always painful to Wilkie. In speaking of it afterward Flanders said:

"Do you know, boys, when he fired me he was so polite about it and he did it in such a nice way that I actually took off my hat and thanked him."

❦ ❦

On one of the morning papers in New York is a man who is an expert on names. He knows the full name of every man of importance in the country — and that is a pretty good thing for a newspaper man to know. The night they took the first vote for candidates for the Hall of Fame, a young and inexperienced reporter had the assignment. He was working away on his report and grinding it out with considerable difficulty.

Suddenly the young man stopped in his writing.

"Who is Thomas J. Jackson?" asked he.

"Thomas J. Jackson?" said the expert on names. "Let me see! Let me see! Why, that sounds familiar. I can't just place him, but he's all right."

Then he commenced fumbling with the club book.

"Oh, that isn't 'Stonewall' Jackson, is it?" drawled out the sporting editor.

The expert slammed the club book together with a bang and never said a word.

❦ ❦

James Gordon Bennett, the owner, the publisher, the whole thing of the New York *Herald*, arrived here the other day. It is the first time he has been in this country for several years. Somehow or other the men in the *Herald* office always get right down to business when Mr. Bennett is around. Some time ago the members of the staff were sadly imposed upon by a practical joker. He did it in this way: A bogus cable message was "fixed up" announcing that Mr. Bennett would arrive on or about a certain day. Well, it would just make you wonder if you could have seen those real nice men in the *Herald* office for the two weeks following this announcement. Before that they had all been sitting around with their feet on the desks smoking pipes and swapping lies. After the message arrived they were as busy as a dog at a fire and as solemn as a preacher at a donation party. Some of them haven't got over the shock yet.

❦ ❦

Speaking of the *Herald* reminds me of Harry Ballard, who is doing clever editorial paragraphs on the *Telegram*, the evening edition of that paper. Ballard's terse style evidently had its origin in the days when he was the city editor of the Chicago *Inter Ocean*. The *I. O.* used to print the marriages, the



CHRISTMAS MORNING.

births and the deaths in regular order every day. Ballard suggested that they be placed under the captions, "Matched," "Hatched," "Despatched," but I believe the suggestion was never carried out.

Somebody was asking the other day about "Clint" Snowden. "Clint" used to be the city editor and afterward the managing editor of the Chicago *Times* under old man Storey. When Snowden first went on the *Times* he was fresh from the country and was about as green as they make them. Old Charlie Dennet, the "boss" managing editor, used to say that every time a load of hay came through town and a hayseed dropped off, Storey would put him on the paper. But it didn't take long for Snowden's greenness to wear off. On one occasion he was sent out in the country to report some big event. About twenty representatives of other newspapers from all parts of the country were there. As soon as the train struck the town, which was a little jerk-water way-station, the other reporters started off in hot haste after the story. Snowden walked over to the only telegraph office.

"Say," said he, "what have you got in the way of reading matter?"

"Nuthin' but th' Bible," said the operator.

"That will do," said Snowden, and he opened it up at Genesis. "Send that to the Chicago *Times* till I tell you to stop."

Then he went out and got his story at his leisure. In the meantime the other reporters came in and tried to get the wire. The operator only shook his head. He was busy sending the Holy Scriptures into old man Storey, and there is no doubt

the old man needed that kind of stuff. After a while Snowden returned, wrote up his report and put it on the wire. When the operator had finished, "Clint" turned to him and said:

"Guess you'd better send along a little more of that Scriptural matter; they're just crazy for it in Chicago."

And not a word did the other papers get in from the wayside station that night.

❀ ❀

I see that the Bungtown *Banner* has another bright piece of news this week. It reads like this:

"While coming home late last Thursday evening our fellow-townsman, Jeremiah Peterson, the genial proprietor of the Eagle Store, was shot by a highwayman, who knew that he generally carried large sums of money in his pocket, and was killed. Fortunately Mr. Peterson had just deposited his money in the bank that day, so all he lost was his life."

❀ ❀

The New York *Journal* seems to be making a record for unique libel suits. Not long ago the morning issue, in order to bring out forcibly the unhealthful practice of shaking rugs out of the windows of tenement houses, published a cartoon in which was a doctor's office. On the sign was the name, "Dr. Blank," which was supposed to be fictitious. Now it happened that there is a Dr. Blank in New York, and he forthwith entered suit for damages. Until recently the Evening *Journal* has in some of its editions been printing red heads. The other day a man was reading one of these papers in a street car and rubbed the red head against a man clad in a light suit who sat next to him. The red came off on the man's coat, and Mr. Hearst has another damage case to defend. Lately the *Journal* has dyed its head black.

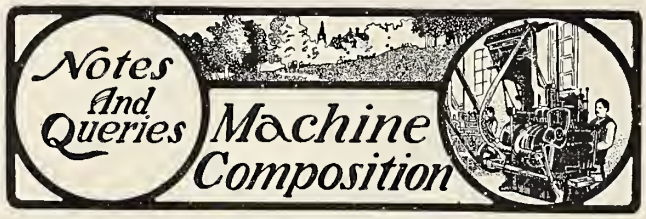
THE UNIVERSAL LANGUAGE AND "THE KEY OF BLUE."

Students of volapuk and other universal languages will be interested in learning of a new international speech which a gentleman in Paris is exploiting. According to the prospectus which the author has sent forth this medium of spoken or written communication is called "the blue language," or "bolak," the author having contrived to express in the title something "reminding all men of all nations of the color of the heavens, toward which rise so many ideal thoughts of hope and fraternity." The prospectus shows an elaborate artifice, whereby any one wishing to speak or write blue, or to feel blue, for that matter, may do so with only three weeks' study. By the arbitrary selection and arrangement of certain vowels and consonants according to fixed rules, M. Bollack, the author, proposes to make the blue language not only scientific, but eminently practical.

In short, all that the blue language needs, and all that any universal language needs, is somebody to speak it. There are, no doubt, some really choice artificial languages in existence, but the world at large refuses to accept them. It is almost certain to regard the blue language with skeptical indifference, as, indeed, it will regard any red, yellow, pea-green or polka-dot languages which may be offered later by ingenious men. The universal languages up to date are ornate, but hardly useful. As M. Bollack says, in a particularly fine passage of blue, "spa lag tenki sae plesu"—every age has its pleasures—and the fantastic experiments in artificial languages are part of the pleasures of the age now present.—*Chicago Record.*

OVERCOMING THE ONLY REAL DIFFICULTY.

William Friese-Greene, the inventor of electrical inkless printing, claims to have discovered a way to make paper suitable for this kind of printing by treating it with an extract of marine algæ, or of seaweed. He also claims a process of manufacturing paper for this purpose. This will overcome the only real difficulty in printing by electricity.—*The Canadian Printer.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE MANUAL.—By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

THE London *Daily News* has a plant of twenty-five Linotypes and the *Daily Telegraph* has thirty-four.

THERE are over two thousand Linotypes in use in Great Britain, and nearly five hundred offices using one, two or three machines.

AMSTERDAM (N. Y.) Typographical Union has adopted the following machine scale: Day work, $2.33⅓; night work, $2.83⅓, nine hours.

SOME English Linotype machinists bevel the under side of the assembling-elevator gate so the operator may more readily read the assembled line of matrices.

THE Linotype Company, Limited, London, has declared a dividend on the preferred ordinary shares for the last quarter at the rate of six per cent per annum.

MR. LAWRENCE, president of the Machinery Trust and Linotype Company, London, has been elected Sheriff of London. Alderman Frank Green, head of the firm of Messrs. Frank Green & Co., paper merchants, was elected Lord Mayor.

TWO-LETTER matrix Linotypes are finding favor with newspaper publishers as well as book printers. The new Detroit (Mich.) afternoon daily has five of these latest improved machines, and the new Atlanta (Ga.) *Daily News* has also installed a battery of six machines of this style.

THE Typograph and the Monoline, barred out of the United States by reason of infringement of the Mergenthaler patents, are, however, quite active in Canada. A booklet issued by the Canadian Typograph Company, Limited, of Windsor, Canada, shows that a large number of Typographs are in use in the Dominion, and the published letters from users indicate they are giving uniform satisfaction.

SLUGS "OFF THEIR FEET."—S. Sayre, St. Louis, Missouri, asks: "What causes some Linotype slugs to stand 'off their feet' in printing? What is the remedy?" *Answer.*—If the left-hand slug-trimming knife does not remove the overhanging fringe of metal from the back of the slug, the upper portion of the line will be thicker than the base and thus throw all the matter "off its feet." The left-hand knife should set close enough to trim off this overhanging fin but not cut into or trim the slug itself.

AVERAGE ON BOOK-WORK.—A letter from A. B. Wood, Newark, New Jersey, who says he is running one Linotype machine, operating, tending, cleaning, etc., asks what speed should be expected from him under these conditions on brevier, long primer and small pica in a nine-hour day. *Answer.*—If you

averaged thirty thousand ems per day on mixed composition in those three sizes you would be doing well. If you have many changes to make or a large quantity of the larger size of type to set and the measures were narrow, you would probably not average as much as this, taking care of your own machine.

The exhibit of typesetting machines at the Paris Exposition attracted wide attention among publishers and printers in Europe, where the mechanical composer is beginning to make its presence felt. Exhibits were made by the Lanston Monotype, the Unitype, Monoline and Linotype companies. The Typograph was not exhibited. The Linotype, Simplex and Monotype were shown in the American section, the Monoline and the Linotype manufactured in England being on exhibition in the English section. The Linotype was awarded the grand prix and the Monotype received the gold medal in the American section, while the Monoline received the grand prix in the English section, the gold medal going to the Linotype.



Photo by George A. Furneaux, Chicago.

BRIDGE ACROSS LAGOON, LINCOLN PARK, CHICAGO.

The Parisian jury, in making its decision on the merits of all the exhibited machines, declared in favor of the Monoline, manufactured by the Canadian Composing Company, of Montreal, Canada, the points taken into consideration being design, material, construction, method of operation and range of adaptability.

At the September meeting of Chicago Typographical Union the officers were instructed to ascertain whether some method could be adopted by which members of the union could be taught the tending of the Lanston typecasting machine. The officers of the Lanston Monotype Machine Company were communicated with on the matter, and the following liberal offer was received from Mr. J. Maury Dove, president of the company: "I am glad to say that it will be a great pleasure to instruct any member of your Typographical Union (free of charge) in the operation of either our casting-machine or keyboard. The best and most complete instruction on the casting-machine can be had at the factory in Philadelphia, where we will see that they receive instruction in such a manner as will enable them to make proper and efficient operators. As to the keyboards, I think they can be taught in Chicago. If you have any members that would like to interest themselves, kindly advise me and I will give the necessary order."

Our Anniversary.—This issue of The Inland Printer marks the third anniversary of the inauguration of the department of "Machine Composition Notes and Queries." The interest manifested in this department by proprietors, operators and printers is attested by the large number of inquiries received from all sections touching the subjects herein treated. Special endeavors have been made to keep our readers posted on the plans and prospects of the various machines designed to displace hand composition, and a number of such machines have been, from time to time, illustrated and described in this department. Among those so specially treated were:

The Cox —A movable-type machine, corrugated spaces being used as a means of justification. A secondary machine is used to discard these spaces and all leads from dead matter, distribution being accomplished in an auxiliary machine.

The Dow —A machine composing movable type, the lines being justified by spaces automatically selected to fill the required space after each line is composed. The distributor is a secondary machine, specially nicked type being the key to distribution.

The Johnson —This apparatus consists of a typecasting machine which casts single types, which are stored in the magazine of the typesetting machine, the attendant keeping the channels supplied. Temporary spaces are assembled which are automatically removed and permanent ones of proper thickness to justify the line substituted when line is completed. No distribution is necessary, the type after use being thrown into metal pot of caster.

Goodson Graphotype —A strip of paper is perforated by the operation of a keyboard, the paper roll subsequently being fed into a casting machine which casts each letter and space, depositing the justified line on a galley.

The Simplex — Individual types are assembled in a continuous line and subsequently justified by hand. Distribution is accomplished in same machine by means of specially nicked type.

The Electric Compositor —A slug-casting machine, whose movements are magnetically controlled. Matrix line justified by solid spaces released from space receptacles after line is assembled. Distribution of matrices accomplished in same machine.

To this list we add this month a description of the Rogers Typograph, a slug-casting machine, the wedge or Shuckers justifier being the means of spacing the line. Other mechanical typesetters will be presented in future numbers, due attention being given to all such as have gained sufficient headway in their plans to enable the public to judge of their feasibility. The feature of answering queries in this department has been the means of unraveling many a tangled problem of budding machinists, and a special effort will be made to make replies to these queries in the issue following their receipt. All questions are promptly answered to the best of our ability, the inquirer's name being suppressed if so desired. We invite composing-machine users, operators and others interested to make this department their forum and to recite their experiences and tell their troubles, to the end that all may be benefited thereby.

Lucius P. Burch, with the *Daily Sun*, Westerly, Rhode Island, which has recently placed a Simplex machine in its composing-room, asks these questions: "(1) What is a fair average per hour for Simplex under ordinary conditions? (2) How long does it take an operator to learn the Simplex? (3) Which is best for daily paper, to use one man or two on a

machine? (4) What is considered good work for an operator of three months' experience, caring for and loading his own machine?" *Answer.*—(1) Two thousand five hundred ems solid 8-point per hour. (2) Without an instructor it will ordinarily take two months. (3) This depends on amount of type



W. W. DENSLOW ("DEN") COMPILING MATTER FOR HIS ALMANAC.
Drawn by himself.

wanted. Two men, one operating and one justifying, will double the output. When closing up it is best to put on two men. (4) Three thousand ems per hour has been set, but 2,500 would be considered a fair average.

AMONG the new matrix faces recently added to the list manufactured by the Mergenthaler Linotype Company is a black-face letter, called Brevier Title No. 2, and a two-letter De Vinne 10-point, samples of which are shown below. A German two-letter matrix, a combination of nonpareil No. 3 and Boldface No. 2, is also shown:

BREVIER TITLE NO. 2.

There must be no debate between master and pupil, no disputing by the latter of the former's complete authority, no criticising of his motive or his policy, but strict obedience in every case, and a reference of all supposed unjust

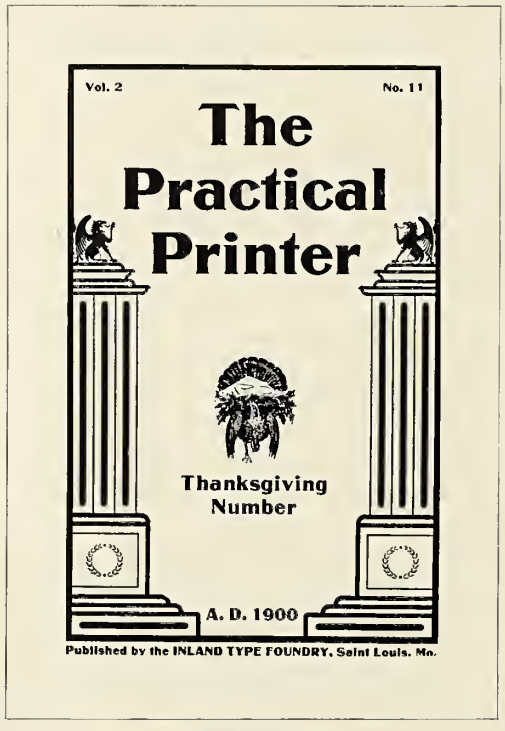
DE VINNE 10-POINT.

THERE MUST be no debate between master and pupil, no disputing by the *latter* of the *former's* complete authority, no *criticising* of his motive or his policy, but strict obedience in every case, and a reference of all

GERMAN NONPAREIL NO. 3 AND BOLDFACE NO. 2.

So wenig für mein treues Volk als für Deutſche bedarf es einer Rechenſchaft über die Urſachen des Kriegs, welcher jetzt beginnt: klar liegen ſie dem unverblendeten Europa vor Augen. Wir erlagen unter der Uebermacht Frankreichs. Der Friede, der die Hälfte meiner Unterthanen mir ent-

TYPESETTING MACHINES IN EUROPE.—Under date of June 8, 1900, the Department of State sent instructions to certain consular officers in Europe requesting information as to the use of typesetting machines in their districts. From the replies received, the following facts are gleaned: In Brussels, Belgium, the Linotype manufactured by the English company enjoys the greatest favor, the duplex machine costing £624 ($3,036.69). The machines were received with hostility by the union printers. Only one book-printing establishment uses a typesetting machine, others saying that they have material, type, etc., on hand which can not be utilized if the present system of setting type is abandoned. The consul at Berlin, Germany, reports that three styles of typesetting machines are used there, the Linotype, manufactured in Berlin; the Typograph and the Monoline, also manufactured at the German capital. Their practical use began about three years ago. Linotype machines cost from 10,000 to 12,000 marks ($2,380 to $2,856); the Typograph from 7,000 to 8,000 marks ($1,666 to $1,904). There are about one hundred and seventy machines used in Berlin. In Frankfort there are fifteen. In Leipsic, the principal seat of book-printing in Germany, there are twenty-four Typographs and sixteen Linotypes. The Typographs are all in one establishment, the manufacturing company having made an agreement with the Leipsic house not to sell or rent any of its machines to any other firm in that city. In Nuremberg, Bavaria, there have been twenty-three Linotypes of American make in use for two years on newspaper work. There are no typesetting machines in Bordeaux or in Marseilles nor in the southern part of France, some few establishments in Paris alone employing Linotypes. The English Linotype Company possesses the rights for selling this machine in France. There are three patterns of typesetting machines used in England, the Linotype, Monotype and the Hattersley. The Linotype costs about £500 ($2,433) and the Hattersley about £400 ($1,946). In Liverpool there are fifty-six machines in use. The Linotype, of which thirty-eight are used, has been in use for fifteen years; the Hattersley, sixteen machines, in use for four years; the Monotype, two machines, used for three years. Our consul at Milan, Italy, writes that there are only two typesetting machines used in his district—one Linotype and one Monoline—in use about eight months. There are some who consider the machines absolutely impracticable. From all these reports it is apparent that our brothers on the other side are far behind their American confrères in the adoption of the mechanical composer. When we consider the fact that there are no less than seven thousand machines of various makes—Linotype, Typograph, Monotype, Empire



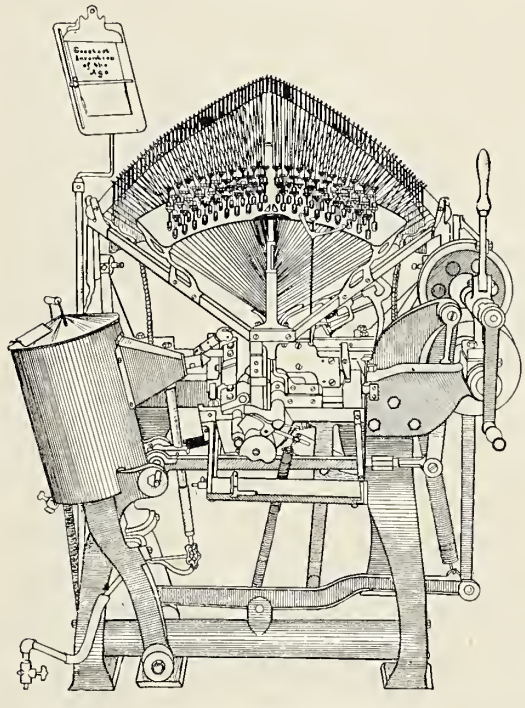
COVER-DESIGN.
Set with type, rules and ornaments.

and Simplex—in use in this country, and that every newspaper of any considerable size uses typesetting machines of some kind, as well as all large book-publishing houses, the grave discussions of our trans-Atlantic friends over the economy of setting type by machinery is amusing, to say the least. We must remember, however, that America is the home of

the successful typesetting machine, and that Europeans have advanced in this direction only as American inventors have shown the way.

A good story is told of a Linotype machinist — a German — through whose cranium ideas percolated but slowly. One night an operator in a spirit of devilment opened the channel entrance and dropped a spaceband into the magazine. After sending in a few lines the distributor stopped on account of matrices clogging it. The machinist was called. Fred removed the clogged matrices from the magazine and then to his amazement pulled out the spaceband. "Py Got!" he exclaimed to the operator, "dot's the first time I efer saw dot happen."

The Rogers Typograph.—A description of this machine is given for the information of our readers, a number of whom have made inquiries concerning it. The Typograph casts a line or slug from assembled matrices which are justified by wedges. The keyboard is almost an exact counterpart of the Remington typewriter. The casting mechanism can be locked by the pressure of a button, thus preventing accidents during the temporary absence of the operator. The assembling, justifying and casting are all done in the one machine, only one operator being employed for each machine. The machine can be driven by power or by hand, the difference in the output being small. An average speed of three thousand ems per hour is considered good work on the Typograph. Back of the keyboard and at a higher level, is an elliptical frame strung with wires which converge in a vertical plane beneath the keyboard. At the farther end of these wires are hung bars of brass and steel, in one side of each of which is cut the die of a letter. There are as many wires as there are letters and characters represented on the keyboard and several matrices of the same

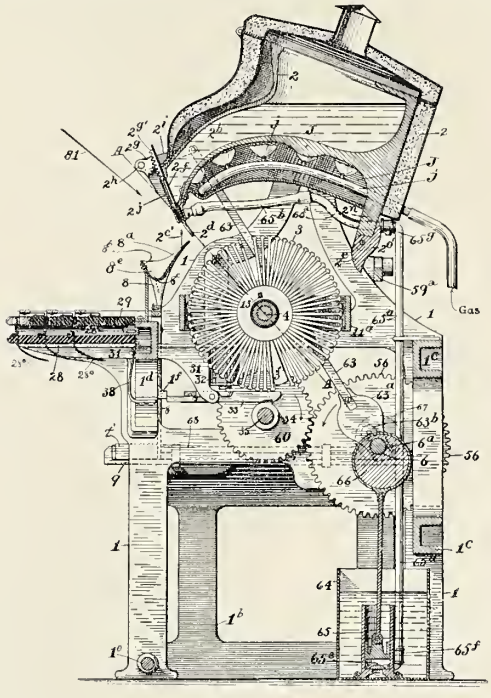


FRONT VIEW OF TYPOGRAPH.

character on each wire. When a key is struck, the corresponding matrix bar is released and slides down the inclined wire to the point of assembly. The justification of a line of matrices is accomplished by the use of revolving wedges. These wedges are round disks having a square hole in the center. They are assembled in the line of matrices, their thinnest part being presented at the casting side. When the line is completed, the machine is thrown into motion and the spacers revolve, spreading out the line. The pot of molten metal then comes forward and casts the line, the finished slug dropping out of the mold into its proper receptacle. Distribution is accomplished by raising the frame holding the keyboard and tilting it backward, the matrices then sliding by gravity over the wires back to their respective places. We show herewith an outline drawing of the Typograph, as seen from the front of the machine. It is being manufactured in Canada and Germany only.

PATENTS.

The Mergenthaler Linotype Company, of New York, is the owner of three new patents. No. 659,865 is by George A. Bates, and covers a mechanism in connection with the casting of the slug, the object being to prevent the action of the pump if the line of matrices is not tightly spaced out by the space wedges. No. 659,863, by G. A. Vassberg, is designed to stop the flow of metal from the pot in case the line of matrices and the mold are not pressed together with sufficient tightness to prevent squirts. W. C. Pritchard, of England, is the author



No. 660,263.

of the Linotype improvement patented as No. 659,800. This covers a wiper mechanism for removing any fragments of metal that may adhere to the face of the mold-wheel.

A most interesting machine is the electric Linotype patented by Alfred W. Storm as No. 660,263. The mold-pot is at the top of the machine, having its nozzle at 2d. The matrices are arranged at the end of spider-arms 3, which are brought to position in the line by means of electrical contacts under the direction of the keyboard. When a line of matrices has been formed in proper position, there are as many "spiders" in the line as there are characters, and the matrices opposite the nozzle are clamped together, serving as the face of the mold from which the slug is cast.

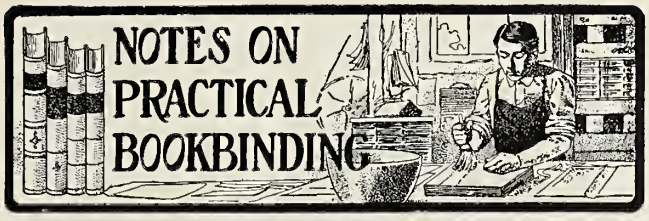
Alexander Dow has taken out another patent, No. 658,944, on a mechanism which he terms a type-grab. This is a clamping device for picking up a very long line of type. It is used in connection with the Dow composing-machine for transferring type from the distributor to the channels of the composing-machine.

Patent No. 660,163, by P. H. McGrath, of Boston, describes a type-composing machine of which the most interesting portion is the justifier. The line is originally composed with quite thin spaces, and is then expanded to the proper measure by changing the spaces to larger sizes. The shape is such that one space may drive out another until the correct size is reached for justifying the line. The accompanying mechanism is naturally quite complicated.



THE DOMES OF THE YOSEMITE, CALIFORNIA, ON CHRISTMAS MORN.

(By courtesy Mr. C. H. Miller, New York.)



CONDUCTED BY A BINDER.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

THE Appletons have paid dollar for dollar and the Harper plant has been sold in bulk at a mysterious auction.

IN spite of the easier prices in the paper trade, the price of binders' board remains extremely high, with a tendency, if anything, toward higher rates.

THE average bookbinder has recognized by this time that he has not been benefited by the competition or low prices in book cloth. The advantage has all been with the publisher and his customers.

THE 8½-cent vellums are selling above everything else, especially since they may now be secured in T, Silf and J patterns. But they are not serviceable, lack body and appear flat and unattractive on the cover compared with the better grades.

ANOTHER BINDERY.—The Manhattan Press, in New York, tired of seeking vainly for profitable jobs, has ventured boldly into the publisher's field, and is issuing a full line of schooi books under the imprint of the Globe School Book Publishing Company.

ETCHING has recently replaced to some extent the method of hand-engraving brass dies for book-cover stamps. The advantage is that greater detail may be obtained at a lower cost. The objection to these dies comes from the stamping room, where it is found that the shallow etching is a great hindrance to good, clean work.

THERE is a well-defined probability of an advance in the price of the 8½-cent vellum book cloths. There has been such a demand for these goods that the several competing mills have been unable to fill their orders. Their profits on this line are small compared with the margin to be made on the regular grades and it would appear more than probable that the less than half a dozen houses interested would come together to the extent of making a uniform advance.

TO STAMP silk and satin ribbon, dilute the best quality of fish glue, adding a pinch of sal ammoniac. Beat this up until frothy. Then using a fine baby sponge, size the pieces evenly and allow to dry. In sizing take into the sponge only the froth, and size as lightly as possible. For aluminum stamping use a gelatin size. Silver works the same as gold. The stamper may also use gilding powder without size. Dust the gilding powder over the place to be stamped and, placing the gold leaf on top, stamp it with a very quick stroke, using considerable heat. Velvet must be stamped with gilding powder. Further information on this subject has already been given in this column.

AN English trade journal, the *British and Colonial Printer and Stationer*, in a recent issue expends much space extolling the merits of a liquid preparation designed to protect Hutch metal or composition leaf from tarnishing when used to replace gold, arguing that if such a preparation is found that gold will be universally replaced by the baser metal for book-stamping and book-edge gilding. The fact is that other metals will never take the place of gold to any considerable extent, even if they did not tarnish, for the reason that other metals have none of the beauty of gold and are but dross in comparison with the more precious metal. On frame gilding the difference between gold and metal is evident to the most unpractical eye, and there is nothing rivaling the depth of color of a carefully burnished, gilt-edged book. During the last few years the use of Dutch metal on edges has steadily diminished, until now its use is exceptional and an offense to the eye, as it always was.

GLUE.

How many bookbinders wield every day a heavy brush until their arms ache, without really knowing the quality of the glue they are using. They will find that the last lot purchased works poorly, and complain to the glue man, but can they look into the glue barrel and see that the glue has been mixed with inferior stuff in the grinding? There are differences in glue, of every grade, depending on the skill of the manufacturers; but apart from that there are three distinct varieties of glue besides the few specially high and specially low grades. These three varieties, known as hide, bone and pig glue, are named in the order of their value. The first is made from scraps of hide and meat, and perhaps an occasional dead cat. This stock is washed and then soaked in lime water until all the decayed matter, fat and foreign substances are destroyed.



Copyright, 1900, by W. W. Denslow.

VICTORY?

Companion to drawing "What's the Use?"
Drawn by W. W. Denslow, Chicago.

The residue is again cleaned and then boiled, the clear gelatinous matter freeing itself from the meat fiber and running off into vats. This again is cut up and hung on nets to dry. For flexibility and strength the hide glue is the best and the careful binder uses it for "backing," securing thereby strength, an easy opening book and durability.

Pig glue is made from the hoofs of animals simply boiled until the glue is reduced. It lacks strength and has no elasticity and is altogether undesirable in bookbinding.

Bone glue, as its name indicates, is made from the bones of horses, cattle and sheep. But instead of eating with lime they are treated with acid. The acid destroys the lime in the

bone before attacking the remaining glue matter, and when this point is reached the manufacturer washes his stock and boils it as in the case of hide glue.

Bone glue is good enough for cloth casemaking, but if a percentage of hide is added the glue will not dry too quickly, and in this case some pig may be added to lessen the cost.

The bookbinder should always keep his brushes and utensils scrupulously clean, for there is nothing more stinking than old glue. Besides, fresh, newly soaked glue always has more strength and works more easily than that which has been often reboiled.

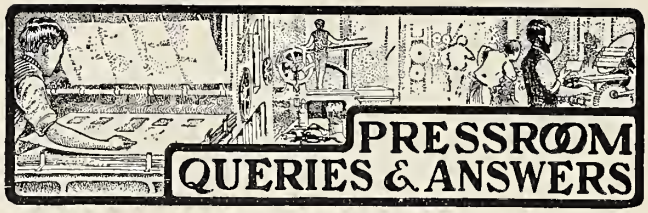
Ground glue may be made ready in a short time, while the old-fashioned piece glue, while in some ways a guarantee of purity, is a great nuisance in the bookbindery.

A BOOK-PLATE BY GORDON CRAIG.

It is not often that a designer of book-plates hits upon such a happy idea as Mr. Gordon Craig has done in his design for his brilliant, artistic and versatile mother, Ellen Terry, which indicates something more than mere ownership — a direction that should bring the strayed tome bearing it back to its rightful haven. It is said that Ellen Terry had two complete sets of the Kelmscott Press publications, and that her library is rich in books that are much sought for by amateurs. Her



ex libris would seem to indicate as much, and that one can not well say of hers, as one can very well say of many designs, that its interest is mostly in its value as a medium of exchange. Mr. Gordon Craig is a publisher as well as a designer, and from "The Sign of the Rose," Hackbridge, Carshalton, Surrey, England, comes every quarter a beautifully printed and bizarre magazine called "The Page," its text in a fine, bold type on a toned paper, and its many illustrations in the manner of Nicholson and Craig, and very up to date. But "The Page," text, illustrations and all, is the work of one man — Mr. Craig not only editing or writing the text, but designing and engraving on wood all the illustrations. Nay, more, Mr. Craig even colors by hand an occasional illustration.



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

PRINTING ON LEAD-PENCILS.—W. J. Kirkpatrick, Sterling, Illinois, writes: "Can you give me a receipt for a dryer that, when mixed with ink, will dry on a painted lead-pencil?" *Answer.*— Try japan dryer; it will dry on glass.

TROUBLE WITH BRONZE.—J. H. C., Baltimore, Maryland, writes: "I have some show-cards printed with gold-sizing, and bronzed with patent bronze, on 8-ply coated board; they have been laying a week and the bronze still rubs off. What could be done to save them?" *Answer.*— The stock was of such a nature as to absorb the varnish in the sizing. The best way to save your cards is to put the form on the press and run through again with varnish only. This will not detract from the brilliancy of the bronze, but rather will intensify it.

VIGNETTED HALF-TONES.—William T. Burow, Buffalo, New York, writes: "Enclosed you will find two specimens of vignetted half-tones, and the way they looked in the first impression. They were run in a sixteen-page form on a two-roller drum cylinder Whitlock. Please express your opinion on same." *Answer.*—The specimens received show skilful make-ready. We have no criticisms to offer. The only flaws in the specimens are several minute spots in the vignetting, which was probably caused by particles of paper or paste adhering to the make-ready.

PRESSURE PER SQUARE INCH OF PLATEN.—The following was received from A. Kemper, Bath-on-the-Hudson, New York: "Will you kindly tell me about how much pressure per square inch is applied in taking the impression to the platen of an 8 by 12 printing-press?" *Answer.*—The amount of pressure necessary in printing depends largely on the character of the form printed, some forms requiring much more pressure than others. As to the impression capacity of the platen, after corresponding with several prominent pressbuilders, we are led to believe that it has never been computed.

FOR THE SAKE OF ARGUMENT.— E. M. L., South Boston, Massachusetts, writes: "Is it possible to work half-tone cuts without slip-sheeting? I claim that it is. I had an argument with a pressman who says it is not. I claim it is in the make-ready. Also, will you tell me which, in your opinion, is the

best for a hard packing; shellac your cloth, which holds on the leather board, or take off your cloth and shrink on a tympan sheet?" *Answer.*— It is possible to work half-tone cuts without slip-sheeting, but it is not always advisable. Skilful make-ready is helpful in this. Some pressmen prefer cloth over the leather board, others prefer a manila sheet. Either of in some manner, gotten into your ink. As this would spoil copying ink, it is always necessary to see that no grease of any kind is on ink plate or rollers, or any place where it might contaminate the ink. Great care must be taken in washing press and rollers that are to be used. Before applying ink, wash rollers and press with lye water. The ink lacks body



"A HAYSEED."

Photo from life by Tonneson Sisters, 1301 Michigan avenue, Chicago.

these is good, but muslin is more durable. A few pressmen shellac the muslin, but this is not necessary.

COPYING INK.—J. R. Wallace, Fernie, British Columbia, writes: "Will you kindly explain why the enclosed card does not print properly. The ink used is Underwood's Copying, and the rollers are in good condition. We have tried every way we can think of, but the results are always the same. If more ink is used it blurs, and even then can not be reproduced so as to be read clearly." *Answer.*— It appears that grease has, also. When starting the run use the ink as stiff as will distribute. If necessary it can be thinned after running a while.

LUXOTYPE PRINTING.— H. B. Miller, Oakland, California, writes the following:

"Kindly give us your opinion regarding enclosed proofs of cuts. They are printed by the 'luxotype' method, I believe it is called, and you will notice how unevenly the tint-color has distributed. We have used black for first impression, and gloss varnish and orange for second, using the half-tone, of

course, each time. Thinking that possibly our base was at fault, we tried brown-black and blue-black with similar results. It also acts similarly when other colors are used to tint the varnish, but looked best when we tried green. The base was thoroughly dry before tinting was attempted. We tried various proportions of varnish without appreciable change. You will notice that the color is not uniformly on or off, but works patchy. Everything that we could think of was done to improve the rollers, and color was ground into varnish. Yet frequently the cut would appear *varnished,* but not tinted. Information which will enable us to overcome this difficulty will be much appreciated." *Answer.*— The cause of variation in shade and of the color apparently laying in spots is principally in the register. The success in this work lies in making the dots in one color strike exactly between the dots in the other color; hence a variation of 1-150 of an inch can change the effect from a full tint to a dense black (the one color simply intensifying the other). It is difficult to secure a feeder accurate enough to make good register on this work. It is advisable to work one cut at a time when practicable, because when two cuts are worked in the same form, and the mesh in both are not exactly parallel you can not expect to get a perfect luxotype from each on the same impression.

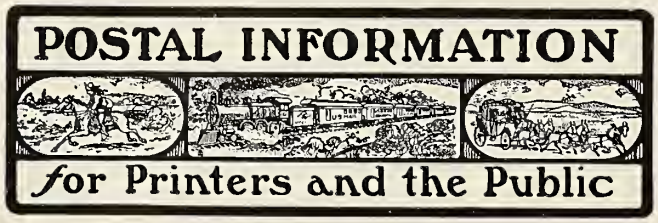
PRINTING ON CELLULOID.— For the benefit of the Equitable Lithographing and Engraving Company, Baltimore, Maryland, we print the following:

"In an article in the *Practical Printer,* Mr. T. F. Boyer says that, properly handled, printing on sheet celluloid is no more difficult than if it were so much paper or cardboard. As this material is being used quite extensively in the manufacture of signs and hangers, a brief discussion of the subject may not be out of place. The writer has had considerable of this class of work lately, and at first was somewhat puzzled as to the best way of doing it. The first order consisted of a



THE LITTLE "ROUGH RIDER."

thousand colored transparent sheet celluloid hangers, about 7 by 9 size, with an embossed border of ¾ of an inch all around. The customer wanted them printed in gold, but objected to the bronze powder that would adhere to the surface of the celluloid and in the embossed parts. Gold ink would not answer on account of its transparency when held to the light. After experimenting in various ways, I printed them with gold size mixed with black ink and bronzed them. The black ink was added to make the printing as nearly opaque as possible. To remove the surplus bronze from the signs I washed them. The result was a bright, clean job. The washing was done by adding a small quantity of lye to a bucket of water and using a soft sponge. Dry them with soft cotton rags. Care must be taken to use only a small quantity of lye, just enough to make the water feel soapy, as too much will eat off the bronze and sizing. Before being washed the job should lay twenty-four hours to become thoroughly dry. To get a good, clear impression on this material, prepare your make-ready the same as for paper or cardboard, then change your hard packing for soft paper, say about twelve sheets of ordinary soft news. No specially prepared ink need be used, as the addition of a small quantity of japan dryer in ordinary ink will prove satisfactory. Where bronze powder is not used, the sheets must be laid out separately to prevent off-set, as slip-sheeting will not answer, the sheets sticking to the printing."



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

PRICE-LISTS AS SUPPLEMENTS.— R. T. McF. writes: "Can I send the enclosed as a supplement to my publication, which is entered as second-class matter?" *Answer.*— No; a price-list is not a supplement. Also, the words "Entered as second-class matter" are not only not permissible, but illegal on a supplement.

CIRCULARS IN SECOND-CLASS MATTER.—The R. I. & McN. Company writes: "We enclose for your inspection a copy of the last issue of our second-class publication. The third-class rates of postage were charged on this issue. We fail to see the justice in this and ask your opinion." *Answer.*—The postmaster had a right to charge the third-class rates of postage on the issue on account of the circular letter enclosed. The fact that the letter is printed does not, of course, make any difference whatsoever.

WEIGHING MAIL MATTER.— R. E. B. asks: "Is second-class, third-class and fourth-class matter weighed after leaving its home office; that is, if such matter is once placed in the mail bags, stamps having of course been canceled, is it ever weighed thereafter by other offices?" *Answer.*—The Chicago postoffice weighs all second, third and fourth class matter dispatched by the mailing division. All large offices do this. All offices weigh all mail at stated intervals, to be used in making data in regard to the amount of mail handled, etc. The incoming mail is only weighed at certain times.

RATES TO THE PHILIPPINES, CUBA, ETC.— R. D. W. writes: "Can I send my second-class publication to the Philippines at the pound rate? Also, can I send it to Cuba at that rate? Please give me a list, if you can, of the countries to which I can send it at the pound rate." *Answer.*— Canada, Mexico, Porto Rico, Philippines, Guam, Cuba and Hawaii are the only countries to which periodicals from publishers for regular subscribers may be sent at the pound rate. Periodicals for all other countries, whether transient or to regular subscribers, must be prepaid with postage stamps at the rate applicable to "printed matter" for those countries.

BULK SUBSCRIPTIONS.—J. N. M. writes: "Please tell me whether I have the right to receive bulk subscriptions to my second-class publication, and, if so, to what extent." *Answer.*— If the bulk subscriptions are for copies exactly like the regular

issue of the same date, and are to run for a definite time, and are sent to the persons or firms by whom paid for, they are entitled to be regarded as subscriptions. But, if such bulk subscriptions constitute a considerable portion of the circulation, it is evidence that the publication is designed primarily for advertising purposes; and if this be the fact, it can not be admitted to the second-class rates of postage.

SIZE OF SECOND-CLASS MAIL PACKAGES.— E. B. R. asks: "Is there any limit to the size of a package to be mailed, providing it is within the prescribed weight? One postmaster told me that nothing can be mailed which can not be inclosed in a mail-bag, while a postmaster in California said I could mail anything 'that would go through the postoffice door,' always supposing it to be within weight limit." *Answer.*—There is no limit to the size of packages except that they must not exceed four pounds in weight. Mail matter should be of such size that it can be enclosed in ordinary mail-bags, but maps too long to be entirely enclosed in mail-bags are received and dispatched.

PAPER THAT WILL COPY WITHOUT MOISTURE.

AMONG the patents recently issued is one to Charles C. Palbridge, of Malvern, South Australia, says the *Paper Mill*, for a new process of treating paper whereby it is rendered fit for receiving press-copy impressions without necessitating the subsequent application of moisture thereto. "Hitherto," says the inventor, "several attempts have been made to achieve this object by treating paper with a mixture, such as glycerin and chloride of sodium; but in the majority of cases where paper has been treated in this manner it has been found in practice that while the paper gives the desired effect when the chemical preparation is comparatively new or fresh, yet it very readily becomes dry and totally unfit for achieving the desired result.

"My invention consists in treating the paper with an oleo-resinous substance, preferably turpentine, and subsequently

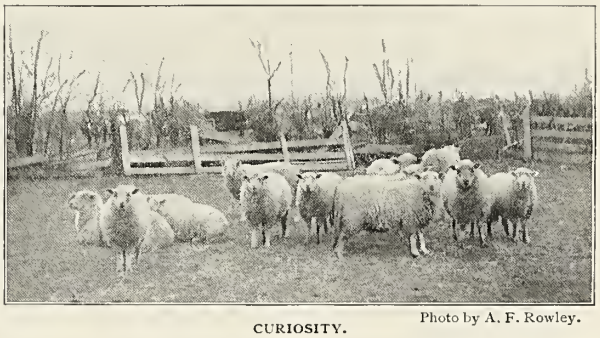


IN OLD VIRGINIA.

applying glycerin thereto. These two chemicals, when applied to paper, mutually assist each other in retaining their moist elements, and the paper thus treated maintains its copying properties for a considerable time.

"In carrying my invention into effect, I prefer to use thin paper of good quality and more or less semi-transparent in its manufactured state. Tissue paper is in this respect well adapted to my purpose; but for convenience of manufacture I may use that class of paper generally known commercially as manifold paper, as such paper is already treated with turpentine, and it therefore only remains to add a glycerin coating thereto. It may, however, be mentioned that when manifold paper is used the best results are obtained from the recently-manufactured material, as I find by actual experiment that the properties of the turpentine when applied to paper alone have a tendency to evaporate and thereby render the paper less suitable to my process.

"A simple method of preparing the paper is as follows: A sheet of paper of approved quality is laid over a flat surface and a coating of turpentine is applied thereto by aid of a soft sponge or camel's-hair brush. As soon as the turpentine has soaked well into the body of the paper a coating of glycerin is similarly applied. The paper is then exposed to the air for



CURIOSITY. Photo by A. F. Rowley.

From collection of H. W. Fay, De Kalb, Ill.

a period of from one to seven days, according to the state of the atmosphere, or it may be slightly dried in a warm, dry room or oven. The paper is then ready for use and, if so desired, may be bound in book form. In manufacturing large quantities the process may be carried into effect by aid of revolving rollers such as are employed in the manufacture of sensitized paper as used for photographic purposes. A modification of my process consists in mixing turpentine and glycerin together, so as to form one stock solution, and employing such solution for coating the paper; but my results so far have not proved as satisfactory with this process as by applying the two chemicals separately or in successive coatings.

"When paper has been prepared by my process, the method of using it for press-copying purposes is substantially as follows: The original document having been written or printed with copying ink, is placed with its upper side adjacent to the prepared paper, and pressure is applied thereto with a copying press in the ordinary manner. A portion of the copying-ink readily adheres to the prepared sheet, thus making a negative copy, which can be read as a positive through the paper, which is rendered transparent by the turpentine. Should the prepared paper be bound in book form, it is only necessary to place a slip of blotting paper between the used leaves to prevent adjacent copying matter from being inadvertently transferred from leaf to leaf. The blotting paper absorbs a portion of the moisture, and thus prevents trouble arising from the cause indicated.

"It is to be understood that other chemicals may be used or applied to the paper for stiffening, hardening or rendering it more or less opaque, if so desired, without departing from the nature of my process. Allowing a margin for atmospheric and climatic differences, experiments seem to indicate that the best proportions of the ingredients are one-half gallon of oleo-resinous substance, such as turpentine, to three and one-half liquid pounds of glycerin."

ONE OF THE BEST THINGS THAT HAPPEN.

We note that our subscription to your valuable paper has expired for the year and hand you herewith our check for $2 for another year's subscription. It is a lucky thing for us that your price for your paper is not $5 instead of $2. If it was, we would send our check along just the same. THE INLAND PRINTER is one of the best things that happen every month and we never fail to read it.—*The Brown-Bierce Company, Dayton, Ohio.*



Amateur photo by Lee Moorhouse, Pendleton, Ore.

ALICE PATEWA.

A Belle of the Umatilla Reservation.

A WESTERN AMATEUR PHOTOGRAPHER.

We have pleasure in presenting a likeness of Mr. Lee Moorhouse, of Pendleton, Oregon, who has quite a reputation in the photographic line. Mr. Moorhouse is a clerk in the Supreme Court of Oregon and simply works with the camera as a pastime. He does not claim to be a professional and each of the prints he sends to THE INLAND PRINTER is marked "amateur photograph." He commenced in this line about four years ago with a small 3½ by 3½ kodak, and became so fascinated with the work that he laid aside his first apparatus and purchased a 5 by 7 camera. Then he secured even a larger size, and at present is using an 8 by 10. His work has been mostly among the Indians. As he has practically lived among Indians all his life, he understands them to perfection, and is very successful in taking their pictures where others usually fail or have very indifferent results. He probably has the largest single collection of Indian negatives in the West. Mr. Moorhouse does all of his own developing and finishing and prefers not to turn over any of the work to other people. He is contemplating the issuing of a book devoted to Indian pictures before long. Several specimens of his work are shown in this issue.



LEE MOORHOUSE.



Amateur photo by Lee Moorhouse, Pendleton, Ore

PAUL SHOWA-WAY.

Hereditary Chief of the Cayuse Indians.

ABOUT THE SIZING OF PAPER.

IMMENSE sums of money have been expended and all possible and impossible methods and means have been tried in recent years in the endeavor to obtain well-sized paper. This, of course, does not mean that no well-sized papers were produced formerly; on the contrary, the old papers, mostly sized with animal size, have been well preserved to the present day. At the high prices of paper which then ruled, however, and the comparatively light demands which were made in those days, papermakers could afford to use even the most expensive sizing materals. Nowadays entirely different demands are made—the lowest prices are paid and faultless work is exacted, and it is astonishing to see the best of papers sold for so little money. The smaller mills suffer the most, as they are unable to compete with the wholesale production of the larger concerns and will, at no distant day, be working at a loss, if indeed, they are not doing so already.

Only one way is left open to them, namely, to manufacture only special kinds of paper, and to be as economical as possible in their production. Estimates can no longer be made in round figures, but often in very small fractions; the papermaker must therefore also be a good business man. The greatest possible attention must consequently be given to the sizing of paper; first, for the sake of economy, and second, to obtain an invariably faultless and uniform product.

A hundred years have passed since Illig invented resin sizing, and everybody thought then to have found the best and cheapest sizing medium. Sizing was, nevertheless, up to a few years ago, rather far behind other processes, and was in fact often the terror and dread of papermakers, who quite frequently produced poorly sized paper; even at the present time there are mills which have to wrestle with this difficulty. Some of these mills have really miserable water, and it is then an art to produce cheap, well-sized paper; but in the majority of cases the fault lies in the improper preparation of the resin soap, although the trouble is usually attributed solely to poor water.

It has often been tried to use the resin without saponifying it; in that case it must first be dissolved in ether, etc., and with this solution the unsized paper is saturated. This method of surface sizing has, however, various drawbacks. Alum or sulphate of alumina in large quantities has also been frequently used alone for sizing, and even at the present day there are



Amateur photo by Lee Moorhouse, Pendleton, Ore.

WHIRLWIND.

Head Medicine Man of the Cayuse Tribe.

many papermakers who believe that alum possesses sizing properties. This mistake is easily explained. When the paper, which is completely saturated with alum, passes over the drying cylinders, the alum becomes vitrified; that is, it surrounds the fibers in form of small, dry crystals, which prevent the quick penetration of water. Such paper is also quite hard and has a good feel, but it must be remembered that alum absorbs moisture, and that the paper, therefore, soon becomes soft and flabby. The excess of alum or sulphate of alumina moreover attacks the fiber and tends to destroy it. These various drawbacks prove plainly that no sizing really takes place, and that the effect of the large quantities of alum is injurious rather than beneficial.

Dextrin and gum arabic, although experimented with a good deal, did not come into extensive use. The addition of alum and other mixtures failed to give them the required waterproof properties, and their use was therefore abandoned. That starch can not contribute much to sizing has been repeatedly made clear, and the use of large quantities of it is therefore not to be recommended. Starch added to animal size, however, makes a desirable mixture. The animal size is heated to about forty to fifty degrees cent., and the powdered starch is added under constant stirring; the temperature must not exceed fifty degrees, as otherwise the mass agglomerates and thickens. Such a mixture has the advantage that the size is not liable to spoil, which the animal size without the starch is very apt to do, as putrefaction sets in very easily.

A good deal of water glass or alkaline silicate was formerly used, and we might even say, wasted in sizing, as even at the present time some manufacturers use the same for sizing and as a filler; sometimes it is even used in connection with resin size. It is certainly not to be denied that water glass gives the paper a wonderful sound and feel, such as can not even be obtained with animal size. Owing to the great amount of alkali contained in it, it is, however, not possible to use the water glass alone or without the addition of acid or alum, as otherwise the wire cloth, rolls and felts are injured by it. Such a sizing is, moreover, too expensiv

Animal size is undoubtedly the best and most durable. Unfortunately it is still too dear and can be used only for the best qualities of paper, which can stand a little more expense. For all other papers a good resin sizing, which, according to the latest experiences can be produced very cheaply, is preferable. Just as good, if not better, results are said to be obtained with Mitscherlich's latest improved, so-called "Gerbleim" (tannic size), which requires neither boiling nor saponifying processes. The preparation is ready to be put into the engine and has only to be diluted with water.

This saves the manufacturer a great deal of time and labor, and he is sure that no mistakes occur; the paper is always uniformly sized, and the manufacturer is no longer dependent on the workmen, who sometimes through carelessness, and even malice, spoil the size, and the paper, of course, along with it. Another advantage is that the "Gerbleim" is an animal size which, like the resin size, is precipitated by means of acid or alum, and is therefore thoroughly fixed on and around each fiber. The consequence is that durable papers of good appearance are produced with it, which are demanded and sought everywhere in Germany.—*Translated from Wochenblatt fur Papier Fabrication for the Paper Mill.*



TAILPIECE.
Drawn by Ralph Fletcher Seymour, Chicago.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

THE EMERGENCY FUND.

I.—*Concentration of the Economic Power of the Printing Trade.*

The Typothetæ has resolved to raise an emergency fund of $100,000. This action is the beginning of a new era of the printing craft in America; for it means the development and concentration of its economic power in preparation of vigorous action for the common weal. The young giant has entered the high school of life, and after having immensely enjoyed his sportive activity until he was maltreated by thoughtless hazing parties, now he rolls up his sleeves, rubs his muscles, frowns at the swarm of tormentors and ponders over the question whether it be better to disperse the crowd, or to put them in a bag and throw them over the fence; or, with a good-natured, though distorted smile, come to an understanding with them.

Seriously speaking, in the language of the constitution of the Typothetæ, employing printers begin now, through the action of their national association, "to assert and to maintain the individual right to regulate their own affairs."

But although they are united on the proposition to react in some way on the aggressive policy of the unions, they are still greatly at variance on the question of how to apply the economic power of the Typothetæ to the best advantage. The indefiniteness of current ideas on the scope of individual rights gives much room for dissension on vital points. In monarchical countries, the authorities usually define the liberties of apprentices, journeymen and employers. There the law determines what trade unions of capitalists as well as those of workingmen can and can not do. In America, however, it is the great privilege of business men to test all their own ideas concerning the scope of personal liberty by general discussions, and, wherever possible, in the crucible of actual business life.

This is the point at which the Typothetæ has arrived in the evolution of a business system, which is, as the constitution says, "based on the rights of the individual as opposed to the arrogated rights of trade societies." How to oppose the arrogated rights of the union has so far been a mere academic question discussed by master printers wherever they met. With the resolution to raise an emergency fund, it becomes a live political question of the Typothetæ and the immediate answer depends very much on the sentiments of the various groups of printers affected by the fund. Differently inclined majorities will urge their peculiar ideas and put them to practice amid more or less excitement. Indeed, it may take some years before the printing craft will unite on a national trade-policy which is capable of promoting peace and prosperity — living prices and living wages. But the Typothetæ will get there. A great majority of its members still believe in the American rule *Suum cuique,* live and let live.

II.—*The Destructionists and the Fund.*

There is one group of master printers which wants the emergency fund for the destruction of the unions and the reëstablishment of the individual contract system, together with the subsistence minimum of wages. It is composed of some large printers of an implacable disposition; some who



Made with Cramer Isochromatic Plate.

VIEW IN LINCOLN PARK, CHICAGO.

Photo by W. J. McBride, Chicago.

follow the policy of competing for business by underbidding rivals who pay living wages; and of some who have recently advanced themselves from the capacity of workingmen to that of employers, and are without the necessary capital. Their ideas of the operation of the emergency fund are rather primitive. In the center of the United States, say in Chicago, they imagine to be a main office of the Typothetæ with a barrel full of money, holding $100,000, which can be tapped by any one without danger of ever being emptied. Did not the Typothetæ resolve that the barrel must be filled up again as soon as the smallest amount has flown out of it? Well, then, raise a quarrel with the office chairman, ring up the Typothetæ Central; tell him that you have a strike on hand and add some eloquent remarks about union tyranny, etc., and a check for $5,000 will come forward without fail.

Akin to the crude economic ideas of employing destructionists are those of the ruling minority of union workmen. *Similia similibus curantur*—like are cured by likes, they say, and meet the resolution of the Typothetæ to provide for a self-filling barrel of $100,000 capacity, by a similar union order for a self-filling barrel holding twice as much. Like the irreconcilable employers, these union men merely think of tapping the barrel, neither of them dreaming of the hardships of the patient contributors, who pinch themselves under the pressure of circumstances, thinking that their assessments are moneys sacrificed on the altar of their common cause. And as these irresponsible union leaders are, as we have witnessed in New York and Pittsburg, capable of wasting $250,000 for the sake of coercing sister-unions who demand and employers who pay the standard rate, so will the Typothetæ irreconcilables waste the whole emergency fund merely to disperse an inland union with a $12 scale, in order to get non-union men for $6 a week, without a thought of the effects of their destructive policy on the printing craft.

III.—*Character of the Destructionists.*

Neither the employing nor the employed destructionists are in the majority in their respective organizations, but have the right of way and will, for a time, at least, get at the reserve fund by talking their quiet colleagues deaf and dumb. Can the craft be benefited by their administration of its economic power? Passion dominates their hearts and class-hatred overshadows their mental eyes as if nature had put black goggles on them. Their character and intelligence, their hearts and brains are of the self-same composition; it makes no difference whether the individuals own presses and types, houses and lots, or call nothing their own but a bodkin and a cot. As their mental make-up, so are their thoughts about the rights and duties of employers and employes. A human intellect blinded with avarice, ambition, revenge and rage will counsel evil, no matter if it be located in the lean and lank body of a type-sticker or in the smooth and well rounded form of a type-buyer. The typothetist who hates the union would readily sacrifice the well-being of the craft in order to spread misery and abjection among the workingmen and reduce their families to a starvation diet. The workingman who hates employers would flourish the dagger and firebrand without compunction and, if he could, throw a petard in the womb of earth to blow the globe into atoms. With the undigested phrases of their class philosophy they will excuse destruction and give the name of virtue to glaring wrongs. What is the difference whether a typothetist foments discord in the

craft and cuts prices and wages in the name of the capitalistic-Darwinian philosophy, or a unionist does the same thing, justifying his misdeeds with socialistic-Darwinian phrases? Foreseeing but little, and dreading less what little they foresee, both classes of irreconcilables dance on the edge of a precipice and think it firm ground all around. What good can come from their administration of the emergency fund?

IV.— *Limitations of the Destructionists.*

It is useless to speak to the relentless men in the Typothetæ and the Union about reconciliation and arbitration. They have no common sense — that is, no sense for the common weal. Let me merely tell these Quixotic typothetists that there is not money enough in the printing trades to meet the demands of all those employers who long for a chance to



Photo by George Stark, St. Louis, Mo.

"NOW THEN, LOOK PLEASANT!"

"get square" with the union. In whatever section of the country they may assume the offensive in their war against the union, they will find that the emergency fund must be collected from printers who do not deem the union entirely useless. There are everywhere intelligent and far-sighted master printers who shrink from introducing into their trade communities that epidemic of price-cutting which follows in the wake of successful wars against the union. The typothetists who prepare for war for the sake of peace, may deem it charity to give that unbearable labor-jingoism a few more lessons of the Pittsburg and Kansas City style; but they will never sacrifice the printing craft to the scathing spirit of class pride.

Let me also tell those labor jingoes who profess to establish the rights of men by coercing machinists, overawing foremen and extorting money from employes by virtue of star-chamber procedure; let me tell those unions who pretend to advance the weal of the unemployed by spreading ruin among the employed and disgust among employers; let me impress the minds of the deceived deceivers in union ranks who are waiting for the war fund like the beasts in the menagerie for feeding time, that the union reserve fund comes from craftsmen who want nothing but the safety of the Standard Rate and Normal Day. The reliable contributors are the Linotype operators, job and stone hands. If the wily manipulators of the referendum and of the vote of the unemployable persist on the desperate course of wasting union money for the enforcement of edicts which have nothing to do with wages and time of labor, there will soon be a rebellion. In New York, for example, we hear of serious mutterings about the continuance of the *Sun* war tax while there is no war. In other places the dissatisfaction of misled strikers takes the form of lynch law en miniature. The time will soon come when the Linotype operators, job and stone hands will refuse to carry the dead weight of superseded typesetters. The truth is that with the typesetting machine the skilled men of the trade can hold their standard of life without keeping the ever-increasing army of dispossessed frame-holders on their pay-roll. No employer with machines can dream of matching the men in the house of call against the modern operators, jobbers and stonehands. *Mene, tekel, upharsin.*

V.— *The Machinery of Destruction.*

The good craftsmen who are not infatuated with that wishy-washy mess of foreign notions called "class-consciousness," begin to feel that there is something rotten in their industrial democracy. They ought to understand that the constitution of their union is the Machinery of Destruction, because it is not based on the actual economic condition of the craft. *The union, as it is, rests on the mischievous fallacy that the shelved hand compositor is still the bearer of the craft whose interests precede those of all other members.* The fact is, that *the printing trade of the present is built on the typesetting machine, and that consequently operators, stonehands and jobbers are the bearers of the trade.* The hand compositor is a supernumerary who ought to be pensioned. This is cruel — but please remember that it is true.

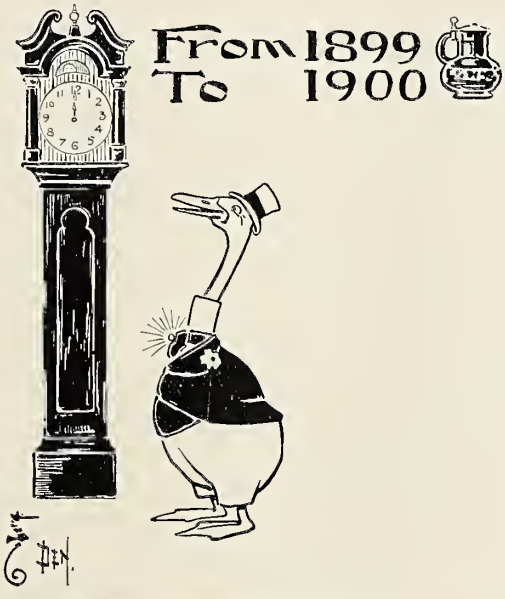
The present constitution, placing the economic power of the union with the hand compositors — that is, a class of beneficiaries — is a Machinery of Destruction in cities. It breeds gross injustice to the operators, stonehands and jobbers, who support the organization as a minority without rights. Common sense should teach good union men that this is an untenable condition, because the presence of an ever-increasing number of voting beneficiaries corrupts the union officers and disgusts the bone and sinew of the craft. The referendum is a sewer-pipe which dissolves all good intentions into noxious gases that spread disease and distemper throughout the house.

This constitution of the union is a Machinery of Destruction in country districts. At the age of hand composition there was a chance to unionize suburban towns. Two or three weeklies, or one or two small dailies employed enough typesetters to organize unions with sufficient strength to resist the downward course of wages. But now, two to four operators working long hours do the work of twenty sticks — but can not form a union with funds to back them up in strikes for living wages. This disintegrating feature reacts disastrously on city unions. Hand composition can not easily be transported, but linotype slugs can be made in villages and then without harm transported to cities, to be corrected and made up by inferior non-union hands, while union press-rooms and binderies do the rest. Telephones facilitate this favorite method of our days, and the unions invite publishers to adopt it by increasing city wages and surrendering country workers to the tender mercies of their employers. The skilful men who work at the case, on the press and in the bindery are excluded from the union by *the asinine tripartite arrangement,* and form tacit compacts with smart employers to secure good wages for themselves by making every workshop a training school for male and female printers.

The present constitution of the union is a Machinery of Destruction on account of its baneful influence on the distribution of labor's share in the price paid by society for printed matter. At least two-thirds or three-fourths of it is held by

the city workers; the remaining pittance goes to the country. City unions enforce a minimal scale of from $15 to $20 per week. Country unions legalize any scale employers see fit to endorse for the sake of politics, while the great mass of country printers do not know what scales and minimal wages are. This glaring injustice breeds evils for employers and employes. It draws the reliable and steady city work to country concerns, and brings scores of half-bred country lads to the city labor markets. City printers slowly but surely lose the prop and stay of their occupation, joining one by one the army of the unemployed; while the employed operators and jobbers find it day by day more difficult to support and appease the crowd at the house of call. Foolish organizers tell the country lads that by unionizing themselves they can get $15, $18, $20 per week, and point to New York as a shining example of union miracles. Thus organizers press the button of overpopulation — imagination does the rest. The boys will not keep the peace until they unionize themselves in the cities, where most of them find a situation on the benches and sidewalks of the houses of call and a sufficient income to pay for a cot in a 5-cent lodging house. Meanwhile, country employers, knowing the unreliability of their youthful employes, put steam to their apprentice incubators and hatch two substitutes for every one really needed. With this mass of half-bred labor, the country sets hand composition fifty per cent below the cost of city labor, and $5 female operators turn out slugs for a trifle above the cost of metal.

Thus the Machinery of Destruction keeps the giddy printers, union men, scabs, boys and girls in a whirligig of competition, each class jumping in spasmodic twitches as if the whole crowd were afflicted with St. Vitus' dance. Will you, sober union men, who are to pay for the music, tell of what avail your war fund can possibly be if the Typothetæ really meant



DESIGN FOR ENVELOPE CORNER CARD.
Drawn by W. W. Denslow.

to destroy trade-unionism? If one strike, like that in New York, costs $125,000, how much will ten, fifteen, twenty cost?

None knows better than the writer that your unions will be able to pull the coats from the shoulders of their members and pawn them for the benefit of the war fund, and that your wives would cut off their tresses and sell them to the wig-makers and sacrifice the money on the altar of the union. Indeed, it would not only be necessary to kill each union man, but the Typothetæ would require another emergency fund also to throw the dead men off from their feet. But remember that in any war of extermination which either the Typothetæ or the union may at present undertake, the employers would have the best of the union. The Machinery of Destruction, that is, your own union, has bred the country apprentice hatcheries. The products of these institutions form an army of "free labor," which the Typothetæ need not support, but merely transport. The union, on the other hand, would not only be obliged to maintain the strikers, but also every "free man" pulled out of closed shops — a thing which good "free men" rather like. For this reason, the mobilization of the union army appears to many typothetists like the Chinese plan of arming their regiments with devil-masks in order to frighten European battalions. And after all comes the question: What is the good of two lions fighting with each other until nothing but two tail-ends are left on the battle-grounds?

VI.—*The Reformatory Qualities of the Emergency Fund.*

A final word to the friends of law and order in the trade. I mean those employers who have fully grasped the truth, firstly, that the burden of competition must be shifted from the price upon the quality of printed matter; and, secondly, that society will not tolerate any kind of trustism, that is, entire elimination of competition as its method of securing safety against overcharge; but that society will heartily approve of any method to draw the boundary line of competition on the lower limit of living wages. I want to speak to the De Vinnes and Littles in every town who express the philosophy of trade-unionism in a simple proposition. "It takes two to make a bargain. If our men refuse to come singly to our desks, why, let us bargain with them in a body."

Do not be discouraged when militant union men boast of their war fund and the inexhaustibility of the patience of what they deem to be a dumb *plebs contribuens*. Fear the ragged typesetter on the street who calls nothing on God's earth his own. He curses you and would, if he could, put the torch to your house, thinking himself an instrument of eternal justice. Fear a union of these outcasts of our trade who possess nothing but a loud voice and a fund for a common stock of whisky.

But do not fear the workingman who owns a little house, and a wife, and a baby. Nay, fear not even him who has nothing but a piece of soap, a comb, and a clean shirt, if he have only a soul cheered by a prospect before his mental vision. Do not fear a union of craftsmen which owns five hundred thousand dollars and supports an army of unemployables, and sick men, and decrepit typesetters.

As soon as their pennies go from the chapels to a union center, the eyes of all good workingmen will turn to their common treasure. Where a man's money, there is his heart. True, at present the common fund is a prey to the inconsiderate and the drones, but very soon the good men of the trade will hedge it in with wholesome safeguards, which will all go in one direction — prevention of the abuse of the striking-power. The union war fund will evolve union principles in their purity and cleanse the printers' unions from destructive tendencies. The history of the English labor movement supports the theory that union war funds have the tendency to reduce the number of causes of strikes to two: Infringements of the Standard Rate and the Normal Day. Now, colleagues of the spirit of De Vinne and Little, wherever you are, the institution of a National Standard Rate and Normal Day is the beginning of a national trade-policy that ends in the boon of American printerdom: "Identical Pay for Identical Work in an Identical Country."

Finally a word to the friends of law and order in the union camp. If you hear of the Typothetæ emergency fund as a power of destruction directed against the organization of labor, do not get excited. There is a charm in a common fund which is upbuilding the economic tendencies of men. Very few of the possessing classes waste wealth. The Typothetæ is now a loose organization with which you can not do collective bargaining. The common fund will concentrate the body and make it sensible of the ailments of the craft. When

strong and trained for common action, it will surely resist the arrogance of all within your ranks who mistake coercion and tyranny for a principle of liberty. But the Typothetæ will not resist what you, the patient *plebs contribuens* of haughty union rulers, really want — a National Standard Rate and Normal Day. Rest assured that all good printers understand that the future of the craft requires peace within our shops and a solid front against our customers. Not to abolish competition, as some master-printer associations propose, but to stop the public from abusing all of us by setting Tom against Dick, labor against capital, the country printer against the



Photo by George Stark, St. Louis, Mo.

"HOW DO YOU LIKE MY NEW HAT?"

city printer. As sure as matter in motion gravitates toward a common center, so will the Typothetæ, when in action for the common weal, gravitate toward a common trade-policy, the name of which is "Identical Pay for Identical Work in an Identical Country."

There may be one or more attempts to resist exposed unions in the Kansas City fashion. This is but natural, as I take it for granted that some unions will set some fearful examples of what they can do with an exposed employer. But over the turmoil in the near future do not forget the long hereafter. Organize your union on the basis of machine composition. Extend the large city unions to be district unions ready to take in every machine in the suburbs. For example, the New York Union benefit fund must be opened to every operator and jobber in the neighborhood. This will give backbone to those men upon whose actions the wages of the future depend. After this, charge the International with the draft of a common scale, graded according to actual differences in the cost of living, and establish a common trade government, which ought to consist of a salaried cabinet, subject to an executive committee composed of district unions' delegates without a mandate.

Until this great consummation, study the economics of trade-unionism. I mention above all Mrs. Beatrice Webb's and Lujo Brentano's books on the subject of modern organization, trade-union history and philosophy. Then apply the theories of scientific trade-unionism to the facts which you notice all around and realize the fearful activity of the apprentice incubators. You will thus grasp the one great truth, that the present union policy of turning by coercion the supply of labor in our country to favor employes, is sheer nonsense, at least in the printing trade. Comprehending this, you will stop wasting money on coercive strikes and lessen the number of rats as you lessen the number of striking causes. If you could coerce every foreman, machinist and proofreader, would this stop the apprentice-incubators in your neighborhood? Suppose, even, you could succeed in imitating the German-American union rule, according to which every operator setting more than 20,000 ens in seven hours is to be hung, beheaded or quartered; would this not drive still more work from the city to the country? The German union has its deserts for its stupidity. All work, except well-founded newspapers which can stand the onslaughts of that ill-advised crowd, is gone. Its unions consist of about one-third unemployed and two-thirds employed. Both Herculeses are standing at the parting way. Bethink yourselves, ere our craft is not worth picking up.

ANSWERS TO CORRESPONDENTS.

JOHN S. WOHLFORD, Rockford, Iowa, a printer of twelve years' experience in city and country offices, sends a vivid description of the state of the craft in rural districts. He says the journeyman printer "is usually a fellow of family, in debt, and seldom getting more than $9 per week, usually paid off with orders on local advertisers for stale groceries or bologna sausages." In the workshop "the help seems to do little more than 'booze' and tobacco-spit and smoke their employers' time away." Employers are characterized either as poor, penurious and illiberal, "using their help as mere tools," or as ignorant persons "who have no excuse for being in the business." Disgusted with these conditions, Mr. Wohlford asks, "If it were possible, if unionism in the country districts would be for the better or worse? Let us hear from the trade everywhere." The construction of this question, Mr. Wohlford, implies that you doubt the possibility of unionizing country districts. Perhaps you have had sufficient experience with pigmy unions to warrant the belief that, though there may be some good in trade-unionism, it is not the lot of rural craftsmen to share its beneficent features. Indeed, well you may despairingly ask, What can unions of five, ten, twenty isolated craftsmen do for themselves and the craft at large? Can they stop the fecundity of the apprentice hatcheries in rural districts and the employment at starvation wages of the iron competitor's victims — the supernumerary typos? If it is impossible to accumulate benefit and strike funds from grocery tickets, what else are the performances of rural unions but burlesques on those of city trade unions? But, dear country craftsman, bear in mind that no law of nature compels American printers to keep up a national union which favors city craftsmen and slights the life interests of those little groups of country printers who are too weak either to live or to die. Indeed, better constitutions than the one to which American printers cling tenaciously have been perfected and tried while Americans were asleep. The English miners, amalgamated engineers, cotton operatives and German printers, for example, have shown how their unions can protect individual craftsmen in cities and countries with equal justice and equal force. Not only this, they have convinced employers that *national unions are as useful for industry drifting on the sea of competition as ballast is to ships tossed about by the waves of the ocean.* I have given descriptions of some of these progressive unions in my book, "The Burial of the Apprentice." But it seems as if your boastful and well-paid city leaders had too much to do with politics and would not devote any of their time to the study of the great interests of their crafts. Therefore, let me advise the rank and file of printerdom to study the progress of trade-unionism during the past fifty years. You will then understand how foolish it is for the International Typographical Union to operate on the basis of a primitive backwoods union composed of a crowd of excited factory hands in conflict with a reluctant employer about a special grievance. Without being told what to do and how to do it, you printers will then enkindle a fire of reform in every union camp which will consume the antiquated notions of your leaders and put the union on a basis on which it may become a blessing to yourselves and to me — one of your employers.

JOSEPH A. D., employer, Jersey City.— Statement: "I am not contending that THE INLAND PRINTER shall be a thick-and-thin partisan of the employers against the workmen. It should, however, be fair and should not exhibit the timidity, not to say fear, which THE INLAND PRINTER has done, both in what it has said and left unsaid in reference to the labor disputes that have marked the past year and a half." "Many are the afflictions of the righteous," saith the Lord (Ps. xxxiv, 20). I have said of the New York strike: "It was due to criminal negligence of what Union No. 6 calls trade-government"; of the Kansas City strike: "Preposterous is the attempt of Union No. 80 to force employers to drive non-union men either into the local union or out of the city"; of the Pittsburg strike: "It is an extravagant expenditure of money and energy in favor of the policy of coercion." Yet I am censured for timidity and fear! What do you want me to do? "Like a whore, unpack my heart with words, and fall a-cursing like a very drab, a scullion! . . . Zounds! show me what thou'lt do. Woul't weep? Woul't fight?

Woul't tear thyself? Eat a (union) crocodile? I'll do it. Nay, an' thou'lt mouth? I'll rant as well as thou."—*"Hamlet," Shakespeare.*

Mr. A. T. Bloomer is referred to my article on the subject of non-partisan political organization, entitled "Front, the Politicians."

The Master, New York.—"Too many of our young men think that typography is an art easily acquired, and that theoretical instruction is of slight value." What shall we do about this criminal superficialness? Shall we try to persuade slovenness and coax levity to be thoughtful and serious? Or, shall we create trade authorities to compel young men to such mental exertion as is needful for their own happiness and the preservation of our art?

Pete, New York.— Question: "You have told me, in the September number of The Inland Printer, that the great writers on the labor question are against the apprenticeship system. Can you tell me the reason why?" *Answer.*—Webb says, Industrial Democracy, 479: "No trade union has been really able to enforce a limitation of apprentices, if new employers are always starting up in fresh centers; if the craft is frequently being changed by the introduction of new processes or machinery. . . . Undemocratic in its scope, unscientific in its educational methods, and fundamentally unsound in its financial aspects, the apprenticeship system, in spite of all the practical arguments in its favor, is not likely to be deliberately revived by a modern democracy." This is the sum and substance of the wisdom of our economic age. But I do not advise you to swallow it and to deaden that inner voice which tells you that a person must learn his trade before he can practice it; and that in order to learn a thing his character must be systematically disciplined. The modern economic theories, even those which profess to defend the laboring classes, are not the true and only sources of wisdom. As the modern naturalists pretend to know everything that can be known by the observation of visible nature, so do the economists pretend to understand all the mysteries by watching the oscillations of a nation's industrial life. But these philosophers know only in part and prophesy in part. For they ignore that mysterious entity which observes all natural phenomena — the human intellect. Nor do they understand the creative power of industry and all institutions on earth — the human soul. The more violently materialists cry, There is no living soul! and the more seriously socialists demand, No educational servitude! the more ardently will the human soul long for the knowledge of that which is beyond nature, and the keener it will feel the need of knowledge wherewith it can satisfy its natural craving for happiness on earth. Therefore I believe the industrial democracy of the future will begin the reform of present abuses with the evolution of an apprenticeship system that will be suitable to the requirements of each trade.

PRINTING-INKS THAT LIGHT FADES.

It is not difficult to find coloring materials which bleach in light almost as rapidly as chloride of silver darkens. Among these may be mentioned the hydrochloride of furfuraniline, formed by mixing alcohol solutions of furfurol, aniline and aniline hydrochloride, this compound having an intense crimson color. Another very fugitive color is the cyanine of Mr. Greville Williams, obtained by the action of iodide of amyl on chinoline. Both these coloring materials may be made into a kind of pseudo lake by precipitation along with carbonate of barium, and the pigments so obtained may be mixed with linseed oil varnish and used as printing colors, by which means prints may be obtained which disappear rapidly in sunlight. Although such discharges by light have been suggested as the basis of a method of three-color heliochromy, the use — or rather misuse — of such fugitive inks has hitherto scarcely gone beyond the printing of the oft-seen legend "made in Germany" on Christmas cards or posters — the impression being lasting enough to carry the goods through the custom-house, but calculated soon afterward to disappear. A white printing-ink which darkens can be made by grinding oxalate of silver with a good quality of thin lithographic varnish, but great care is required in working to keep the impression white and the printing block must be a stereotype in celluloid, or some similarly inactive substance. A rather taking photographic toy can be made by first printing in the oxalate of silver ink and then printing another subject with one of the fugitive inks. When exposed to light the subject on the card changes to a fresh one; as, for example, from a picture of a child to that of a grown person or from a nest of eggs to a brood of chickens. Those seeking the lighter side of process-work may consider the above idea worth following out.— *The Billboard.*



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Talbot C. Dexter seems to spare no ingenuity in perfecting the paper-feeding machinery of which he is the inventor. In patent No. 659,510 he employs a suction device to raise and buckle the top sheet of the pile. This is desirable in the case of highly glazed paper, which has a strong tendency to come off the pile two or three sheets at a time. The suction device avoids the necessity for excessive downward pressure upon the corner of the pile.

An improvement in paper-feeding devices is the subject of patent No. 658,811, by James H. Smith, of Providence. This describes an inertia feed device for grasping the sheet at or near its leading edge, and pulling it to the front guides of a cylinder press.

The Standard Machinery Company is the owner of patent No. 659,907, by S. K. White, which has for its object the provision of simple mechanical devices for throwing the feeding or separating devices out of action.

A feeding device for a cylinder job-press has been devised by Robert Wilson, of St. Louis, and patented as No. 659,277. He carries a gripper mechanism on chains from the feed-board between the cylinders.

A machine for folding circulars has been devised by A. R. Clarke and A. W. Rasmussen, of Chicago, and patented as No. 659,914. It is of very simple construction.

The gathering machine of David G. Smyth, protected by patent No. 658,812, is a most interesting mechanism.

A new delivery apparatus for web-printing machines has been patented by S. G. Goss as No. 658,773. The chief novelty in its construction is that the sheet first cut from the web is shorter than the second sheet cut, with which it is afterward assembled.

Mr. Goss has taken out another patent, No. 659,170, covering some improvements in a casting-box for stereotyping. The counterbalance is so constructed that a part of its weight only is used after the core alone has been raised to a certain extent, so that the entire weight of the counterbalance operates to resist downward movement of the core.

The Hoes have secured an assignment of patent No. 660,343, by W. Spalckhaver. It is one of the objects of this invention to produce a folding-cylinder in which an easy, simple, cheap and convenient means is provided for producing adjustment between the folding-blade and the cutting and sheet-taking mechanisms.

The American Lithographic Company is still experimenting with mechanism for making curved printing surfaces, if we may judge by patent No. 659,351, which is the handiwork of G. E. Pancost. A revolving pressure device is used to bring the design upon the non-expansible surface.

An important improvement in typecasting machinery comes from G. H. Zeigler, and is patented as No. 660,237. He employs an ingenious device for holding the matrix so that it can be readily adjusted or detached, and also a device for regulating the distance between the slides that carry the type to the channel.

Adam W. Hanigan, in patent No. 659,525, shows a melting-pot which is specially adapted for either typecasting or linecasting machines.

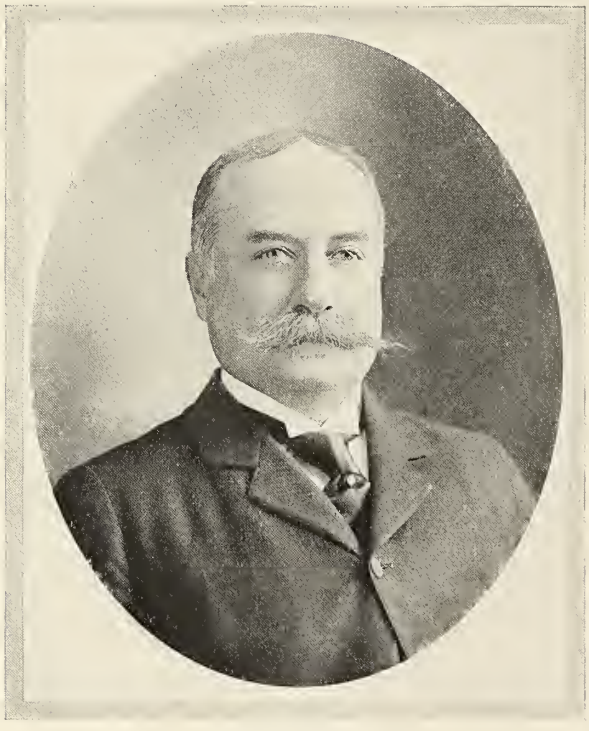
A typeholder designed to supersede the use of page cord is the subject of patent No. 660,056, by A. Elliott and M. Shaen, of Washington, D. C. It appears to be as good as any

of the other devices which have been designed for this purpose, none of which printers have ever been willing to use.

Something new in stereotype plates for newspapers is disclosed in patents Nos. 659,384 and 659,385.

FREDERICK H. LEVEY.

We have pleasure in presenting an excellent likeness of Mr. Frederick H. Levey, president of the Frederick H. Levey Printing Ink Company, of New York city. This house was established in 1874, and its goods are now recognized by the leading printers of the country as standard in excellence, and have a fine reputation for uniformity and general working properties. The firm has for many years been shipping inks to England and

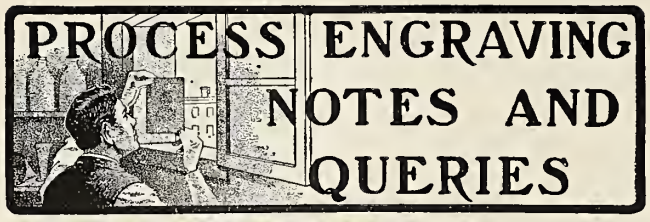


FREDERICK H. LEVEY.

Australia in competition with leading foreign manufacturers, and the sales in London have increased to such an extent that they have found it necessary to establish a branch house at 15 Charles street, Hatton Garden. The company has been located at 59 Beekman street, New York, for a great many years, and its sign has become a landmark in that district. The other officers of the company are Charles E. Newton, vice-president, and William S. Bate, secretary.

PAPER MADE FROM GRASS.

The manufacture of paper from esparto grass has been carried on a long time; but the discovery was recently made in England that common grasses can be made into paper. No special process is called for — simply washing in water, treating in hot soda wash; another water bath; then grinding into a pulp. All the common kinds of grass, it has been found, answer equally well in the making of this new paper, only the grass must be cut before it has begun to run to seed. The fiber of the paper thus obtained has remarkable suppleness and strength, which renders the paper especially suitable for writing, drawing and tracing. It has been reckoned that two pounds of dried grass will give half a pound of paper — in other words, one-quarter of its weight. Two and a half acres of land will produce 5,000 pounds of grass.—*Fourth Estate.*



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on process-work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

PRINTING STEEL ENGRAVINGS ON A STEAM PRESS.—The advance notices of the forthcoming "Process Year Book" state: "We have been fortunate in securing for a frontispiece practically the first issued example of art photogravure printing from the Johnston die press. The fact that a plate with the quality of one of the old-time steel engravings can be printed at the rate of fifteen hundred per hour must be looked upon as an epoch-making circumstance, and the picture will undoubtedly arouse great interest.

THE CHEMISTRY OF PHOTOGRAPHY.— Inquiries have frequently reached this department for a work on photographic chemistry and it has been difficult to recommend a book on the subject for the reason that few readers would take the trouble to study a large work when all they needed was a brief insight into the chemical reactions that take place in everyday photography. Mr. Thomas Bolas has written a monograph under the title "Chemical Notions for Photographers," which will give the photographer all he may need to know of the chemistry of the operations he performs. It is complete in the *Photo-Miniature* for September, Tennant & Ward, publishers, 289 Fourth avenue, New York. Price 25 cents.

THE BEST LENS FOR PROCESS-WORK.—T. Bolas, in the *Process Photogram*, has this advice to give in the selection of a lens for process-work: "The modern anastigmatic or stigmatic doublet in its various forms must be looked upon as the climax in lens construction, giving, as it does, compactness in

form, rapidity, definition all over the field, and flatness of field. The cost of construction is necessarily very high, owing to the extreme mechanical accuracy which is essential where many pieces of glass are concerned. The busy process worker, to whom time is money in the emphatic sense, must have anastigmatic lenses; he must have the best he can get. It is quite impossible to recommend the lenses of any particular maker, as the individual lenses vary appreciably."

THE FOUNDER OF THE LONDON GRAPHIC.—Mr. William Luson Thomas, who died recently in London, was one of those who aided materially in bringing about the evolution of engraving and illustrating as we find it today. Mr. Thomas



THE LATE MR. WILLIAM LUSON THOMAS, R.I.
Founder and Managing Director of *The Graphic* and *The Daily Graphic*.

was both a well-trained artist and a skilful engraver. With his brother, also a clever engraver, he came to this country fifty years ago and started no less than three illustrated papers in New York, all of which subsequently failed. After returning to England he founded an engraving business, and on December 4, 1869, issued the first number of the *Graphic*, with the then novel scheme of permitting all artists who were capable to draw for it, and in any medium they wished. The plan previously employed was to have only staff artists make the drawings on wood and have them engraved. Thomas had the drawings made any size, to be afterward photographed on wood, a method which became universal. Twenty years later he established the *Daily Graphic* in London, or sixteen years after a paper with a similar name had been established in New York. The difference in the two papers was that the New York *Graphic* was printed lithographically while the London paper is stereotyped and printed on a web press.

TREATISE ON PHOTOENGRAVING.—The Ostrander-Seymour Company, of Chicago, has issued a catalogue of its machinery, with a treatise on photoengraving of nearly fifteen pages sandwiched in, and the price is $1. In looking it over I am reminded of the amount of silver that is wasted by photographers through carelessness in intensifying, the common practice being to pour a few crystals of nitrate of silver into a bottle, dissolve them in a little water and pour on the negative. The silver may be 80 grains to the ounce, when 20 grains would answer. The photographer should make up a stock bottle of silver intensifier with as much care as he would a silver bath. A good formula is printed in this treatise as follows:

Nitrate of silver	60 grains
Citric acid	10 grains
Water	4 ounces

The copper solution which is used on the negative previous to the silver solution which blackens it is:

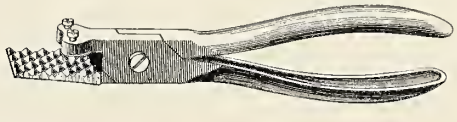
Sulphate of copper	60 grains
Bromide of potassium	½ ounce
Water	20 ounces

GRANULATION IN NEGATIVES.—J. T., New York, asks for information as follows: "I have been studying negative films with a microscope and experimenting with all kinds of collodions and developers in an endeavor to find a combination that will give a finer deposit. If you examine an ordinary wet-plate negative with a microscope you will be amazed at the coarseness of the deposit of the reduced silver particles at the edges of a fine line for example, and you will wonder how it is possible to print and etch from it a line without ragged edges. I am satisfied in mind that we can not make progress toward higher class photoengraving until we obtain a finer deposit of silver." *Answer.*—This query opens up a problem that has puzzled others and I do not recall a satisfactory solution of it. The trouble can be minimized, however, by using an old collodion, one that has been made up for ten days at least before use. Much of the coarseness of deposit occurs in the intensification with copper and silver. Here is an intensifier that gives exceedingly soft and delicate results:

(A.)	Bichloride of mercury	60 grains
	Water	6 ounces
(B.)	Iodide of potassium	90 grains
	Water	2 ounces
(C.)	Hyposulphite of soda	120 grains
	Water	2 ounces

Pour B into A, when a beautiful red emulsion will be formed. Then pour C into the mixture, when the whole will become clearer. After fixing a negative, this intensifier poured over will give any degree of intensity required. The film is blackened with hydrosulphuret of ammonium, diluted with water, as in the copper and silver intensifier. Probably some reader will contribute some of his experience for the information of "J. T."

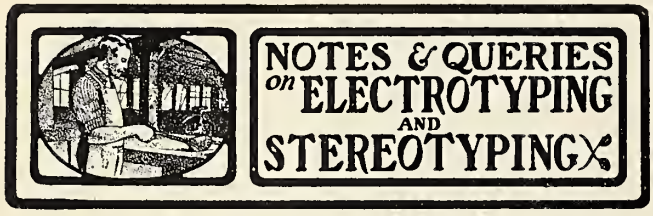
AN INGENIOUS PLATE GRIP.—A plate grip for etchers that is finding ready acceptance is a cast-steel contrivance of Mr. Theophilus Bey, of Williamsport, Pennsylvania. The accompanying picture makes detailed description of the same superfluous. The under jaw is large and corrugated; the upper has



two adjustable points, which are the only parts of the grip that can touch the etching surface. While the advantage of this is obvious, the grip also gives a much firmer hold of the plate than can be obtained with the pliers in general use by engravers.

THE PROCESS YEAR BOOK FOR 1900.—Through the courtesy of Tennant & Ward, the American agents for *Penrose's Pictorial Annual*, I was permitted to peruse a few advance pages of this "Process Year Book," that will be ready some time in December. Seventeen engravers supply as many colorplates to it. There are 162 other illustrations, the work of 103 different engraving firms. Among the most interesting titles to articles are: "A New Diaphragm System for the Half-tone Process," by the editor and J. A. C. Branfill; "Engravers'

versus Printers' Proofs," by Paul Shniedewend; "The Method of Figuring Photoengravings," by Lon Sanders, and "The Selection and Training of Apprentices," by H. Jenkins. Orders for the book can be sent to The Inland Printer Company. Price, $1.50.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the onlv book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

DEFECTIVE NICKELTYPES.—An Eastern correspondent writes: "The enclosed plate and proof from same will show (as marked) depressions which occur while depositing. I wish to know if you can and will give me the cause and cure." *Answer.*—The depressions in the face of the nickeltype plate are due to gas bubbles, caused usually by too strong a current. Nickeltyping is not an easy proposition and to be successful all the conditions must be just right. The current and solution must harmonize. To ascertain the proper strength of current is a matter of experiment, and for this purpose your depositing apparatus should include a rheostat, by means of which the current may be varied at will. In most cases the electrotyper will find it good economy to employ an expert for a few days, for there are many points about nickeltyping which can not be learned from written instructions.

ELECTROTYPING LARGE HALF-TONES.— Probably the largest electrotyping machinery in the world is that recently manufactured from special patterns by George E. Lloyd & Company for the Lithotone Company, of Chicago. The plant includes a complete equipment of electrotyping tools of latest design, but the most noticeable feature about them is their size. The hydraulic molding press weighs 8,000 pounds and will take on forms 30 by 36 inches. The ram is eighteen inches in diameter and is operated by a triple plunger pump capable of producing a pressure on the platen of 400 tons. The quantity of steel and iron in this machine would possibly be considered by the novice a waste of material, but the experienced molder will realize that for molding half-tones 22 by 30 inches a press can hardly be made too strong. The dynamo is a 7-volt, 1,500-ampere machine, driven by a 15-horse-power motor, coupled direct to the armature. The vats are connected in series, provided with an agitator, and are of ample capacity to take in the largest cases. The nickeltyping vat is about 5 feet long, 3 feet deep and 18 inches wide. The current for nickeltyping is supplied by the electrotyping dynamo through a rheostat. It may be said in passing that all plates used for printing red colors will be nickeltyped. The shaving machine and rougher will take on plates 22½ by 30 inches, and the furnace and backing pans correspond. In fact, the only machines of normal size are the router, beveler, dovetailer, rotary planer and saws. The blackleader is a four-brush automatic-stop machine with a carriage 36 inches in width. Everything is new and clean and up to date, and if Mr. George Weimar, who has charge of the electrotyping and nickeltyping, fails to turn out gilt-edge work it will not be the fault of his equipment.

ADVANTAGES OF NICKELTYPES.—J. A. H., Schenectady, New York, writes: "I note in July issue of THE INLAND PRINTER your article on nickeltyping. As we have a great many electrotypes made from fine screen half-tones I wish to ascertain whether you consider nickeltypes to be superior to the ordinary copper electrotypes. I presume it has greater wearing qualities and wish you would inform me as to whether there are any other advantages besides greater durability. I also note in the July INLAND PRINTER that you state that the McClure process of nickeltyping has proved quite satisfactory for half-tone work. Can you give me the address of these people in order that I may ascertain a foundry near us where we may obtain work of this kind?" *Answer.*— Nickeltypes possess three principal advantages over electrotypes for half-tone reproduction: First, they are much more durable; second, they take ink better, particularly colored inks, and, third, the method of their manufacture is such that there is less danger of scratching or injuring the mold than in the ordinary methods of electrotyping. Probably the chief advantage of the nickeltype is found in the fact that it is not affected by colored inks, although due consideration should be given to the other points mentioned. Mr. McClure's address is Greenville, Ohio.



FAREWELL TO THE LYRIC MUSE.
Drawn by D. H. Souter.

POLARIZATION.—A correspondent asks: "What is polarization and what effect does it have on an electrotype solution?" *Answer.*— Polarization is another name for counter electromotive force. When a current passes through a depositing solution the products of electrolysis begin to accumulate

at the anode and cathode. When this occurs the nature of the liquid which is in contact with the anode and that which is in contact with the cathode changes, and this difference in conditions produces a voltaic action and tends to excite a counter electromotive force working in an opposite direction to the original current. The chief cause of polarization is the formation of gas bubbles on the electrodes, and when a strong current is employed considerable annoyance may be caused by this peculiar condition unless the solution be agitated, in which case the bubbles are usually removed as fast as formed. The electrotyper of today suffers very little inconvenience from polarization compared with the old-timer, who depended for his current on the Smee battery. With the zinc-silver elements employed as a generator there is sometimes developed sufficient counter electromotive force to stop the original current entirely and even to reverse it. With the modern dynamo there is nothing of the kind to be feared, but polarization always increases resistance and delays the deposit.



THE FERGUS PRINTING COMPANY, CHICAGO.

Views showing the condition of the printing-office of the Fergus Printing Company, Chicago, on October 13, 1900. The entire contents of the establishment, valued at some $60,000, were unceremoniously "fired" into the street by the deputy sheriff and his helpers. The trouble grew out of a misunderstanding with the owner of the building concerning possession of the premises. The courts will now be called upon to decide on the merits of the case.

MOLDING BY PRESSURE.—A correspondent inquires if there is any successful method of making stereotype molds by pressure as electrotype molds are made. The writer is not aware of any process of molding by pressure if we except the rolling-machine process. Various attempts have been made to produce stereotype molds with an electrotype toggle-press and by hydraulic pressure, but none of them have been sufficiently successful to justify their continued use. Papier-maché is not sufficiently plastic to be molded in this manner, and so far no satisfactory substitute has been found for this material. Molds are made in clay by pressure, but this process is practically obsolete. One of the pressure methods which has been patented is described as follows: "I make use of a fabric such as Canton flannel and coat the same with a composition, either by brush or by dipping, preferably the former. The composition enters into the surface, and the projecting fibers become the means of holding all the particles of the composition so that the matrix will separate from the types and none of the pieces of the composition will remain upon the surface of the types. The composition I employ is made of paris white, well-boiled flour paste, mixed to the consistency of cream, and the white of an egg introduced into about five pounds of the composition; the same is thoroughly mixed and applied as aforesaid, and allowed to dry or nearly so. When the matrix is to be made the sheet should be damp. This may be effected by the use of a sponge and water applied to the back of the fabric. I also prefer to rub plumbago upon the surface of the fabric, prepared as aforesaid. The matrix is made by laying a piece of said fabric upon the face of the types, then a sheet of india rubber or other elastic material and subjecting the same to pressure in a suitable press, which indents the fabric between the types and takes a perfect impression of the faces of the types in the composition upon the surface of said fabric. After the fabric has been pressed upon the types the matrix is to be dried by a heated plate or sadiron passed over the back surface. The matrix may then be removed and will

be found to separate freely and perfectly from the face of the types." This method of molding is not employed so far as the writer is aware and is probably not a very practical, although it may be a possible manner of producing molds by pressure.

WHAT IS A "FUDGE"?—In reply to the foregoing question, Mr. J. Freemont Frey, foreman of the stereotyping department of the Indianapolis *News*, gives the following interesting description: "Newspaper stereotyping generally has made wonderful progress during the past ten years. Though the method and process remain unchanged, this is due largely to the fact that the stereotyper is given more time than formerly to perfect his mold and cast. Time was when the stereotyper was the pivot on whom hinged the making of the mails. That wonderful machine, the Linotype, has emancipated him to some extent, not only that it gives him a new dress for each issue, but, with its ability to produce a large amount of type in a short time, the stereotyper has secured the benefit of added time. The editorial and composing rooms no doubt absorb a lion's share, but still the conditions are wonderfully different from the old hand-set days. One of the recent inventions, used successfully for some time, which still further eliminates the eternal hustle, is what is jocularly known as the 'fudge.' This is an attachment to the rotary press, having its own ink fountain, rollers, etc., whereby single or double column latest news notes are printed in from linotype lines and type direct. Fitted to a shaft are six two-column, miniature 'turtles.' These are detachable and sent to the composing-room to be equipped. The modus operandi is perhaps best explained in detailing the scene in a composing-room while a league game is being played. At the end of the seventh inning the regular form is closed up, the major portion of a column left blank and the form sent to the stereotype room to be molded and cast up as usual and placed on the press. If the make-up has been alert the stereotyper will have plenty of time, for there are still two innings to hear from. As fast as the news from the ball-field is ticked off and given to the machine operator the lines are assembled by the make-ups into the slightly curved, turtle-like 'fudges,' wedge-shaped brass leads being placed between each line. When the 'fudge' is full a few turns of the line-holder like, sidelock clamp secures the contents and it is sent to the pressroom and placed in position on the 'fudge' shaft, as any plate would be on a cylinder. But while the diameter of a plate cylinder is usually fifteen inches, that of the 'fudge' shaft is about six inches. In this manner the desired number of 'fudges' are completed, containing a complete account of the last two innings, with summary, tables, etc., the 'fudge' contents printing in the blank portion purposely left for it in the form and plate. It is not an unusual thing to have papers on the street three minutes after the umpire has declared the last 'out,' with the stereotyper looking on complacently; for while he has not been shorn of any of his work he has been spared the heart-breaking finish known only too well to all newspaper workers."

NICKELTYPING VERSUS ELECTROTYPING.—The following has been received from S. S. McClure: "For twenty years or more the necessity has been left for printing surfaces superior in quality and durability to ordinary electrotypes. The chemical action of many of the colored inks on copper surfaces, deadening bright colors and corroding the plates, greatly reduced the wearing qualities of the plates and detracted from the brilliancy of the finished print. To overcome this the deposition of many metals has been tried, and nickel has been found to possess the best qualities for the purpose. Many electrotypers resorted to nickel-plating on the face of the finished plates. For large types and heavy open rulework this was fairly successful, but for fine register color-plates the remedy in many cases was found to be worse than the disease, as the lines were necessarily increased in width. The advent of fine half-tone cuts for color-work greatly increased the demand for perfect duplicates for which the above method is entirely worthless, as the slightest addition to the face of these will fill up and obliterate the detail that gives such work its true value. To duplicate the latter class of work it was evident that it must be done direct, as to preserve the detail the mold must retain the sharpness and full value of the original until the shell is secured. The reproduction of half-tones in nickel has only been accomplished after many trials and expensive experiments on the part of those who first attempted to substitute nickel for copper in ordinary electrotypes. The majority, or perhaps ninety per cent, have failed of commercial success or even personal satisfaction, from a lack of sufficient knowledge of chemistry and electricity. The very nature of nickel is so radically different from copper and other metals that it is very difficult to control, unless the current carries the proper number of amperes and volts to be in harmony with the strength and density of the solution used, which must neither be too alkaline nor too acid, but in proper relation to the amount of cathode and anode surface exposed while operating. The proper anodes for the purpose are so hard that they are subjected to 4,000 per cent of heat in casting, and when coming in contact with the sand a thin scale or coating is formed on the outside which causes irregular deposits and gives the anode the appearance of being veneered or plated. This outer covering also contains an indefinite quantity of iron (carbon) which, if liberated in the solution to an excessive degree, will stratify the latter to the extent of causing endless trouble. Where this iron oxide comes in contact with the cathode before the shell is perfectly formed, further development is checked, and the next deposit, or backing, comes through to the face, giving a faulty plate, the surface either being rough, or copper specks and spots showing through. If this same oxide is allowed to dry, or adhere to the nickel shell after it is perfectly formed, the copper or tinfoil will not unite perfectly and the shell will be lost and blister or peel off. These are the *genuine blisters* and should not be confounded with the so-called globular and irregular blisters that arise during depositing the nickel shell. These are not blisters, but more properly gas-blows, caused by the current, solution, anode and cathode surface exposed not harmonizing. A certain amount of effervescence during deposition is necessary to insure quick, bright and perfect deposit; too little retards the work, too much produces the defects mentioned, which are next to impossible to eradicate after the shell is backed up, especially in half-tones. The writer's experience, after thirty years, is that it is not only policy, but economy, to 'be sure you are right, then go ahead.' Of course, some defects can be remedied in the process of finishing, but the ideal course to pursue is to remove the cause that produces the bad effects and thus save time, labor and material. In Chicago there are several first-class concerns who are producing nickeltypes in large quantities, and who express their entire satisfaction with the results obtained. In conclusion, those interested in the subject of this article may be assured that nickeltyping is no longer an experiment, but is a practical process, the success of which is guaranteed."

A WORD ABOUT BELTS.

A belt slips only when it gets too heavy a load to drive, or when it gets dry and out of condition. When a belt gets saturated with waste oil, an application of ground chalk will soon absorb the oil and make the belt workable. Belting having joints cemented only is quite as good as if the belt were formed of solid leather from end to end. It lasts much longer and drives better than when cut up with sewing. Belts running over pulleys of small diameter at high speed ought to be as thin and as wide as possible. Orange-tan leather of uniform thickness answers remarkably well. Thin belts, as wide as possible, give by far the best results working vertically. A thick vertical belt will not hug the pulleys.—*Paper Mill.*



Photo by D. Rosser & Co., Pittsburg, Pa.

"LA PENSIEROSA" (THE PENSIVE ONE).

Engraved by
ILLINOIS ENGRAVING COMPANY,
356 Dearborn street,
Chicago.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

A HOLIDAY SUGGESTION.

Why should not the printer get something out of the great "holiday trade" which enlivens all kinds of business in December? He has not an unlimited display of wares to offer as gift articles, but such as he has need not be neglected. Cards and stationery are very practical and acceptable as presents; book-plates (prepared with the help of a designer) may be well received; book-covers (after the style explained in the September number of THE INLAND PRINTER) ought to be useful; little poems, "privately printed," make dainty gifts; calendars of personal design are appreciated; and if you have a bookbindery, the year's magazines in permanent volumes is a taking idea. According to the peculiarities or specialties of your trade, there will be a number of things you can suggest as appropriate for Christmas gifts.

But whether or not you have enough suggestions of your own, you can make up a useful booklet for Christmas gift memoranda, and perhaps get other people to make suggestions for the sake of the advertising, and pay a bit, too, for the privilege.

At all events, here is a plan: A booklet about two inches by four inches, small enough for a man's vest-pocket or a lady's pocketbook. Say twenty-four pages, the title-page to read:

CHRISTMAS GIFT
MEMORANDA.
A NOTE-BOOK
WITH PRACTICAL SUGGESTIONS.

and half the pages to be left blank for recording the ideas that may strike one any time and anywhere as appropriate Christmas gifts for this one and that. Almost every one would like a convenient booklet of this sort and it may be made more valuable to both merchant and shopper if the other half of the pages are taken up with lists of good things to be bought at various stores. For example, take a jeweler; the list will explain his business and an informal introduction will serve better than a display that smacks of advertising. Let the advertising appear to be entirely yours. Use good paper to tempt people the more to write in it. Cover the booklet with white or light-tinted rough stock impressed with the design, since you will find it already provided by The Inland Printer Company and easy to get. It is best in two colors, red for the chimney, coat and type. Set the type yourself, tinkering the verses so as to admit your own name, by poetical license. You might have on the memorandum pages the word "For" in the upper left-hand corner to more explicitly show their use; or give successively at the tops of the first five pages, "For father," "For mother," "For sister," "For brother," "For any other," leaving the other memorandum pages entirely blank. On page 2, or any page you choose, give your own list of suggestions. The merchants who occupy the other pages ought to make some return to you for the advertisements; the least would be to hand the booklet out over their counters.

PRIVATE PERIODICALS.

If a printer proposes to advertise in some way every month or so, it may serve his purpose to regularly print a little periodical.

Among THE INLAND PRINTER readers this seems a line not very much worked. Blotters, calendars, circulars and little slips for mail enclosures are the popular things. But supposing a competitor is strong on these monthly blotters and calendars; if you feel the editorial instinct stirring, have your say with business men over a little monthly sheet.

However, if a man decides to use a private periodical, he must not do it in a half-hearted way. He must put his brains, his most intelligent scissors, his best possible printing, his utmost originality (this side of craziness) into the make-up of it, so that it will not only get into men's offices and be looked at, but be looked *for* and looked *through* and enjoyed.

A distinct purpose and a taking name are most important in a private periodical.

If you are inclined to epigrams and observations, call it "Impressions."

If you can be interestingly argumentative, call it "Proof."

If you are strong on artistic display, name it "Type."

If you can fill it with witty and pleasant local observations, head it "'Round Town."

If you are a poet, you might let your verses issue from "The Ink Fountain."

In general, it is a good plan to furnish upon the cover a handsome, readable calendar that may be cut out, with your name in some inseparable way involved with the matter. Quote paragraphs from various sources on the value of good printing as advertising matter. Keep your eye out in reading to pick out these things. Use jokes sparingly, because they are so common, and if possible have the quips you use bear somewhat on your line of business. Here in THE INLAND PRINTER you will find quotable things. *Printers' Ink*, New York, has them too. *Advertising Experience* and *Ad-Sense*, of Chicago, and *Profitable Advertising*, of Boston, all have good things which will help you to make up a periodical that will be read and that will turn the thoughts of business men to advertising problems and, let us hope, to you.





Another suggestion I have for a periodical is rather erratic, yet if it were carried out with delicacy and sprightliness and good humor, I believe it would create much talk and trade.

Call it "The Black Book" (cover in black with white letters) or "Entre Nous," "Sub Rosa," or whatever you like. Take up the advertisements in the daily papers of your city for criticism. There will be undoubtedly any number of points against which you can raise reasonable objections in regard to



BOOKLET COVER.

Type and rules in green, on gray stock. Cut in black and red, on enameled stock, and pasted on.

display, advertising value, etc. Criticize sharply, fully, and give your reasons, only do not too often say how it ought to be done. Get the people whose advertisements you assail to come and ask you how *you* would print them. There's your opportunity!

In the get-up of your own publication containing these criticisms, don't fail to have the neatest possible typography. Relieve the strain of criticism with storyettes (of your own invention, or selections from good out-of-the-way sources) and also occasional picturesque descriptions of your own printing-shop and its work.

If you take up with some artist who wants to supply you with drawings and original typographical ornaments in exchange for the publicity your periodical can give, a good thing can be made of interesting cartoons on local subjects, decorative effects exemplifying high-class printed work, or illustrative work, suggestive of advertising possibilities, for your customers.

An interesting title in use for a little periodical is "Shop Talk," from Brady's Print Shop, Statesville, North Carolina. It is not illustrated, but the printing and editing are fairly good.

The bright little *Art Ad. Age,* of W. H. Wright, Jr., Buffalo, shows unmistakably that his Electric Printery has "something else besides facilities" in it. Here are some extracts from this periodical, which is up to "Vol. 4, No. 6 — but will be older later on":

TWO WAYS OF BUYING PRINTING — AND THE RESULT.

There are two ways of buying printing.

The easy and cheap way is to go to the best printer you know — preferably one that advertises — and leave your order, with the necessary instructions, and trust to his ability to get you out something appropriate to your business.

The other way is to don your coat and hat, fill your change-pocket with car tickets, tell your typewriter that you will not be back until closing time (although it is only nine o'clock in the morning), and start out on a still hunt for the printer that will "turn out" the job the cheapest. Of course, there is no knowing which will bid the lowest until you have been around to them all — until you have wasted all your energy, and haven't enough left to go back and leave your order. And then, to tire you still more, the thought strikes you, "Will he do his best at that price?"

No; certainly not. He employs apprentices for that class of work. No "personal attention" is given it, and the work is a failure as a business-bringer. Then Mr. Advertiser becomes as stupid as the cat who sat on a hot stove-lid. She will never sit down on a *hot* stove-lid again, and that shows good judgment. *But she will never sit down on a cold one either.*

The possession of a chest of tools will not make a carpenter; nor will the ownership of a dictionary make a scholar; nor will the having of tons of type and several presses make a printer. The firm that does your work should have something else besides "facilities." Do you know what?

Advertising is one of the most simple methods of distancing competition.

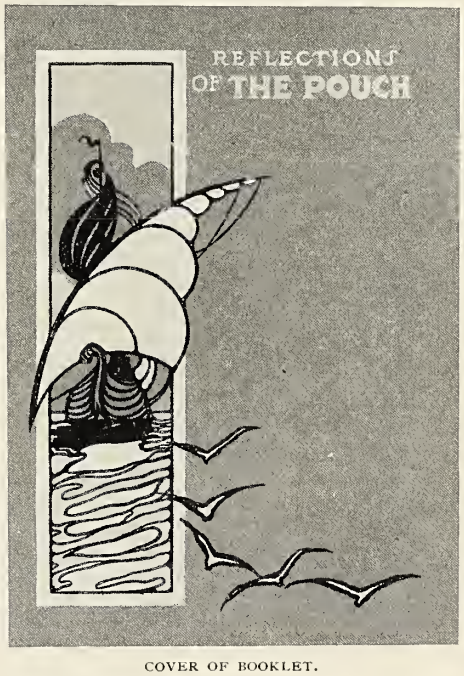
Every business has wrapped up in it somewhere its own individual plan of advertising operations. Find the plan, then let The Electric Printery help bring it out.

"The Man with the Green Hat" is a bit of matter from an occasional periodical called "The Impressionist." The cover of its latest number is of gray stock with a pasted leaf bearing the portrait of a prominent member of the company which issues it. In the printing, the gentleman is given a red waistcoat, which is quite as compelling to the eye as any green hat could be.

THE MAN WITH THE GREEN HAT.

It is individuality that is remembered, whether it is in lithography or the man. If you were to walk down Main street some day and see a group of a dozen or fifteen men standing at the corner wearing various styles of headgear, silk hats, derbies, crush hats, etc., while in the center of the group you should notice a man with a tall silk hat whose color was green, as you would recall the group two or three days afterward which one out of the dozen or so would "stick out" in your mind? The man who wore a hat like everybody else, or "the man with the green hat?"

In this day and age of similarity the only chance a man stands of being recognized as an individual among the masses is to have something different, or something away ahead of anything his competitors may be using.



COVER OF BOOKLET.

Printed in blue, silver and black, on gray stock.

A number of advertisement writers get out little periodicals, too, so there must be something in this. Showing off specimens of their work enables them to bring in advertising patrons whose appearance suggests a method of meeting expense, or at least of gaining good will, which is a hint to the printer. One

handsomely printed brochure of this class is entitled "Reflections of the Pouch" (whatever that may mean) and contains among others an advertisement of Colvin, Brooks & Wright, Allegheny, who acknowledge that they were the printers, but so modestly, in a monotonous display of Cushing, that I would not have discovered the statement had it not been kindly marked by them. The printing and illustration of the booklet are the main strength of its advertising value. The "reflections" by the writer of it are "as in a looking-glass."

"Lewis-Phila," of the same class, is an attractive monthly publication, illustrated with good things from *Jugend,* but this, too, is filled with mirror observations.

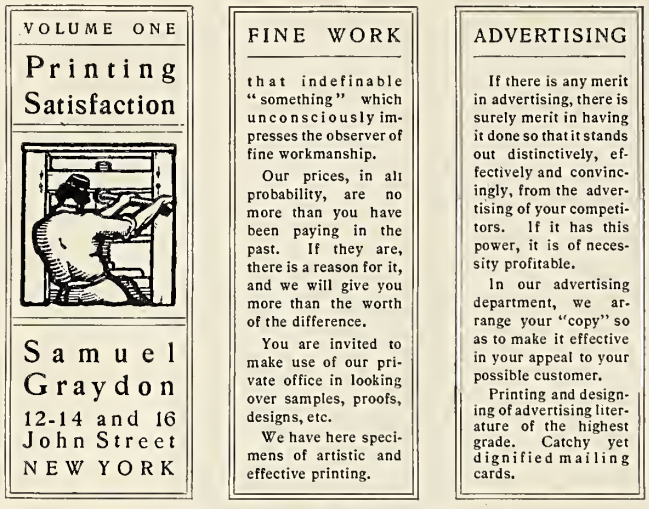
Speaking of capital I, have you seen the clever "Feather in Our Cap" advertisement of the Inland Type Foundry? The feather is stuck through their initial letter.

And while we are *Inland,* I want to reproduce a calendar used this year. This "cat in the basket" was pasted upon stiff



red cover paper, folded double and stapled through both thicknesses where the date pad was put on. Thus one was able to bend back the under thickness and make the calendar stand.

Time was when it was thought a good advertisement could be nothing less than a broadside or a yard-long handbill. Now, even the size of a full-page magazine advertisement is called into question. Thus quantity of matter gives way to quality and the 2 by 4½ inch booklet by Samuel Graydon illustrates the point that a little can be a good deal. Whether it is to be a regular periodical I do not know, but this little 12-page gray-covered "Volume One" of "Printing Satisfaction," altogether not much bigger than two fingers of a man's hand, compasses the matter of Mr. Graydon's business briefly but comprehensively. Its taste and text both compel that admiration which is conducive to trade.

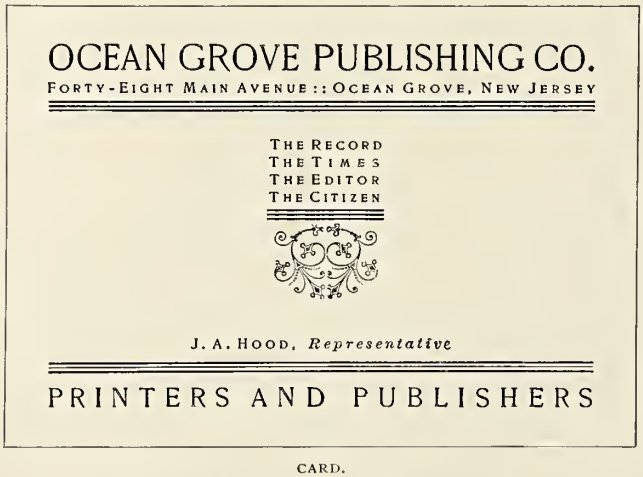


THREE PAGES OF A BOOKLET.

Cunningham & Co., of Williamsport, Pennsylvania, in advertising "Practical Embossing" to the printing trade, gives excellent samples of embossing on a 9 by 12 sheet, which, however, does not make it necessarily a good advertisement. A little more tasty arrangement which would make printers appreciate the beauty of embossing and tempt them to try things for themselves would profit.

Some good specimens of blotters with elaborate half-tone border decorations come from George E. Dunbar, Malden, Massachusetts.

A card presenting various divisions of editorial work is well printed in red and black by the Ocean Grove Publishing Company.



CARD.
Rules and ornaments in red. Type in black.

A few "Don'ts" open the subject of printing upon a blotter from J. E. Burke & Co., Bloomington, Illinois, beginning with:

Don't cut bread with a hatchet; a knife is much better.

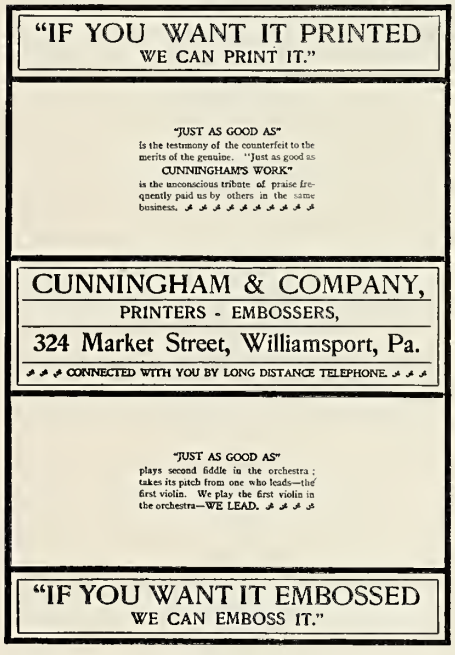
The ad. man starts a progression of thought, which he does not carry out as distinctly as he might. However it is very readable, and its illustration — the girl at the sign-post — gives a pleasing bit of color.

It is difficult for one who enjoys a good bit of printing *for the printing's sake* to know just how the average man is going to treat a given specimen of printing. The question will always

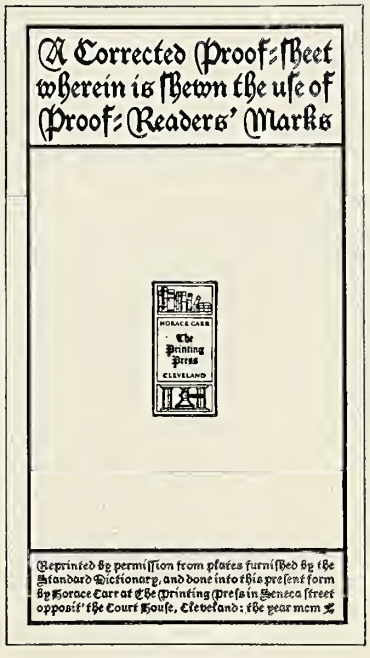
arise, What will he do with it? For what reason will he keep it? In regard to the 8 by 11 inch sheet of display from Cunningham & Co., Williamsport, I admit that it is all good and that it will be read once, no doubt, but if it does not bring an immediate order, there is little chance of life for it.

The life of an advertisement is a matter that should be seriously considered. One day's work is not equal to a week's, and an advertisement seen once is not of the same value as one seen seven times or more. There are, of course, occasions when you can make good use of the ephemeral card or slip, but as a rule the lasting things pay best.

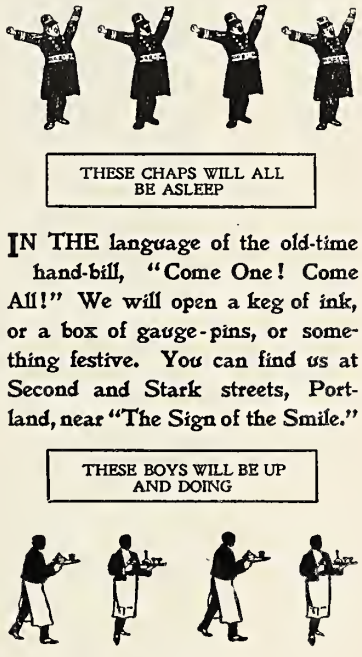
One of the most appropriate and serviceable is such as this neat little three-page folder of Mr. Carr's, designed to give the public a knowledge of proper proof-correcting. The three plates giving respectively a proof page with marked corrections, a corrected page, and full explanations of the signs used, contain material which one is glad to keep, and the more so that the paper is fine, heavy and durable, while the outside page in red and black is a most attractive piece of composition. There could scarcely be a more appropriate gift from printer to patron. Its convenient form insures its being kept for ready reference. Any business man who is particular enough to refer to it so as to properly correct proof, will always be impressed by the quality of its printing.



CIRCULAR.
In black, green and red.



BOOKLET COVER.
In red and black.



LEAFLET PAGE.
In blue and red.

The "Saturday Supper Table," Washington, Pennsylvania, has undertaken advertising job-work. Their advertisement, a little theater program, folded from a 4½ by 9-inch sheet into the shape of a rhombus, provoked notice which it deserved.



CARD.
Border in red, balance in black.

"An ideal pineapple," in three-color half-tone, illustrates a blotter from the Hill Printing Company, Gainesville, Florida. The wording of the advertisement is somewhat lacking — the points are all on the pineapple, which is a good one.

Readers give attention to advertisements to which attention has been given.

The smaller the supply of ammunition, the more careful the aim should be.

The successful advertiser measures his field and counts his means at the same time, and sets a pace he will not have to slacken.

Repeat it to yourself, write it down, do not forget, but remember, remember that advertising is the news of business, that good advertising is good news, that good news finds listening ears.

It is true that advertising will not put merit into poor merchandise, but good merchandise often becomes poor for want of good advertising.

The above quotations are from a little folder labeled "Some Essential Oils for Advertisers," collected by "Paul Point," Chicago *Record*.

It is hard for a New Yorker to criticize anything from so far out west as Oregon, but if the Elks' Street Fair and Carnival in Portland was as gay an affair as Mr. Phinney, of the American Type Founders Company makes out with type and figures, it seems as though there ought to have been a great call for kegs of Nathan, slugs, shooting-sticks and all sorts of things.

"Printing that Attracts" is a good-looking blotter by the Lang-Birely Company, but there is nothing really unusual about it.

There is something unusual about one from the Arkansas Democrat Company, of Little Rock, illustrated with three or four thumb-nail pictures. It begins:

It made him yawn. He was really an up-to-date man. He had been using printers' ink for a good many years, and he knew a thing or two;



SCENE FROM SCOTT'S "MARMION," CANTO SECOND.

Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

he wanted to tell the people about his goods, and wanted to do it in an impressive manner, but when the printer set him up a circular in the same type and borders that his father had used for the past twenty years he yawned and said it wouldn't do.

This is the best part of it. The rest is pretty much a mosaic of slang.

One of the most sumptuous and pleasing advertisements of printing I have ever seen is from the Central Printing Company, Rochester, New York — a long four-leaf folder, on heavy gray stock, richly decorated, and its lettering done by hand. The cover-design we have reproduced in black and white, which gives really but little idea of the effect produced by the eight colors and gold. Mr. Tanger, of the company, assures us that for this effect the cover was put through the press nineteen times.

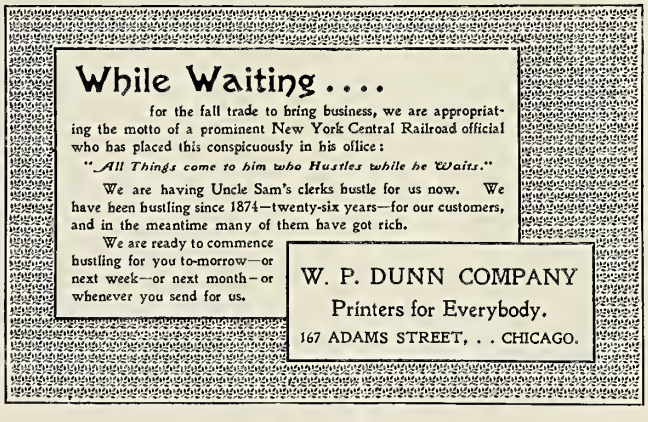


ENVELOPE CARD.



CIRCULAR OF CENTRAL PRINTING COMPANY, ROCHESTER, N. Y.

W. P. Dunn & Co., of Chicago, presents its advertisement in a convincing way with much typographical taste. We reproduce one side of a card, "While Waiting" for trade. The



CARD, IN THREE COLORS.

colors are red, black and green. The back of the card has fleur-de-lis decoration in green, with a small panel at the top reading: "Fourteen presses continually turning out the stuff that makes dollars for our customers. Read carefully the other side of this card."

Imagine a card printed in red and purple with a considerable offset of the red on various portions of the surface, register decidedly out, body type showing imperfect letters, and the composition in Gothic and Satanick, with an elaborate two-color initial made up of border ornaments and pen design. This is how the card reads:

I want the printing that you are particular about. I want to do the work that you hesitate to let other printers do — the work that you can not get any place else — the work that can be done only by

This modest request somehow makes one feel a certain shrinking from the experiment. It may be all true, but we would rather run our chances with ordinary work than with this kind, which could scarcely be gotten anywhere else.

If you undertake originality of style, get some one to tell you how you look when you are dressed up in it. The above mentioned card was not submitted for criticism — it came with a request for a chance to bid on some important work — and I suppose the advertiser wonders why there is hesitation.

It is a hard thing to down — this inattention, this lack of appreciation, this forgetfulness on the part of the business man you are after. The only way to do it is to put a superabundance of thought upon your advertising matter; then make it up with your very best work and don't let the man have an opportunity to forget you.

John W. Little & Co., of Pawtucket, Rhode Island, prints Biblical texts on blotters with the heading, "Put in a conspicuous place." This is no joke! Whether it is a good advertisement for Messrs. Little & Co. depends upon how Pawtucket takes it.

The *S.-W. P.* is a publication in the interests of Sherwin-Williams Paint, and is a very neat little periodical. I know the distinction which so many printers insist upon, namely, that they do not paint, but the *S.-W. P.* has some points on "Typographical Display in Advertising" which if good for paint man's printing are good also for print man's printing. The remarks are not all exactly new, but they are good.

Don't make every line a display line.

Don't overcrowd the space. Leave plenty of white paper margin — room for the ad. to breathe in.

Don't jumble your facts together. Keep them separate and distinct.

Don't use many different styles and sizes of type. It's hard on the eyes.

Over-display is the greatest fault with most of the unattractive ads. They contain too many display lines, too much big type, too many ornaments and too elaborate arrangement. *Simplicity* is the key-note of good advertising display — simplicity with two or three lines in display type, a compact statement in one size of smaller type, a good cut in a good position, or even no cut at all, and plenty of white paper around the whole thing to make it stand out.



BOATING ON MIRROR LAKE, NEAR KILBOURN CITY, WISCONSIN.



DAM AT MIRROR LAKE, NEAR KILBOURN CITY, WISCONSIN.
On the Chicago, Milwaukee & St Paul Railway.

THE "SAINT PAUL" ROAD AND THREE OF ITS OFFICIALS.

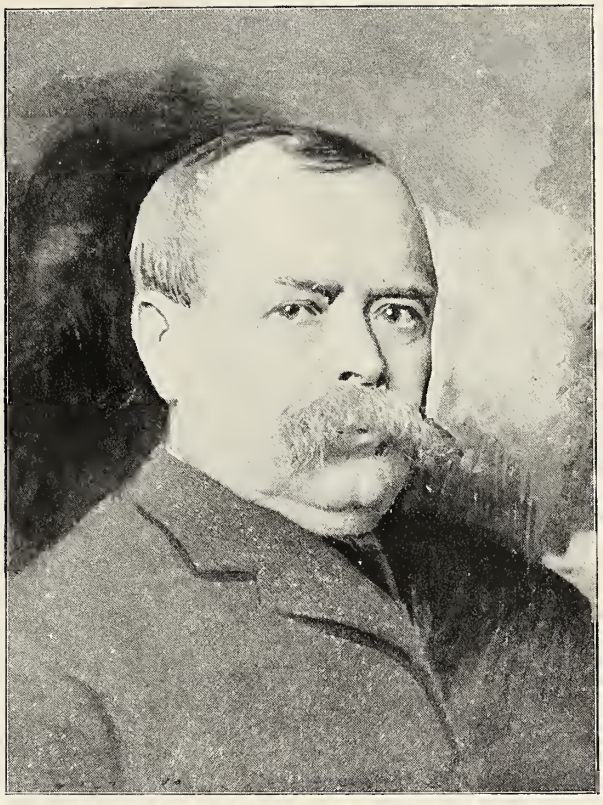
WE present herewith a portrait of Mr. F. A. Miller, the new general passenger agent of the Chicago, Milwaukee & St. Paul Railway, whose offices are in the Old Colony building, Chicago. For some years Mr. Miller has filled with great efficiency and faithfulness the position of assistant general passenger agent of that road, and his promotion to the new office is a deserved compliment to his ability. He began his railroad career in 1874 as ticket agent and cashier of the Cairo & Vincennes road at Cairo, Illinois, and continued with this road, successively becoming ticket and freight agent, and finally general passenger agent. He entered the service of the Chicago, Milwaukee & St. Paul Railway in 1883 as passenger agent, and was appointed assistant general passenger agent in 1887. The present appointment is one which will undoubtedly redound to the good of the company, as Mr. Miller has a most thorough knowledge of the requirements of his new position and the ability to energetically carry on the work he is now to look after.

The appointment of Mr. H. T. Griffin as assistant general passenger agent of this company, on November 15, was



F. A. MILLER.
The new General Passenger Agent of the C. M. & St. P. R'y.

received by Mr. Griffin's friends with expressions of approval. No man in the service of the road deserved promotion more than Mr. Griffin. For eighteen years he has served as chief clerk in the general passenger office of this railway, and in that time has not only won the respect and esteem of the management, but of the traveling public with whom he has had so much to do. Mr. Griffin began his connection with railroads in March, 1868, taking a position in the auditing department of the St. Paul road at Milwaukee. In October, 1882, he was transferred to the general passenger department as chief clerk, and has served in that capacity until appointed to his present position. He is considered by railway men to be one of the most thoroughly posted and competent officials possible to select for this position. While the duties of his office are exceedingly arduous, he has a faculty of always preserving his genial manner, and no matter how busy or how much engrossed in work, he is ever ready to extend his hand in greeting to



H. T. GRIFFIN.
Assistant General Passenger Agent, C. M. & St. P. R'y.

friends who call. We have pleasure in printing a likeness of the gentleman made from a recent photograph, taken especially for this magazine. Mr. Griffin is an exceedingly modest gentleman and has had no likeness of himself for the last twenty years until the one now shown was made.

Another deserved promotion is that of Mr. C. N. Souther to general agent of the passenger department. He was formerly city passenger and ticket agent of the St. Paul road in Chicago, and has been with that railway ever since he was a boy, coming to Chicago with it when it was built from Milwaukee into that city. From telegraph boy to general agent is quite a climb, and Mr. Souther is well on his way toward the top. He is young, popular and energetic, and works hard to do his share in making the St. Paul road the greatest railway system in the United States.

The Chicago, Milwaukee & St. Paul Railway has over six thousand miles of track and reaches all the principal points in the West, Northwest and Southwest, with connections for California and all Pacific coast points. It has been noted for years as having on its lines a number of desirable scenic resorts, the beautiful Dells of the Wisconsin being among the many that are world renowned. In this connection we show two views of Mirror Lake, located about three miles from Kilbourn City in the celebrated Wisconsin Dells district. Kilbourn City is one of the prettiest villages in the State, and is called "the gateway to the Dells." It affords a most delightful home for summer tourists and has numbers of hotels and boarding-houses where comfortable accommodations can be secured at very reasonable rates.



C. N. SOUTHER.
General Agent, Passenger Department, C. M. & St. P. R'y.

"DER PROFESSORVEREIN."

THE "second Saturday evening saturnalia" of "Der Professorverein" was held at the Monroe, Chicago, October 27. Though Saturn was not present in person, he was adequately represented by the host, Mr. Frank Holme, and his satellites, the fourteen professors of his school of illustration, each of whom in his illustrative sphere is a star of the first magnitude. Among the comets that as guests assembled with "Der Verein" around the flowing bowl, and who with gusto indicative of long practice imbibed the insidious cocktail, were George Ade, W. W. Denslow, C. F. Whitmarsh, R. C. McLean, Arnold Gerstelle, Joe Carll, C. L. Sherman, Dr. Elliott Carpenter, George Dyer, F. W. Cornwall, Chester A. Grover, George Wrightnour, O. B. Cooper and Herbert Wilson. "Der Verein" consists of Josh Ramsdell, Dr. Mortimer Frank, John T. McCutcheon, W. J. Beauley, J. C. Leyendecker, F. X. Leyendecker, F. J. Mulhaupt, Will Carqueville, F. W. Goudy, J. Lilleso, J. M. Gaspard, E. N. Thayer, Edgar Cameron and Frank Holme. (Fourteen, count them.)



NEWSPAPER SKETCH.
By Frank Holme.

Though the artists of "Der Verein" are earnest enough in the pursuit of art, the evening was given up to the discussion of an elaborate program, in which every one present was given an assignment, and such profound subjects as "Drawing to Fill," "An Original Poem — Short — by request," "Art in the Police Force," "Colic as a Motive in Art," etc., were discussed. The printed program was in itself a most unique production of illustrative art, for, etched in copper on each margin, opposite the names of guests and the toasts they were expected to respond to, was a life-like drawing, caricaturing the person in some characteristic attitude or employment. This was printed upon Japanese vellum, and as each guest wrote his autograph upon a page left blank for that purpose, it will be treasured as a souvenir of the illustrating fraternity of Chicago. Even in the courses of the dinner, the cartoon feature was not omitted, for when the ice cream was served, a statuette of the dog that has long been a feature in Mr. McCutcheon's cartoons, accurately modeled in ice cream, was placed before that gentleman.

These dinners are given annually by Frank Holme, the head of the Holme School of Illustrating in Chicago, to give the instructors an opportunity to become better acquainted with each other in a social way. They represent the best illustrators and cartoonists in the West, each of whom has acquired a national reputation in his particular line of the art. While the pages of THE INLAND PRINTER are frequently embellished by drawings contributed by members of this Professorverein, the present article is illustrated with several drawings which in some degree show the diversity of talent in this school.

PATENTS AND TRADE-MARKS.

The following concise gist of the patent laws is worthy of preservation: A United States patent will be granted to any person who has invented or discovered any new and useful art, machine, manufacture, or improvement thereof, not known or used by others in this country and not patented or described in any printed publication in this or any other country before his discovery or invention thereof, and not in public use nor on sale for more than two years prior to his application, unless the same is proved to have been abandoned. In this connection the word "art" means the process or method of producing an old or new result. If a method of doing anything contains one or more new steps the process is new and patentable. The word "machine" means any device or thing by means of which a mechanical result may be produced, such as a pin, a churn or a locomotive. The word "manufacture" means a made-up article, such as furniture, clothing, harness and the thousands of things which are offered for sale. "Composition of matter" means a chemical compound of ingredients, such as hard rubber, liquid glue, medicine, etc. Patents may also be obtained for designs for manufactures and works of art for three, seven and ten years. Trade-marks may be registered for any arbitrary sign or symbol which is not descriptive; the Government fee is $25. Such marks are the exclusive property of the registrar for thirty years, and the time may be extended. A "label" is any descriptive tag, print or impression to be placed upon any article or its case, and it may be registered for twenty-eight years. The Government fee for a "label" is $6, but if it contains any special mark or symbol the office decides it to be a "trade-mark."—*Ad-Sense.*

OVERCOMING OBJECTION TO SLOPING LETTERS.

There has been quite a diversity of opinion regarding the use of some of the extreme characters furnished in the newer faces of type like that of the Ben Franklin series made by the Keystone Type Foundry, of Philadelphia. By extreme characters are meant those like the letter "s," which has quite a slant, or the letter "a," which is made with a marked incline along its upper surface. These peculiar-shaped letters are certainly



ARCHITECTURAL STUDY.
From Water-color by W. J. Beauley, Chicago.

objectionable in some positions, but in others might be used advantageously, as in the case of widely-spaced lines. While type of this character has been a success, it would have proved more valuable if printers in purchasing the various fonts could have had the choice of these characters where they are made in two different ways. To meet these difficulties, the Keystone Foundry has decided to put up fonts with the vertical "a" and "s," or with an assortment of both letters, to suit the purchaser. This will be of convenience to those who desired to purchase the type but had strong objections to some of the letters.



STUDIES.
By Frank X. Leyendecker.



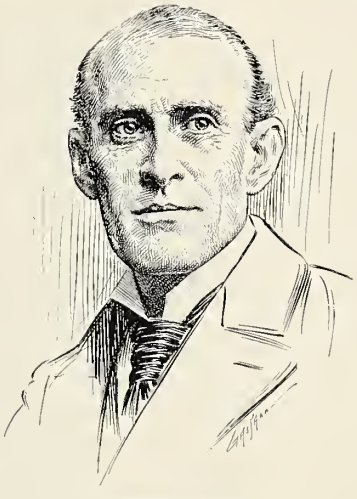
ELECTION DAY IN CUBA.
Cartoon by John T. McCutcheon.



PORTRAIT.
Drawn by J. Lilleso.



COVER.
By Will Carqueville.



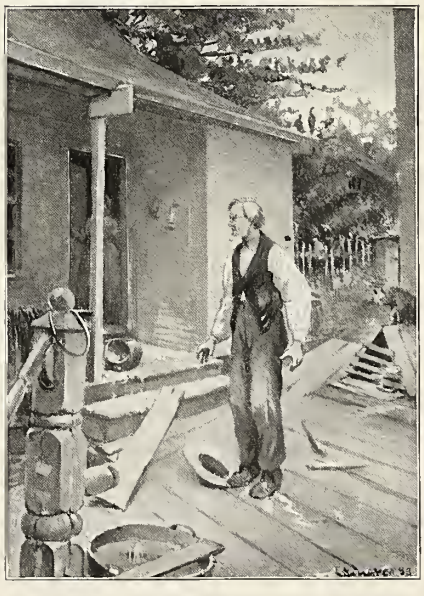
EUGENE FIELD.
Drawn by J. M. Gaspard.



PORTRAIT.
By Frank J. Mulhaupt.



PORTRAIT.
By Edgar Cameron.



BOOK ILLUSTRATION.
By E. N. Thayer.



GRANDMA'S TEA.

Photo from life by
TONNESEN SISTERS,
1301 Michigan Avenue,
Chicago.

HOLLY BORDER

Per Font, One Color, $3.00. Per foot, 81c.
Color Pieces same prices as Border

PATENT PENDING

MORNING GLORY BORDER

Per Font, One Color, $1.50. Per foot, 81c.
Color Pieces same prices as Border

PATENT PENDING

Newest Borders Of The Keystone Type-Foundry Phila, Pa.

THIS TYPE SHOWS THE 48-POINT SIZE OF CHARCOAL SERIES, ONE OF A GROUP OF FIVE NEW AND ORIGINAL FACES. FOR FONT PRICES PLEASE SEE OTHER PAGE

CHRYSANTHEMUM BORDER

24-Point, 81 cents per foot
36-Point, $1.15 per foot

FONT, $4.00

PATENT PENDING

18-POINT THISTLE BORDER. Per Font, $1.25. Per foot, 73c.

PATENT PENDING

FESTIVAL BORDER. PRICE PER FONT, FOR ONE COLOR, $2.00. Color pieces same prices as Border

PATENT PENDING



The Festoons and Candles constitute our Festival Border (4 characters). The square characters in corners belong in our "Holly Border" fonts

LILY BORDER. $2.20 Per Font; $1.15 Per Foot
Color Pieces same prices as Border

Keystone Type Foundry

THIS TYPE SHOWS THE 36-POINT SIZE OF BULLETIN SERIES, ONE OF A GROUP OF FIVE NEW AND ORIGINAL FACES.
3 A, $2.00; 7 a, $3.50. FONT, $5.50

Border Characters

18-Point; No. 1437; 73c. per foot



24-Point; No. 1411; 81c. per foot



36-Point; No. 1413; $1.15 per foot



48-Point; No. 1415; $1.25 per foot



ROSELEAF BORDER. $1.25 per Font
73c. per foot

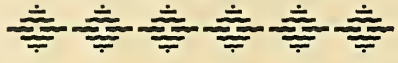
1427 1428 1429



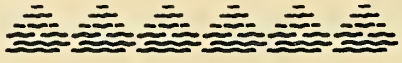
18-Point; No. 1429; 73c. per foot



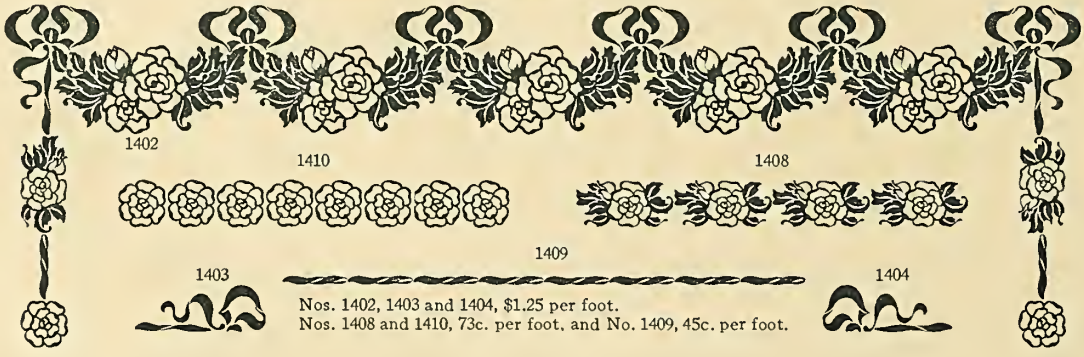
18-Point; No. 1435; 73c. per foot



18-Point; No. 1436; 73c. per foot



FESTOON BORDER. Per Font, $1.25. Color Pieces same prices as Border.



Nos. 1402, 1403 and 1404, $1.25 per foot.
Nos. 1408 and 1410, 73c. per foot, and No. 1409, 45c. per foot.

18-Point; No. 1438; 73c. per foot



WILD ROSE BORDER. $1.50 Per Font; 81c. Per Foot
Color Pieces same prices as Border

CORBITT

Patent Pending

Another One with Strength and Virility

Of course it was originated by the leaders

INLAND TYPE FOUNDRY

And is Cast on Standard Line and Unit Sets

At 217-219 Pine Street, Saint Louis, Mo.

CORBITT SERIES

Made only by the INLAND TYPE FOUNDRY, Saint Louis, U. S. A.

4a 3A, $16.00 — 60-Point Corbitt — L. C. $6.20; C. $9.80

Find Prize 5

4a 3A, $8.50 — 48-Point Corbitt — L. C. $3.25; C. $5.25

Desired Black 8

5a 3A, $5.00 — 36-Point Corbitt — L. C. $2.15; C. $2.85

DESIGNS Acceptable 4

6a 4A, $4.30 — 30-Point Corbitt — L. C. $2.00; C. $2.30

BOLD FASHION SECURED
Pleases Advertisers 50

8a 4A, $3.50 — 24-Point Corbitt — L. C. $1.75; C. $1.75

ORDER FOR GOOD CUSTOMERS
Best Faces Manufactured 32

10a 6A, $3.20 — 18-Point Corbitt — L. C. $1.60; C. $1.60

RECORD BREAKERS
Grand Strides 10

16a 9A, $3.00 — 14-Point Corbitt — L. C. $1.55; C. $1.45

DEMANDED PERFECTION
Satisfies Customers 56

20a 12A, $2.80 — 12-Point Corbitt — L. C. $1.40; C. $1.40

WITNESSED DEMONSTRATION
Gives Printers Confidence 72

24a 14A, $2.50 — 10-Point Corbitt — L. C. $1.25; C. $1.25

BEST MADE MATERIAL PROCURED
Aid to Printers and Pressmen 48

26a 16A, $2.25 — 8-Point Corbitt — L. C. $1.10; C. $1.15

PRACTICAL PRINTER BUYING SUPERIOR TYPE
And Obtaining Highest Satisfaction 26

34a 18A, $2.00 — 6-Point Corbitt — L. C. $1.00; C. $1.00

ENTERPRISING PRINTERS ADMIRE PERFECT MATERIAL
Thrifty Buyers can Afford Nothing but the Best 35

72-Point Corbitt in Preparation

HHHHHHHHH HHHHHHHHH
HHHHHHHHH H H HHHHHHHHH





Half-tones engraved by
OSGOOD COMPANY,
167 Adams street, Chicago.
Printed from Osgood nickeltypes.

WOODLAND GEMS.

Photos by Will Baker, Chicago.

OVER THE BIG FOUR AND C. & O. TO WASHINGTON.

Anticipation is not always followed by realization. A journey, long or short, directs the mind, especially if the route selected is new, into channels of pleasant expectancy. In these days of startling progress and application of novel invention to railway equipment for the annihilation of space and the safety of the traveler, one should well consider the transporting service offered for patronage.



HORSE-SHOE BEND, NEAR HINTON.
On the Chesapeake & Ohio Railway.

With this thought dominant, the writer entered a Pullman coach upon the Big Four, luxurious, up to date and comfortable in all appointments. Speeding rapidly over a well-ballasted and smooth track, through a country replete with objects of interest as the miles are traversed, makes the trip all that could be desired. From Chicago to Cincinnati, fertile farms, heavy with the harvest of corn, divert the eye; through towns and hamlets, neat, trim, active and progressive, the train rushes, and from Indianapolis the scenery grows more picturesque. At Sunman, the hills commence to rise in majesty, adding variety and tone to the view. Near Lawrenceburg, the Ohio attracts attention, its ruffled surface glistening in the sunlight, winding hither and thither toward its destination. The fruitful valley, as far as one can look for miles and miles, is covered with corn ready to be garnered. Truly here nature has been indulgent and kind to man, as the rich alluvial soil so abundantly testifies.

And now, the peculiarly constructed river steamers, some lying still near the banks, others moving calmly up and down, heavily laden, bound for distant ports, fill the field of vision and evidence the restless energy of man in the application of the forces of nature to his use. At last we roll into the thriving, bustling city of Cincinnati, and here change from the Big Four to the orange-colored train on the Chesapeake & Ohio, bearing the symbolic letters "F. F. V. Limited." As we slowly pull out and cross the huge bridge spanning the Ohio and pass into Kentucky, new scenes come into view and our "colored brethren" grow more numerous. We have left the active "North," and are now speeding through the "South," where thirty-seven years prior to this October of 1900 all did not dwell together in harmony. Retrospectively I can see each bank of that wide river closely guarded by armed troops, and gleaming swords and glistening bayonets ready at command to do their deadly work. How changed today! Now all is peace, and the husbandman and artisan upon either shore of that same river fraternize and recall the past only to illustrate the rugged manhood of the "men of '63" when contesting for what they honestly believed the right. But this momentary digression pertains not to the present; the expansive stream and valley; the grand hills, glowing by God's hand with the vivid hues of autumn and the changing panorama which the swiftly speeding train offers the eye. From Cincinnati to Huntington, West Virginia, we closely follow the Ohio, and one tires not at the picture. No artist could mix and apply the pigments and portray the gorgeous colors of this October tinted foliage. Here some lonely tree stands out, bursting with flame; there a clump of majestic maples glow with gold, red and purple; beyond, the side of some stone-crested hill fairly gleams with its spectrum tones; and wherever the eye may rest each shifting scene surpasses imagination. Truly the Chesapeake & Ohio runs through "Picturesque America," and as from Huntington we commence to approach and ascend the mountains of West Virginia and Virginia, follow the winding course of the Kanawha, and "through three hundred miles of the grandest mountain, river and cañon scenery" east of the Rockies, roll on to our destination, one is overwhelmed with the grandeur and sublimity of the handiwork of God. As we pass Rapidan, Culpepper, Fairfax and Manassas, how the mind recalls the past and the historic incidents clustered about those names!

Before reaching Alexandria the Potomac comes into view, and away and beyond, upon its farther shore, stands the National Capitol building, whose great dome towers grand and unique in the landscape. Near at hand the stately golden canopy of the new library glows and glistens, and in the foreground the Washington Monument rises majestically in its simplicity.

Our journey is now concluded. The fascinating features along the line of the Chesapeake & Ohio have proven enchanting, but all this would have been marred had not the perfect equipment of train and track and unfailing courtesy of officials in charge added to the comfort and delight of the passenger.

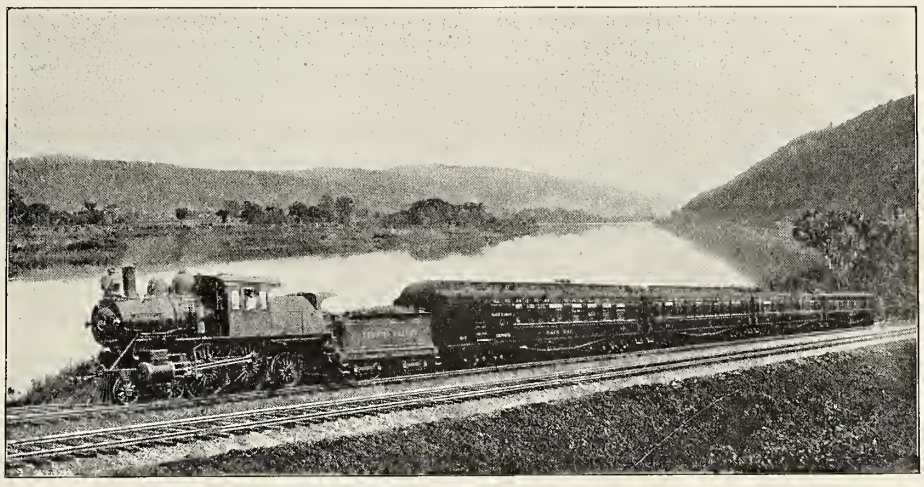


GREENBRIAR RIVER, NEAR ALDERSON.
On the Chesapeake & Ohio Railway.

The wants of the inner man are carefully considered, and the complete dining-car service and appetizing cuisine enhance the attractiveness of the trip.

THE BLACK DIAMOND EXPRESS.

The Black Diamond Express on the Lehigh Valley Railroad, between Buffalo and New York, is said by those who have traveled over that road on this celebrated train to be the handsomest in the world. The inauguration of the service marked an epoch of progression in railway car building which has met with universal favor at the hands of the traveling public, as shown by the popularity of the train and the new business which has come to the road by reason of this innovation. Since that time the equipment has been added to and improved, and the train as now run is without a peer in the country. The illustrations on this page show the complete train, and several interior views giving the intending traveler an idea of its arrangement. The observation car gives an unequaled opportunity of viewing the magnificent scenery through which the road passes. The first car is a combination baggage, club and café; immediately following this is the library and smoker, supplied with tables for café service when desired. The day coaches have high-backed seats and are indeed palatially equipped in every detail. The entire train is Pullman built and has an air of elegance throughout. A recent issue of *The 400*, Chicago, gives an interesting account of a trip over this well-known road in the Black Diamond Express, under the title of "The Switzerland of America."



BLACK DIAMOND EXPRESS ON THE LEHIGH VALLEY RAILROAD.





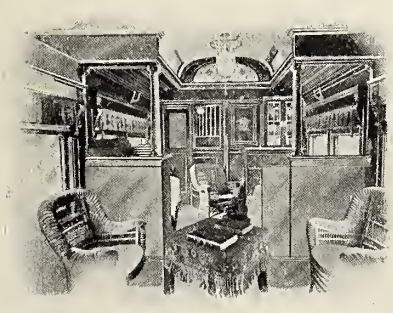
A very useful schedule has recently been issued by Mr. Charles S. Lee, the general passenger agent of the Lehigh Valley Railroad. It gives the fast runs made on that line from October, 1897, to July, 1900, and is valuable for comparison with the runs made on other roads. The regular schedule of this train, west-bound, New York to Buffalo, 448 miles, is 9 hours and 55 minutes, including ferry and thirteen stops. Deducting time consumed by the ferry and stops, the actual running time of train between Jersey City and Buffalo, 447 miles, is 9 hours and 12 minutes. The regular schedule of this train, east-bound, Buffalo to New York, 448 miles, is 10 hours and 3 minutes, including ferry and thirteen stops. Deducting the time consumed by ferry and stops, the actual running time of the train between Buffalo and Jersey City, 447 miles, is 9 hours and 20 minutes. Especial attention is called to a fast run made by train No. 9 on July 21, 1900, Alpine to Kendaia, a distance of 34 miles in 23 minutes, or a speed of 89 miles per hour. Another instance is shown on November 3, 1899, where train No. 9 ran 43.9 miles in 33 minutes, this being 80 miles an hour.

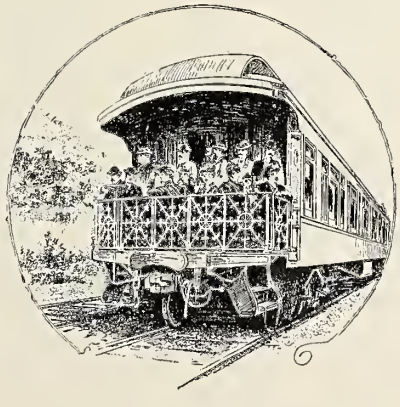
A monthly publication dealing exclusively of this railway, and called *The Black Diamond Express,* is issued by the passenger department of the road, and copies can be secured on application. The address of the General Passenger Department is 26 Cortlandt street, New York.

A NEW CALENDAR.

The Jaenecke Printing Ink Company, Newark, New Jersey, is sending out a calendar for 1901 that has quite a patriotic appearance, as red and blue ink on white stock are among the colors used. There are six colors in all. The sheet is 17 by 26 inches, has hanger, and the calendar is of good size. As a whole, the advertisement will prove effective.

We enclose herewith $2 for renewal of our subcription to The Inland Printer. Please continue the same, as we can not possibly exist without it.— *Oppenheimer & Co., Printers, Cincinnati, Ohio.*





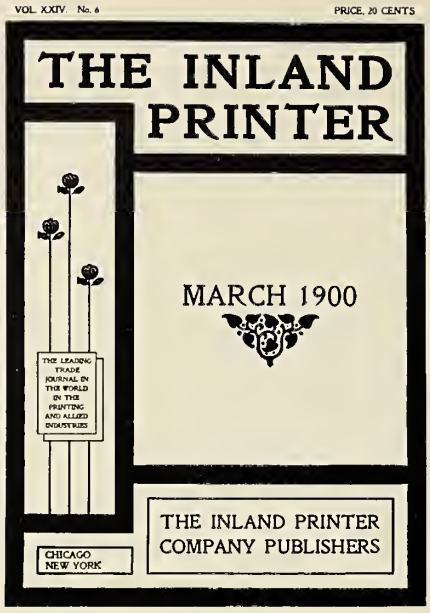




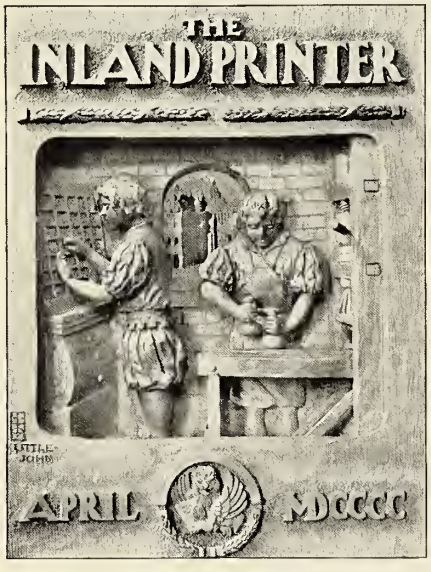
Henry A. Anger.



A. R. Allexon.



George A. Herrick.



Stuart Littlejohn.



Arthur E. Rowe.



F. W. Goudy.



J. Greville Wilmot.



A. R. Allexon.



H. C. Lammers.

THE INLAND PRINTER COVERS.



H. C. Lammers.



Ralph Fletcher Seymour.



George Wright.

THE INLAND PRINTER COVERS.

In the December, 1899, issue of THE INLAND PRINTER a number of miniature cover-designs were shown, covering the period from the early woodcut used in 1887 up to the handsome lithographed cover designed by Will H. Bradley, which was used on the cover of that number. These designs, which occupied eight pages, formed a most attractive feature, and although printed in but one color, served as a pleasant reminder of the beauties of the covers. The covers from January to December, 1900, have now been reproduced and are shown in connection with this notice. These designs include the work of some artists who are quite well known, and others who will probably be better known as time goes on. Several designs in type were used, and one of the covers was lithographed. The name of the artist appears under each cut.



THE Halifax (N. S.) *Herald* will move into its new six-story building on January 1.

THE Albany (N. Y.) *Press-Knickerbocker-Express* building, consisting of four floors, located on Beaver street, that city, was completely gutted by fire on November 6.

THE first American web press installed in Africa was put into the office of the Johannesburg (South Africa) *Star* in 1893. It was hauled two hundred miles by ox teams.

MR. I. L. STONE, of the Duplex Printing Press Company, Battle Creek, arrived in New York November 18, after extended travels in Europe. It is said he took orders for ten angle bar presses while on the trip.

THE Photochromotype Engraving Company, Philadelphia, has just removed into new quarters at 206-214 South Eleventh street, and is now in a spacious building specially fitted up for the requirements of the business. A tasty circular announces this change.

THE Ault & Wiborg Company, makers of printing-inks, Cincinnati, had a fire early in November which came near destroying its plant. Had it not been for the fact that the building was equipped with automatic sprinklers the entire establishment would no doubt have gone up in smoke. The loss amounted to about $2,000, fully covered by insurance.

T. VAN HOUSEN and W. A. Meyers have formed a partnership under the firm name of Van Housen, Meyers & Co., to do designing, engraving and electrotyping, with offices in the Boylston building, Chicago. Mr. Van Housen was formerly connected with the firm of George H. Benedict & Co.

AN inexpensive attachment for printing envelopes on both sides at one impression has been patented by William Sullivan, of the Sullivan Printing Works, Cincinnati, to be attached to the Harris Automatic Press. It also obviates that streak occasioned by printing over the flap. With it open-flap pay and catalogue envelopes can be printed to the full capacity of the press.

PAUL H. BABCOCK, who has been looking after the advertising of the Inland Type Foundry, St. Louis, has been put on the road by his firm and will try his luck in luring orders for standard line type. Mr. Babcock is a thorough printer, gentlemanly in his manner and well posted about the goods he will talk up, and with a little coaching by Mr. Verbeck will undoubtedly prove a valuable man in his new position.

THE INLAND PRINTER has received a call from Mr. Charles Sumner Mills, "Missionary en route," as his card reads, for F. Wesel Manufacturing Company, New York. Mr. Mills has been making a tour through the West for the purpose of calling the attention of the trade to the "Wesel Economizers." He reports that numbers of printers in Canada seem to be much interested in his goods, and that business in that section as well as in the United States is increasing in a satisfactory way.

THE Scott Printing Machine Works, Plainfield, New Jersey, has just finished two large newspaper printing-machines, one for the *Daily Item,* of Lynn, Massachusetts, and the other for the *Times,* New York city. The machines are fed from four rolls of paper at one time and produce papers folded, pasted and cut in book form and counted in packs of fifty, at a speed of fifty thousand per hour. The presses work papers from four to thirty-two pages of newspaper size, and up to sixty-four pages of magazine size. Each machine will weigh about forty tons.

THE Ebbert & Richardson Company, Cincinnati, has been awarded the contract of printing the Cincinnati souvenir volume compiled by George W. Engelhardt. These books are brought out in the different cities and are usually turned over to printers of high repute, and Mr. Engelhardt expects to have

a piece of work from this office which will be a credit to all concerned. The Chicago book was printed by The Henry O. Shepard Company and was a work of art. The New York volume has not yet been arranged for, but will undoubtedly be placed with a first-class house in that city.

THE Jenkins & George Company has just been incorporated to do a general bookbinding business, and taken a floor in the building at 126 Market street, Chicago, which has been completely fitted up as an edition bindery. The entire equipment, with the exception of the folding and sewing machines, was furnished by T. W. & C. B. Sheridan. James B. Jenkins has been connected with Donohue & Henneberry for over twenty years. John R. George was recently in charge of the G. D. Steere bindery, and prior to that was with the W. B. Conkey Company and with Thomas Knapp Printing & Binding Company. He is thoroughly posted in the bookbinding business and well able to assume the mechanical management of the new firm.

THE Sprague Electric Company has recently opened a branch office in the Security building, St. Louis, with Mr. C. B. White, well known in the Western electrical field, in charge. Mr. White was formerly connected with the engineering department of the old Edison Electric Company, in Pittsburg, and did considerable construction work in that territory. He was later electrical superintendent in charge of construction work with the Calumet Electric Street Railway Company, Chicago, and for the past two years has been connected with the Western Electric Company, in the engineering and sales department. The Sprague Electric Company now has branch offices in Chicago, Boston and St. Louis, and agencies in all of the principal cities in this country and abroad.

A RECENT issue of the Pittsfield (Mass.) *Eagle* has an interesting account of the Old Berkshire Mills Company, of Dalton, Massachusetts. Among other things it says: "This famous mill was established in 1801 by Messrs. Henry Wiswell, Zenas Crane and John Willard. Many changes in ownership were made from that time until 1889, when Messrs. Z. Crane, Jr., W. Murray Crane and John D. Carson became proprietors and incorporated the Old Berkshire Mills Company, with a paid-up capital of $150,000. The original plant was destroyed by fire in 1872, the present structures being erected a year later. The plant comprises three buildings — the rag-room and engine-room, 40 by 120 feet, three stories; the finishing rooms and drying loft, three stories, 40 by 120 feet; and the machine room with drying loft, 30 by 120 feet. There is also a one-story engine and boiler house, 20 by 100 feet, containing three boilers and three engines, generating about three hundred horse-power and supplying steam heat to the many buildings. The machinery equipment is complete and of modern and latest improved invention, including four five hundred and fifty pound and two eight hundred pound rag machines, two immense washer engines, a seventy-six inch Fourdrinier paper machine, seven calenders, two hydraulic presses, a fifty-six inch paper-cutter and other appliances required in papermaking. Only the finest white rags are used for all the brands of paper made. The present officers of the company are: W. M. Crane, president, and John D. Carson, treasurer.

TWO PHOTOGRAPHIC POSES.

The two lovely types of infant innocence which appear on this page are reproductions from photographs, by Brand, of a little brother and sister, at different periods of their childhood. Each picture, in its own way, is a gem, both being posed in a most artistic and effective manner. "The Princes" is, of course, modeled upon the well-known painting of Sir John E. Millais, and both pictures bear strong evidence of the artistic taste and training of the mother of the originals, Mrs. John F. Weedon, of Chicago, who arranged them. Mrs. Weedon possesses a love for art in all its forms, and having chosen the delineative as her lifework, has already won deserved recognition as an illustrator, her drawings being characterized by exquisite taste and delicacy.



"THE CHILDREN'S HOUR."

"I have you fast in my fortress,
And will not let you depart;
But put you down into the dungeon,
In the round-tower of my heart."
Henry W. Longfellow.



THE PRINCES IN THE TOWER.

"If I talk to him, with his innocent prate,
He will awake my mercy which lies dead;—"
King John, IV, 1.



BY E. F. WAGNER.

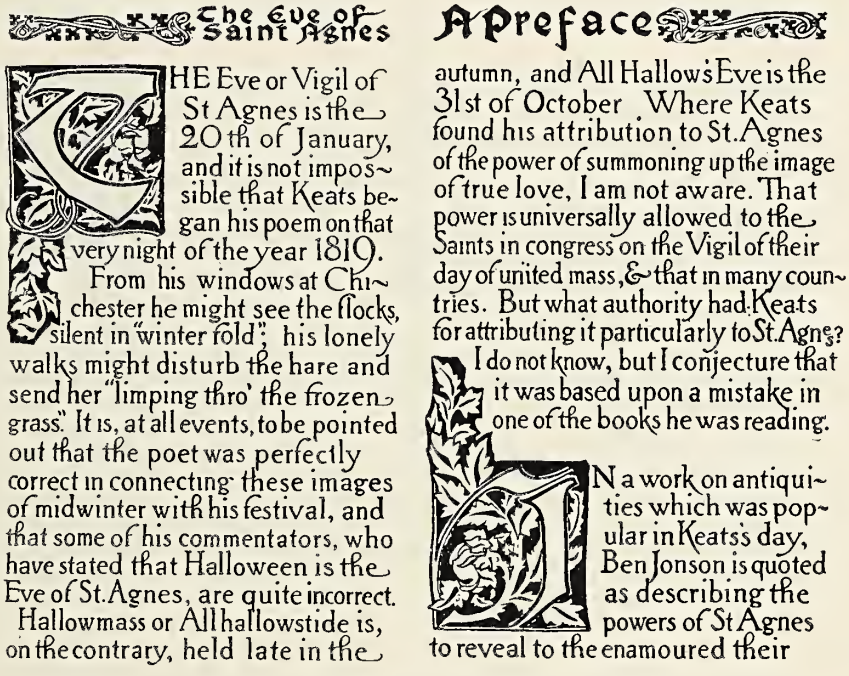
Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

ORIGINALITY IN COPYRIGHT LABELS.— S. & Co., New York, send sketches of labels, which it is intended shall *imitate* and at the same time *not infringe* upon the labels already printed, copyrighted and published by another house (these are also submitted). *Answer.*—Although I refrain most earnestly from constituting myself an authority on the subject of copyright matter, which is very well taken care of by ably chosen experts at Washington, I will say, nevertheless, in this instance, that common sense would indicate that such a palpable effort at disguise in copying a label of a well-known brand of food would not receive the privilege of a copyright at the librarian's office. Were it a different article or subject of consumption it might go, but the motive in this case is altogether too transparent. Read the "Synopsis of Copyright Law" in July issue of THE INLAND PRINTER, page 508.

CHANGED CONDITIONS OWING TO DIVISIONS OF LABOR.— P. H. I., Philadelphia, writes: "In your last issue you seem to boast of the bad habit of our time, and encourage the specialties of our trade in a man doing many things at once. Don't you think it is a bad habit, and will surely destroy all our chances to earn a living?" *Answer.*— Our sincere correspondent mistakes the facts, as he would see if he reads the article in the September issue he refers to over again ("Litho versus Copperplate Engraving"). I have made no argument for or against the tendency of the time toward specialism. It is here for the present, and it has certainly reduced the pay of some of those who could not be supplanted by others who were one-sided in their calling, but now a person who can do a bit of everything and nothing to perfection is a sorry sight to behold. We are passing through forms of evolution, and THE INLAND PRINTER records the facts. It does not, like our friend, sit down and weep because of it. Formerly in our trade a few men made exceedingly high salaries; now salaries have come down to an even plane, but *there are many who are permitted to work,* and vastly more money is paid out (take, for instance, the field of engraving at large) than ever before. Let our friend consider this and beware of hasty conclusions.

HIGH OR "BURN-ETCHING" THE TRANSFER.—Bartlett, Baltimore, Maryland: "I have read with much interest your article in the October INLAND PRINTER on the 'Responsibilities of the Litho Transferrer.' I agree with all you say; in fact some of the points you mention are new to me, but one thing I have missed in your suggestion on etching the transfer, and that was the 'burn-etching' on stone for long runs; that you should have added, as I think it is very necessary to jobs from which many impressions should be taken, to keep the work standing." *Answer.*— I believe it is a usual proceeding in all good establishments, to resin a transfer, and then melt the same, even on small runs of common work preparatory to strong etching, for the molten resin, after the first etch has been given, affords an excellent protection to the finer lines. Those who have not tried Eberles' process, will certainly be pleased with the result if they try it.

THE LITHO TRADE OFFICE AS A "SWEATSHOP." — Charles D., New York, writes: "The plea just now sounded by the customers of the various trade offices is, 'Give me your rock-bottom price for the reproduction of this or that plate, as I can not charge for the work on stone if I wish to get the printing.' The demoralization of this field of lithography is something fierce, but we can easily see where it is going to end. A trade office, or properly speaking, a 'sweatshop,' springs into existence by an engraver or artist getting out of work. Frequently a man does not know how to 'figure' on work, or ignores the factors of rent, material, machinery, stamps, express, bookkeeping and the value of money or failure of some collections, etc. He estimates that he can do a certain piece of work in so many hours for $5, but readily goes down to $3, because the customer swears that Mr. Hairline around the corner is willing to do it for $2, but because he (the lithographer) is just starting he is willing to pay a dollar more *out of pure generosity.* After sweating over the work for a longer time than was originally calculated, the reduced price of this piece of work has formed a means whereby the job has been taken away from the party who owns the original plates. The new firm, however, who has obtained possession of the work now by doing it lower, is not, in most instances, a legitimate house, having only chartered the presses and other contrivances by paying interest on the principal, and is content with raising enough revenue to defray running expenses and eke out a scant living for himself and the inferior help under him. In the meantime our 'sweatshop' proprietor has learned a lesson, for is he not a 'shrewd business man'? Have not, during his brief career as a boss, so many men applied for work? He takes advantage of this lesson and


The Eve of Saint Agnes

HE Eve or Vigil of St Agnes is the 20th of January, and it is not impossible that Keats began his poem on that very night of the year 1819. From his windows at Chichester he might see the flocks, silent in "winter fold"; his lonely walks might disturb the hare and send her "limping thro' the frozen grass." It is, at all events, to be pointed out that the poet was perfectly correct in connecting these images of midwinter with his festival, and that some of his commentators, who have stated that Halloween is the Eve of St. Agnes, are quite incorrect. Hallowmass or All hallowstide is, on the contrary, held late in the

A Preface

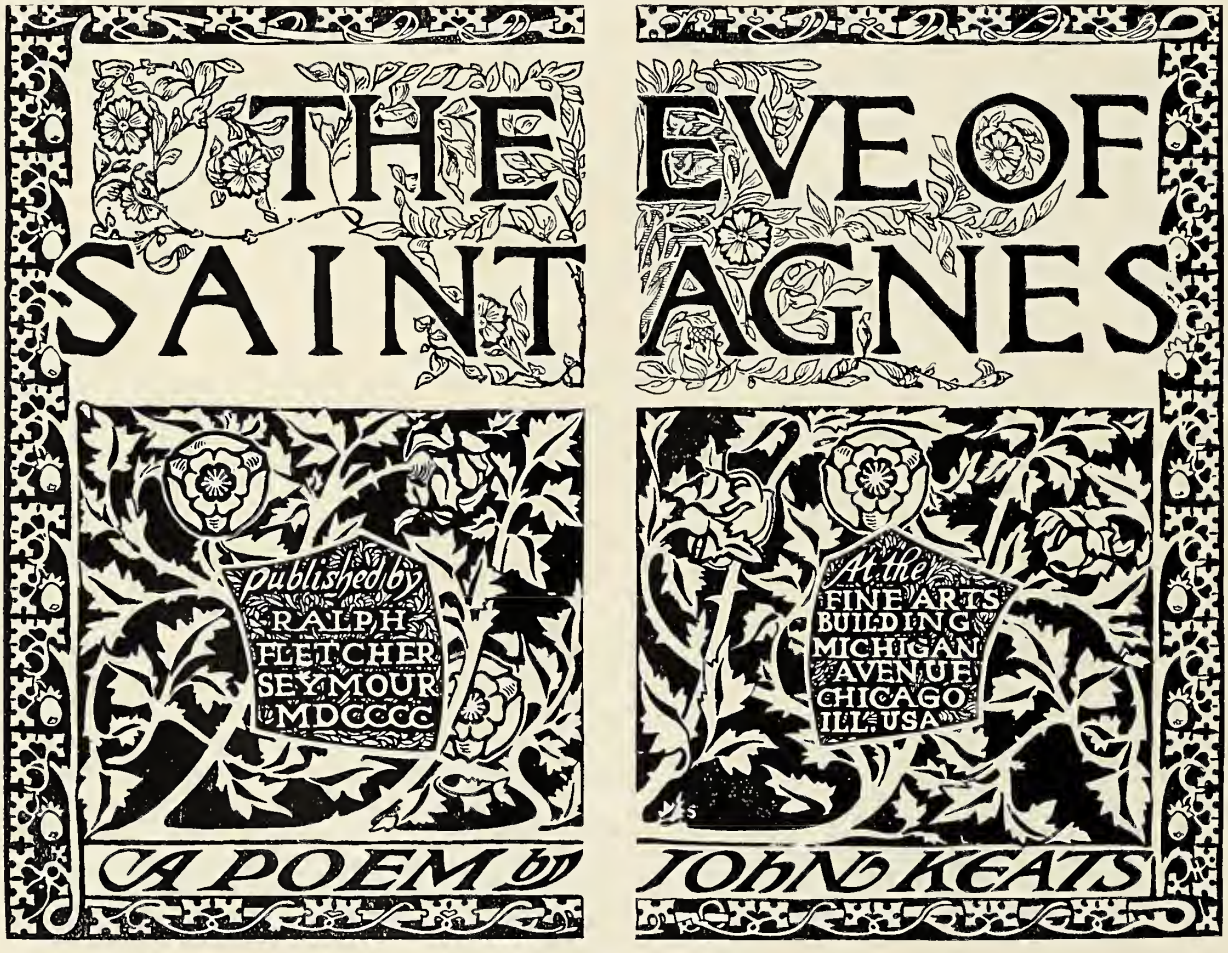
autumn, and All Hallows Eve is the 31st of October. Where Keats found his attribution to St. Agnes of the power of summoning up the image of true love, I am not aware. That power is universally allowed to the Saints in congress on the Vigil of their day of united mass, & that in many countries. But what authority had Keats for attributing it particularly to St. Agnes? I do not know, but I conjecture that it was based upon a mistake in one of the books he was reading.

IN a work on antiquities which was popular in Keats's day, Ben Jonson is quoted as describing the powers of St Agnes to reveal to the enamoured their

THE EVE OF ST. AGNES.

Reduced facsimile of two pages from book published by Ralph Fletcher Seymour, Chicago. Entire book from drawings by Mr. Seymour.

places some of these poor fellows at work, and then starts out to find more cheap jobs; takes them at any price, of course. If a job is worth $5 he takes it at $3 and pays $1.50 or less to the workman. No matter how the work looks. The firm don't care as long as it is cheap. The customer does not know any better, in most cases; and what ought to be high-class artistic workmanship, worthy of the great metropolis, is repulsive 'rot,' actually causing many to turn to type as far superior and more dignified for commercial use. *Competition!* Why, yes, don't you know it is the life of trade? Keep up this 'life,' though your own passes out." *Answer.*—If such evil conditions exist it would be an easy thing, it seems, to create a fraternal combination that would have for its object the education of its members. Look at the photoengravers, lithoprinters, steel and copperplate engravers, etc.



DOUBLE TITLE-PAGE DESIGN.

Drawn by Ralph Fletcher Seymour, Chicago, for new edition of poem by John Keats, "The Eve of St. Agnes." Reduced one-half. Original in two colors.

Half-tone or Line-work, Which is Most Artistic?—C., Newark, New Jersey: "Would you kindly say which is the most successful and best-paying mode of illustration today—half-tone or line-work; and would you advise a young artist to study both methods or make a specialty of only one? It seems that half-tone stands the highest in artistic merit, does it not?" *Answer.*—Both methods are indispensable in general illustrating and printing. A well-made half-tone portrait, etched from a good photograph, is something unapproachable by any other method (from a practical, economic standpoint, of course), but as the camera *sees without thinking* it can not be used for reproducing work which should bear individuality or express originality. Therefore the artist's brush is called in to prepare many photographs so as to obtain suitable results, from the mere addition of a little white or black on a photograph, to the complete and original crayon or wash-drawing. There is really no limit to the perfection of a half-tone, up to the point where the "artist wood-engraver" or lithographer "softens," "touches," "strengthens" or "white lines" the etcher's work on metal or stone. But in the same measure as this work approaches perfection and finish, so must the care of printing, "make-ready," quality of ink, paper, etc., go hand in hand therewith. On the other side, line-work follows a different object. A few lines, judiciously executed, yield a cheap printing block, which will illustrate a certain idea, device or plan quicker than the most complete half-tone from photograph, especially when such a print is to be done on cheap paper, with poor ink, and run off rapidly on the press. Process and litho line-work stands preëminently as the most rapid, practical and cheapest exponent of art thought or "form" for the press. It embodies precision and accuracy of touch, but it requires great skill and knowledge, and when one views the enormous mass of this work executed in the world every day, it is really remarkable how very little of it comes within the small circle of artistic perfection. The reason thereof lies, paradoxical as it may seem, in the same unbalanced proposition of brain and eye noted in regard to the camera. The camera sees everything and renders all, without judicious assortment, and scatters the superabundancy of nature's beauties over a glass plate without feeling, without thought. The instrumentalities of the average pen artist, however, follow a different line of action. They *think without seeing,* they think of the distance of line, the technic, the hair-lines and solids, but see not the beauties of *form* presented to their optics. It is not a fault of the brain so much as of discord or incomplete

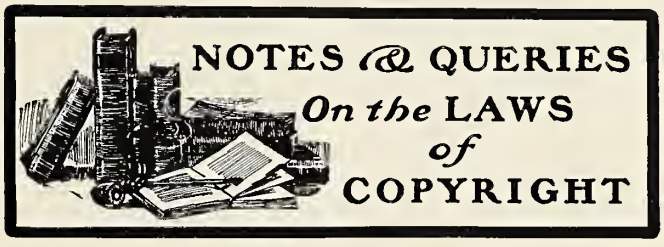
telephonic connection between the office and workship. We would therefore say to our young student that he must not mix art with method; art — real art — is not bound by method or process, but process and method are controlled by art. Learn to analyze nature's objects by the principles of form, harmony, contrast and corelation, and the question of a "half-tone," or "line-work," "lithography" or "copperplate etching" will cut a very insignificant part in your art curriculum.

DIFFERENT KINDS OF ENGRAVING PRACTICED IN THE PRINTING ARTS OF THE PRESENT DAY.— In answer to L. W., of Mesa, Maricopa County, Arizona — who is desirous of learning engraving, and wishes the different kinds and styles of the engraving arts explained so as to be able to choose — enclosing also some calisthenics of the hand and pencil, I would say this: You wish to learn that kind of engraving which is destined to become most used. Now, at one time steel and copperplate were very much in vogue for high-art engraving, but today they have declined. Large plates, occupying a highly skilled engraver for months at a time, in cutting studied structural lines and dots, wherever the greater or lesser depths of the lines had a determining effect in the result, and taxing the ingenuity of an artist-printer to transpose the engraving to a sheet of paper, have passed away. Wood-engraving came next and it also had to travel the same road to oblivion. There never was a method, perhaps, more readily adaptable to the needs of bookwork, giving delicacy of tone, together with force and depth of expression, and character of textures, with ease of printing, than wood-engraving, but the first cost of a block and the time consumed in cutting limited its use. At present the thing that greets the eye wherever you look is the



COVER-DESIGN.
Drawn by Walt M. DeKalb, Chicago.

photo or half-tone engraving; but it is not done by one man. It is a composite product, produced usually by a dozen or more different persons. The artist, the operator, the different grades of etchers, routers, retouchers, etc.— a plate passing from one to the other, in its unfinished state, until the router or finisher releases it; showing, therefore, limited individuality, technic, character and artistic conception, cheapness and practicability. Of course, a good wood-engraver, who has inherited enough force, skill and vitality to bring second growth into old age, can make, say $18 or $20 by reëngraving half-tone cuts and putting the natural textures into the shining polish of the average pictures of the present. The steel and copperplate engraver will find plenty of employment, however, in lettering for commercial purposes and bank-note work, although the great expense of the process renders it unpopular. The litho-vignette engraver is also diminishing in importance, but the letterers on stone, with point or pen, stand a very fair show to find plenty of ready employment at $20 to $30 per week and over; in fact, the lettering art, in whatsoever branch employed, seems to be in constant demand on account of the vast amount of advertising matter, calling forth the taste and skill of the designer and engraver of lettering and decorative work, but the pictorial work can be readily supplied by mere chemi-mechanical means. In addition to the above see THE INLAND PRINTER, April, 1898, on "Apprenticeship in the Litho Industry," and May, 1898, on "Wages Paid in the Litho Industry."



CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

March 16, 1900, the Circuit Court of Appeals for the First Circuit, Massachusetts, handed down an interesting opinion involving the construction of Sections 4964 and 4965, as amended by act of March 2, 1895. Section 4964 provides a penalty of forfeiture and payment of damages by any person printing or publishing, etc., or knowing same to be printed, published, etc., who shall sell or expose for sale a copy of any book previously copyrighted, without the written consent of the proprietor. Section 4965, as amended, prohibits (without authority from owner), any person from engraving, printing, etc., either in whole or in part, or selling or exposing for sale any copy of an article protected, and declares forfeiture to the proprietor of all the plates, every sheet copied or printed and $1 for every sheet of the same found in the possession of the party so violating the law. The suit was brought by James Gordon Bennett against the Boston Traveler Company to recover the penalty under Section 4965. On June 15, 1898, the plaintiff published in the New York *Herald* a cut entitled "William, You're Too Late." The plaintiff took out a copyright in the issue of the New York *Herald* of June 15, 1898, but did not take out a copyright in the cut, except as such cut is a part of his paper of that date. The plaintiff insisted that because the issue of the New York *Herald* of June 15, 1898, was copyrighted, said newspaper was a book and the cut in controversy therefore protected as a part thereof. It was admitted an action could have been maintained under Section 4964; but as plaintiff sought to enforce Section 4965 for infringement of the cut and not of the newspaper, the action would not lie. Plaintiff contended that Section 4965 was applicable to a cut which

constitutes part of a copyrighted book, that it is only necessary to copyright a book as such, and not to take out a separate copyright for a cut, as such. The court below, in passing on this point, held (in which the Court of Appeals coincided) as follows:

"I hold with respect to the provisions of Section 4965 that the Revised Statutes require that the copyright of an engraving, as such, shall be taken out separately and apart from the newspaper in which the engraving is contained, and that, if a party desires to copyright an engraving separately and apart from the newspaper in which it is contained, he must send a separate description of it to the Librarian of Congress; he must take out a separate copyright for it, and he must mark each separate engraving 'Copyrighted, 1898,' etc. That, it is admitted, has not been done in this case. I hold, therefore, that



INTRODUCTORY PAGE.

Drawn by Walt M. DeKalb for "Pretty Pictures for Little Folks," recently issued by H. F. Chandler, Chicago.

the copyright of the plaintiff in this case is only the copyright of the paper as a whole, and that if he, under these circumstances, desires to proceed for an infringement of copyright, he must proceed for the infringement of the copyright of the paper. This he would be entitled to do, for the copyright of the whole paper is infringed by reproducing any substantial part of it. But there are special provisions for the copyright of engravings, as such; and the provisions of the law as to the copyright of engravings, as such, I hold have not been carried out in this case." And on this point the Circuit Court of Appeals said: "The plaintiff asks us to construe Section 4965 as if a book was included among the enumerated articles. This can not be done, especially as the preceding section gives a specific remedy in the case of books. The fact is, the plaintiff has sought to take out a copyright on his paper alone, and he has not seen fit to take out a separate copyright on his cut. He may be entitled to the remedy provided by statute for the infringement of the thing which he has copyrighted. He is not entitled to another remedy provided by statute for the infringement of another thing, which he has not copyrighted. Whether Congress should have extended Section 4965 to the case of books, or whether the remedy provided by Section 4964 affords an inadequate relief in the present case, are considerations which can not affect the enforcement of the present statute, as long as it remains unchanged."

Section 4965 was again construed by the United States Circuit Court, July 2, 1900, in the case of Falk vs. Curtis Publishing Company. Plaintiff sent an office boy to defendant's place of business and purchased one copy of its magazine containing the copyrighted photograph. Later in the day a United States marshal served two writs, the first to enforce the penalty, the second in replevin, under which a certain number of copies of the magazine were taken.

Two points were raised:

First: The penalty does not attach for copies that may have been printed, sold, offered for sale or at some time in the possession of defendant, but solely to copies actually found in his possession.

Second: The word "found" means that there must be a time before the cause of action accrues, at which the infringing copies are actually found in defendant's possession, for the purpose of forfeiture and seizure.

The Court held: "No penalty is recoverable except for such sheets of the infringing publication as may have been found in the defendant's possession for the purpose of forfeiture and condemnation. Finding by means of a purchase or by means of visual inspection is not enough. The finding must be in the course of a proceeding instituted for the express purpose of condemning and forfeiting the infringing articles. The defendant might sell one hundred copies today, but, if no copies should be found in his possession tomorrow by the officer charged with the execution of the writ under which the condemnation and forfeiture were to be enforced, no penalty could be recovered."

This was the same view taken by the United States Supreme Court and controlled in the present case. The law is therefore clearly defined and settled as to this vexed problem.

Whether a descriptive advertisement can be protected by copyright, is a question involving fine distinctions. It must serve some purpose, other than merely advertising. It must possess merit as a composition, either literary or artistic. Under the Canadian copyright law, it was held in one case, however, that literary merit as an ingredient was not necessary. Advertising catalogues are protected. The original letterpress of a bookseller's catalogue will come within the law, if it is more than a list of names. So pictures of furniture are covered, even if there be no letterpress to which the act would apply. The first case was decided upon literary merit. The second upon artistic value of the pictures.

It must be remembered, however, that labels are not copyrightable, even though copies of paintings be used. Labels must be registered as trade-marks. Immoral publications will not be protected in any event. In one case it was held the mere fact playing-cards may be used for gambling purposes does not prevent prints or designs for such cards from being copyrighted.

THE INLAND PRINTER GIVES RESULTS.

The Hoke Engraving Plate Company, St. Louis, has been running a small advertisement in THE INLAND PRINTER for some time. Recently it tried increased space and arranged for a quarter page. It was found that the results from an advertisement of this size were much superior to those received when using smaller space. The company states that since the October number was issued it has been deluged with inquiries, nineteen out of every twenty of them referring to the ad. in THE INLAND PRINTER. This speaks well for the publicity which advertisers get by using the pages of this magazine. It is extremely gratifying to the publishers to receive such letters as this.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

Ira A. Smith, South Haven, Michigan.—The booklets and label are good specimens of careful, up-to-date printing.

Letter-head, printed in Blanchard, in black and orange, by Joseph J. Stone, Greensboro, North Carolina, is an exquisite piece of composition and presswork.

Joseph W. White has an attractive letter-head printed in old style italic, in black, with rules in red and green. The arrangement is neat and very artistic; presswork good.

Ernest Roach, Lafayette, Indiana.—The cover-design is a good sample of artistic and up-to-date letterpress work. The letter and note heads are also good in design and composition.

T. Edgar White, Columbia, Pennsylvania.—The samples submitted are neat specimens of typographic display, and presswork is fair. Work your red ink stiffer — you use too much reducing varnish.

A blotter sent out by the *Republican* job-printing department, Fresno, California, is a neat piece of composition, illustrated with a fine half-tone engraving of an old violinist — a most attractive piece of work.

S. B. Newman & Co., Knoxville, Tennessee, issued an attractive blotter for October, printed in red and black. A booklet for the Y. M. C. A. is an attractive piece of letterpress printing, the presswork on which is excellent.

Stanley-Taylor Company, San Francisco, California, submits an attractive circular printed in black and red on rough parchment deckle-edged stock, the composition and presswork on which are both of excellent quality.

James Croke, with Carruthers Printing Company, Middlebury, Vermont.—Your booklet "What's the Odds About Size?" is well conceived and neatly printed, but the rules on front cover-page should join better at the corners.

Some unique samples of printing in color on tinted stock and colored cover-papers is being sent out by Rettig & Co., 52 State street, Chicago. Designs are catchy in style, colors well chosen and composition and presswork of first-class quality.

Two programs from S. P. Pond, publisher the *Journal*, De Graff, Ohio, are good samples of that class of work. One, "Athena," is of twenty-four pages, 5 by 7, printed on fine book stock in light-face Gothic type, with Engravers Roman headings, very neatly displayed, the press-



TAILPIECE.

Drawn by Ralph Fletcher Seymour, Chicago.

work on which is very good. The other, the "Research Club," is 4½ by 7, on rough laid paper, printed in Jenson Italic, with Defender cover, tied with gold cord. The design and execution of both are of the highest quality of workmanship.

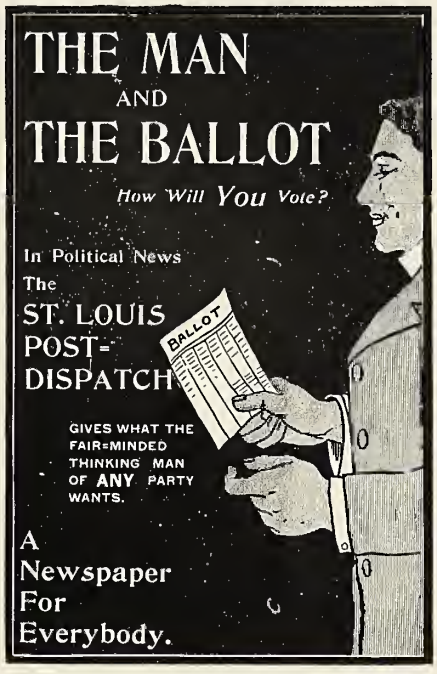
Two blotters and a business card, by the Moore Printing Company, Texarkana, Arkansas, are excellent specimens of typography in two colors, the blotters illustrated with three-color half-tones. Their own letter-head is a neat piece of letterpress printing.

C. R. Wallis, McGregor, Iowa.—The samples forwarded in your package are all up-to-date specimens of commercial stationery, and those to which you have attached copy show marked improvement over the original. Regarding the letter-head of which you show four proofs, the one numbered 3 is the best, and your customer was a poor judge of neat letterpress printing when he refused to accept it.

Blotter issued by George H. Cox & Co., Owensboro, Kentucky, entitled "Confidence," should beget that attribute in his customers or prospective customers, for his work is sufficiently good to inspire confidence in those who wish printing of fine quality.

John McCormick, foreman Akron Printing Company, Akron, Ohio.—Your specimens are all excellent in design and execution and show that great pains have been taken to get typography and presswork as near perfection as is possible. All the work is beyond criticism.

A neat booklet printed by Lamson & Hubbard, Boston, Massachusetts, for Collins & Fairbanks Company, dealers in hats and furs, is a



ADVERTISING CARD.

Original 8 by 10 inches, in blue ink on white stock. Designed by Harry J. Reynolds, Job-printing Department, *Post-Dispatch*, St. Louis, Mo.

good piece of artistic work. The cover is a half-tone, printed in colors, of a tally-ho driving along a country road. The illustrations were designed and engraved by the Suffolk Engraving Company, of Boston, and are first-class specimens of fine engraving.

H. J. Wiegner, North Twenty-ninth street, Philadelphia, Pennsylvania, is an artistic printer, as evidenced by a booklet entitled "The Manufacture of Printing." The work is printed in red and black, composition being highly artistic and presswork of the highest grade.

The Inland Type Foundry has issued a folder printed in condensed Blanchard series in dark gray and red inks on gray stock, illustrated with a scarlet feather attached to the first page, with the lettering — "Another Feather in Our Cap — It's the Condensed Blanchard." The work is very neat and attractive.

A package of printing from the Kenyon Printing & Manufacturing Company, Des Moines, Iowa, is of excellent quality — composition, presswork and binding being all first-class. A catalogue of the Highland Park Business College, printed in red and black, illustrated with half-tones, is a superb example of letterpress printing.

"What's the Odds About Size?" is a small four-page leaflet with cover, printed in red and black, filled with very catchy aphorisms, the trend of which is that *size* of an establishment cuts little figure if the product is of good quality. The work is neatly printed and is issued by the Record Publishing Company, Battle Creek, Michigan.

Betz & Orr, East Liverpool, Ohio, got out a blotter at midnight, November 6, 1900, announcing the "Winners"— McKinley and Roosevelt — printed with half-tone portraits of the President and Vice-president elect, enclosed in gold border, with silk miniature American flag attached. The work is well done and makes a very attractive advertisement.

In a portfolio of some twenty sheets enclosed in a cover, the front page of which is a reproduction from a clay-modeled design, the H. A. Rost Printing & Publishing Company, New York city, shows some reproductions of famous paintings in color, photogravure, half-tone, etc. The work is very handsomely printed, interleaved with tissue, and of such a character as to arrest the attention of the beholder. All the modern lines

of art reproduction are represented therein and those who desire illustrations for calendar backs, holiday souvenirs, mailing cards, etc., would do well to communicate with this firm and obtain a copy of this superb art catalogue, which will be mailed on receipt of $1.

John L. Powers, proprietor of the Carroll (Iowa) *Sentinel,* has prepared and printed a program of twenty-four pages and cover, which is a neat specimen of typography and presswork. It is printed in green with heavy rule borders, on deckle-edged stock, cover on green Victorieux printed in black. The Clio Club, for which the program was printed, should feel well satisfied with the job.

The Plimpton Press, Hartford, Connecticut, is sending out a booklet of four pages and cover entitled "Business Literature," which is a neat sample of letterpress printing in red and black, the cover printed in red and green on a green stock, and tied with red silk. Composition, presswork and arrangement of colors bespeak an artistic temperament in the person responsible for its production.

A. D. Farmer & Son Type Founding Company, New York, recently issued a pamphlet of "Late Type Faces and Borders," showing the Original Old Style series, Abbey Text, Manila, Curio and other types and borders, beautifully printed on wove deckle-edge stock in red and black. The excellent style in which the pamphlet is gotten up will ensure it a place on the desk of all progressive printers.

A booklet of sixteen pages, printed in red and black on laid stock, 5¾ by 9 inches, interspersed with half-tone cuts on highly finished book-stock, entitled "Advance Couriers," issued by the Worcester Corset Company, is an excellent piece of typography and good presswork. The cover is of steel-blue stock, with very artistic design printed in black and silver. The booklet is tied with white floss silk. Mr. H. L. Adams, manager of the printing department, is to be congratulated on his skill and artistic taste.

A catalogue of twelve pages and cover 15 by 19½ inches in size has been forwarded to The Inland Printer by the Woodhill Printing Works, Sydney, Australia. The cover is lithographed in numerous colors and gold; the inside pages are in type artistically displayed with rule, and ornament used in profusion. Each page is printed in color — some in two colors — the whole work being a triumph of typographic and lithographic art. The types and ornaments used are of up-to-date character and the display is artistic. Presswork is excellent.

The *Daily Nonpareil,* of Council Bluffs, Iowa, on October 28, issued an "Illustrated Transportation Edition," as a supplement to its regular edition of that date. The supplement contained thirty-two pages, with a colored cover, and showed that great care had been taken, and considerable expense incurred in its production. It is freely illustrated with half-tone views and portraits, and contains interesting articles on the growth and development of Council Bluffs and its industries. Composition, make-up and presswork are all of good quality.

Last year we spoke of the special convention number of the *Street Railway Journal.* The edition this year is even larger than that of a year ago. It is a souvenir number in honor of the convention of the American Street Railway Association held in Kansas City. It contains an immense amount of interesting matter finely illustrated, and an unusually large quantity of advertising. As each copy of the journal weighs over four pounds, people will get their money's worth in paper if in nothing else. The publishers certainly deserve credit for the wonderful achievement of getting out such a book.



THE CHRISTMAS DINNER.

Drawn by Ryan Walker, St. Louis, Mo.

Among trade journals of high standing and artistic excellence are two published by the Review Publishing Company, New York — the *Furniture Trade Review* and the *Carpet and Upholstery Trade Review.* The September number of the latter consists of 136 pages and cover, 10 by 13 inches in size, and the October number of the former is of sixty-eight pages and cover, same dimensions. The composition and presswork throughout are of the highest class and the engravings artistic in design and execution. The make-up of the journals is all that could be desired from a typographical point of view and the articles are of a high literary standard.

The boys' printing department of the Whittier State School, Whittier, California, issues monthly a publication named the *Whittier Boys' and Girls' Magazine,* of twelve pages and cover, 9¼ by 12¼ inches in size. The composition is good, with a tendency, however, to too much ornamentation in the department headings. Plain dashes between articles instead

of scraps of border would give the paper a neater appearance. The cover is printed in gold, red and blue, with "Old Glory" for a center-piece. Presswork is fairly good. Taken altogether it is a creditable production for boys to turn out and shows that they are under the care of a capable instructor.

A NEW specimen book of black and colored printing-inks is being sent out by the Queen City Printing Ink Company, of Cincinnati. A number of art shades intended for half-tone printing are displayed by means of attractive cuts, which show not only the color but the printing qualities of each of the inks. Some of the other shades intended for label and other purposes are represented by using a label design. This design has a solid portion which shows the colors advantageously. A sample produced by three-color inks is also given. Copies of this book can be obtained by writing the company either at the home office or at 345 Dearborn street, Chicago, and 147 Pearl street, Boston.

A PORTFOLIO of very artistic specimens of typography is issued by Brown & Whittaker, Hamilton, Ohio, containing samples of work done for their patrons, with testimonials expressing the satisfaction they have experienced from having their work done in such excellent style. The samples comprise half-tone printing, covers printed in colors and embossed, three-color half-tone work, etc., all of which it is a pleasure to behold. The announcement of Brown & Whittaker is forceful, the reason for the excellence of their work being explained as follows: "Job-printing is our business; we do nothing else. We might say a great deal about our equipment, which for quality can not be excelled; but, after all, much depends upon 'the man behind the press.' We have the right kind."

TYPOGRAPHICAL UNION No. 3, Cincinnati, Ohio, issued a souvenir of the Fall Festival Labor Day, September 24, 1900, a book of thirty-six pages and cover, 7 by 10 inches in size, printed on heavy enameled stock, the composition and presswork on which are of the highest quality. The book gives a description of the origin and growth of the union and states the objects and purposes for which it was formed and is in existence. It is illustrated with portraits of the original and present officers, and with views of the city on Labor Day with the union on parade. The ads. in the work are well displayed, and the presswork on the half-tone cuts is good. The pamphlet was printed at the Sixth Street Printing Works, and is creditable to all who were connected with its preparation and progress to completion.

ORDERS from abroad are not received every day by engraving and printing houses in America, but since locating in New York Oscar E. Binner has reached out and landed a job from C. Mitchell & Co., the advertising agents of London, England. It is a fifty-six page pamphlet, "Printed in U. S. A.," on enameled stock, with a handsome purple cover run in white and gold, and is called "The Imperial Idea in Advertising." The first pages are devoted to reasons why England should retain her supremacy with foreign trade, and statistics are given concerning India, Canada, South Africa, West Indies, Australia and other countries to which Great Britain looks for trade. The idea is to get people to advertise in those countries. The illustrations are in line and half-tone, the specially designed headings being unusually well done. It is a good piece of work from beginning to end.

THROUGH the courtesy of Mr. F. Tilgmann, Helsingfors, Finland, THE INLAND PRINTER is in receipt of a very handsome souvenir gotten out to celebrate the thirtieth anniversary of his printing-office. It is a collection of specimens of the various kinds of work turned out by the office, and reflects the greatest credit on the establishment. The utmost care must have been used in the production of this work, for it is as fine a specimen of engraving and printing as THE INLAND PRINTER has ever had an opportunity of examining. On the pages that are set in type the composition is tasty and selection of type correct. The ink is as good in color as that ever put on paper and the presswork is a delight to look upon. While some of the half-tone samples we do not think quite equal those made in America, some of the work is superior to that seen on this side of the water. In photogravure, three-color process, heliogravure and some of the special processes, this establishment takes a place in the front ranks.

A PACKAGE of specimens of artistic letterpress printing has reached THE INLAND PRINTER from the Atlas Press, Block Place, Melbourne, Australia, the engraving, composition, presswork and color schemes being all harmonized to produce the most perfect results. Programs, letter-heads, cards, blotters are all attractive in typographical display and brilliance of coloring, and the style in which invitations and announcements are gotten up show that original ideas are not wanting in the establishment of Messrs. E. & W. H. Newlands, the proprietors. A souvenir of reproductions in tintogravure of studies of celebrities from the studios of Talma & Co., Melbourne and Sydney, is a beautifully printed book of ninety-six pages of heavy enameled stock, enclosed in handsomely printed and embossed cover tied with silk ribbon. The work shows that the resources of the Atlas Press are very great in all lines of printing and the reproductive arts, and the souvenir will undoubtedly be preserved by its recipients as a beautiful specimen of up-to-date printing.

"THE FOUNTS FROM WHICH GOOD PRINTING SPRING" is the poetic title of a book of type specimens issued by W. E. Smith, Limited, of Bridge street, Sydney, Australia. The book contains 116 pages, 6¼ by 10 inches, printed on heavy enameled book-stock in black and various colors. Each size of type, both body-letter and job-fonts, is set in rule-work panels, and displayed with borders and ornaments in colors. A specimen book of this character gives the customer a better idea of the appearance the type will make in a job than it would with a mere line or a few letters of each series massed on a page in simple black ink. Much taste has been displayed in the arrangement of type, cuts and ornaments and in the selection of colors for their adornment. Each type is numbered for reference without regard to name, so that one wishing a certain type to be used need only specify the number. The book is substantially bound in cloth with gold lettering on the side and back. The idea and get up of the book was the joint work of Herbert W. Farrington, foreman, and his leading compositor, J. V. Barker, who are both to be congratulated on the artistic skill and ability displayed in the design and execution of such an elegant specimen book of types. The presswork throughout is beyond criticism.

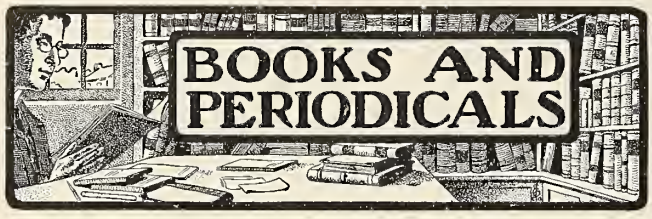
ELECTION AND PRESENTATION.

The annual meeting of the Electrotypers' Association of Chicago was held in November with a full attendance of members. The retiring officers, George H. Benedict, president; Theodore Theis, vice-president; C. S. Partridge, secretary, and Charles Juergens, treasurer, were nominated for another term and elected by acclamation.



A pleasant feature of the occasion was the presentation of gifts to the president and secretary in recognition of their past services. After calling the meeting to order, Mr. Benedict was politely requested to vacate his chair, which was promptly occupied by Mr. Edward Westman, who called upon Mr. Osgood for a few remarks. Mr. Osgood responded with a brief eulogy of the president, in which he enlarged upon his long and effective service in behalf of the association. The speaker was interrupted by the arrival of two colored gentlemen bearing certain bulky parcels, one of which, when divested of its wrappings, proved to be a beautiful statue, "La Deése des Ondes," by Bruchon, and was presented by Mr. Osgood to the blushing president. Although somewhat disfigured, Mr. Benedict responded to the call of "time," and expressed his pleasure and gratification in fitting words.

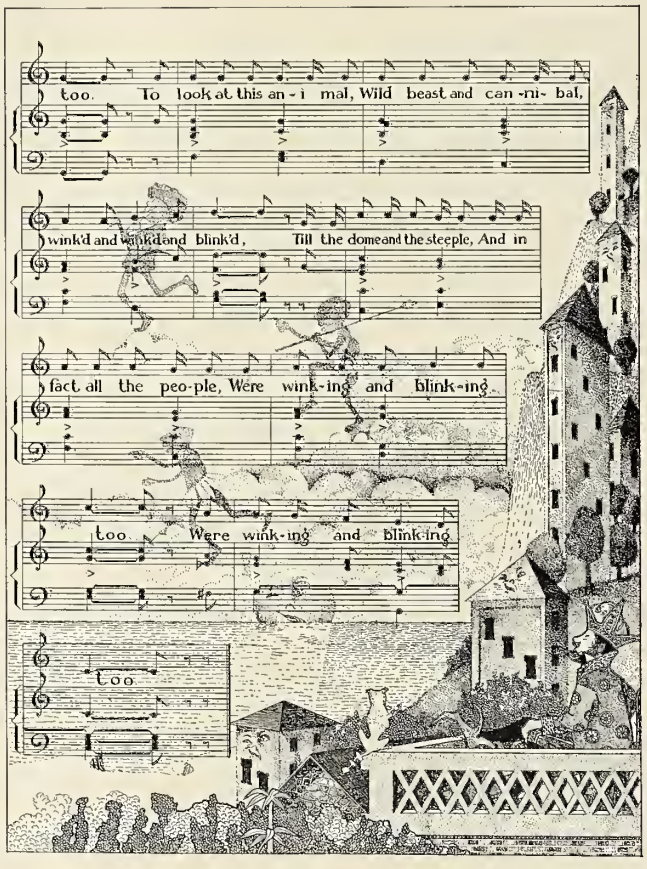
Having disposed of this work of art to the satisfaction of all concerned, Mr. J. H. Behrens rose to inquire why the secretary had been requested to take a back seat. During the proceedings which followed, it transpired that although no formal charges had been made against him, the acts of the secretary had been such as to justify the association in giving him "the Dickens." This Mr. Behrens proceeded to do in fifteen handsomely bound volumes. Mr. Partridge, in his response, expressed his thanks for the beautiful gift, which he felt was hardly deserved in view of the fact that the president of the association in his zeal left very little work for his subordinate officers to do.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

A NEW song book for children — one different in many ways from the everyday production — is "Pretty Picture Songs for Little Folks," published by H. F. Chandler, Chicago. It consists of some fifteen musical compositions by G. Alfred Grant-Schaefer, illustrated with pictures by Walt M. DeKalb. The cover, by the same artist, is handsomely printed in colors. Several miniature reproductions of the pages are shown herewith. Mr. Chandler has also issued "Wee Wee Songs for Little Tots," illustrated by Mr. De Kalb, and "Songs that the Children Sing," a collection of six solos and two operettas, which have proved universally popular.





TWO NEWLY DESIGNED MUSIC PAGES.

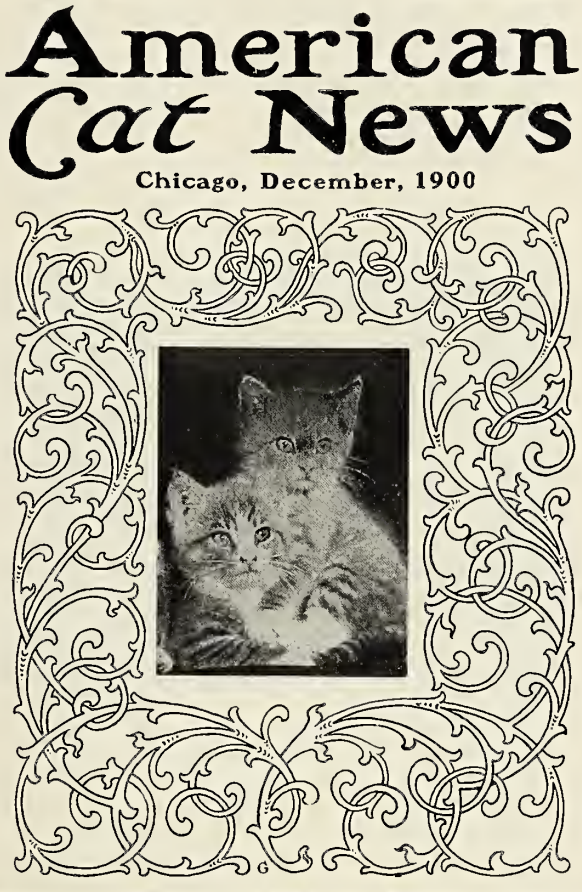
Drawn by Walt M. DeKalb for "Pretty Pictures for Little Folks," recently published by H. F. Chandler, Chicago.

Good Cheer, "a monthly magazine for cheerful thinkers," Nixon Waterman, editor, has made its appearance. The first issue contains articles by Hezekiah Butterworth, Opie Reed, Joe Cone, Edward F. Burns and Sterling Elliott. Mr. Waterman is well known for his optimistic tendencies and is well fitted to conduct a magazine of this kind. In looking over this number one is reminded of what Henry Ward Beecher once had to say concerning cheerfulness: "Give us, O give us, the man who sings at his work. He will do more in the same time, he will do it better, and he will persevere longer. One is scarcely sensible to fatigue while he marches to music. The very stars are said to make harmony as they revolve in their spheres. Wondrous is the strength of cheerfulness; altogether past calculation its powers of endurance. Efforts to be permanently useful should be uniformly joyous; a spirit all sunshine, joyful from very gladness, beautiful because bright." It is hoped the journal will be successful in its mission. It certainly deserves success. Forbes & Co., Boston, are the publishers.

A NEW illustrated magazine, devoted to decorative art and architecture, has been started on the Pacific coast. It is called *Art and Architecture,* and is published by the Art and Architecture Publishing Company, San Francisco, California. Raymond L. Bernier is the editor. It starts in well, and if all of the issues prove to be anything like the first one there is no question as to the success of the enterprise. The leading article relates to the building up of San Francisco and is excellently illustrated with a number of prominent structures of that city. Stray leaves from the sketch-book of Albert Sutton follow, well illustrated in zinc and half-tone. The article concerning the studio of B. C. Samuels and the one on "Mortuary Architecture," by B. J. S. Cahill, are both interesting. One of the features which is bound to make the magazine popular is the department "The Home Beautiful." This will appeal to almost every one and can not fail to very materially assist in building up a subscription list for the magazine. The paper is well printed upon enameled stock and is creditable alike to the publishers and printers. THE INLAND PRINTER wishes it success.

THE advent of a new paper in any particular field is usually an event of considerable importance. The issuing of the

American Cat News, an illustrated monthly, devoted exclusively to the subject of cats, makes this journal the pioneer of its kind in America. The December issue of the magazine contains sixteen pages and cover, is printed on enameled stock and beautifully illustrated, and has much matter of interest to



COVER-DESIGN BY F. W. GOUDY.

owners of cats. It is published by the American Cat News, 604 Cable building, Chicago. A reproduction of the cover-design is shown in this issue. Those interested in this subject should send 10 cents for a copy.

WEBSTER'S INTERNATIONAL DICTIONARY — a dictionary of the English language — being the authentic edition of Webster's Unabridged Dictionary, comprising the issues of 1864, 1879 and 1884 (still copyrighted), thoroughly revised and enlarged, to which has now been added a supplement of 25,000 words, phrases and definitions prepared under the direct supervision of W. T. Harris, Ph.D., LL.D., United States Commissioner of Education. Royal quarto, 2,364 pages, 5,000 illustrations. New plates throughout. Full sheep, $10. Same with complete reference index, $10.75. Various other bindings. G. & C. Merriam Company, Springfield, Massachusetts.

The new century requires a new dictionary and the progressive publishers of the good old time-honored "Webster Unabridged" have brought out a new edition of the grand "International" to meet its requirements — and have done it well. The work has been thoroughly revised, reconstructed, printed from new plates throughout, and is a lasting monument to all concerned in its production. The marvelous expansion of knowledge during the last decade has not only brought forth a multitude of new names to meet new conditions, but has called back many that had quietly fallen into disuse, hence, the value of the supplement will be recognized by seekers after information, students and writers who strive to keep up with the wave of advancement. Yet, withal, while we note the revival of terms long marked with the obsolescent sign we fail to find mention of such expresssive words as *scuff*, or its past participle *scuffed,* as applied to the unsightly roughness sometimes found on leather, particularly the bindings of books, or *niggling,* for the scrimpy and dwarfed chirography often met with in copy — the *bete noire* of compositors — that effectually quells their conceit for manual writing. Nevertheless, the "International" is the dictionary for printers, indispensable alike in the office and proofroom, for the exalted position of its editor-in-chief, Dr. Harris, makes it quasi-official.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

Owing to the increased business of the Whiting Paper Company, Chicago, they have been forced to seek larger quarters, and are now located in the new building at 207 to 211 Jackson boulevard, where they occupy the entire second floor.

The Eureka Time-Savers, advertised on another page of this issue, present a system of planning and keeping track of the work in a printing-office, which, if installed and faithfully carried out, will result in the saving of much time and expense.

"WETTER" NUMBERING MACHINES AT $5

Each, made with six wheels, are offered for sale by The Bates Machine Company, 346 Broadway, New York.

TYPE-HIGH NUMBERING MACHINES AT $9.

The Bates Machine Company, 346 Broadway, New York, reduced Model No. 29 from $18 to $10, less 10 per cent ten days, December 1. This standard machine for cash sales-book printers has no equal. The price is subject to change without notice.

BLACK ALUMINOID CARD CASES.

The Regensburg Printing Company (formerly the Aluminum Novelty Company), Chicago, has put on the market a black embossed box case, which, when engraved, has a handsome effect. The firm invites attention to the advertisement which appears elsewhere.

"A BINDERY THAT BINDS."

The above is the title of a booklet just issued by the Barrett Bindery Company, 180 Monroe street, Chicago. It describes the various characters of work capable of being turned out by that bindery, and is especially interesting to printers wishing out-of-the-ordinary jobs — those which very few can do. All printers should have one.

THE DEFENDER GANG PUNCHING MACHINE.

Edwin B. Stimpson & Son, 31 Spruce street, New York, is a firm well known to the trade, and has a reputation for building first-class machinery. It has recently placed on the market a new gang punching machine, called the "Defender," an illustration of which will be found on page 409. This machine is adapted for punching round or irregular-shaped holes from two to eighteen at one time, and where only two holes at a time

are required to be punched they can be adjusted from 1½ to 26 inches apart. The distance between uprights will admit of stock thirty inches wide passing through. The adjustment of the dies is very simple. For such work as loose-leaf ledgers, card systems, calendar pads or any work where two or more holes are to be punched, this machine will be found very valuable.

ONE FARE FOR THE ROUND TRIP.

The Grand Trunk Railway System will run its annual Canadian excursion from Chicago on December 13, 14, 15 and 16. Returning, tickets will be good to leave destination until January 5, 1901. For information as to rates and train service apply to J. H. Burgis, C. P. & T. A., 249 South Clark street, corner Jackson boulevard, Chicago.

THE WETTER NUMBERING MACHINE.

There is not a printer on earth who can afford to go without a "Wetter" typographic numbering machine. The guarantee that goes with every Wetter machine sold is as good as a Government gold bond. Wherever an improved "Wetter" typographic numbering machine goes it stays. Circulars and any information pertaining to this machine can be had of the Wetter Numbering Machine Company, Brooklyn, New York.

NEW IDEA FOR THE JOB-PRINTER.

Mr. Clifton S. Wady, ad. writer, has just suggested a new and novel idea in the interest of the job-printer. His plan allows the printer to first prove to his own satisfaction whether or not he could make profitable use of the new "Ribbon-face" typewriter type before buying the type.

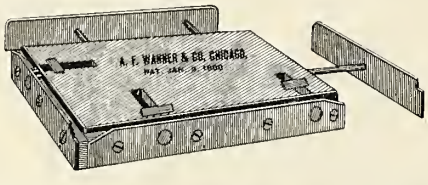
Full particular by return mail if you address The Typewriter Type Company, 146 Franklin street, Boston.

A BABY ALLIGATOR

Is more fun than a "barrel of monkeys" for amusing the children and grown folks, too. Make the "kids" happy for Christmas by giving them one; perfectly harmless; easily cared for; full directions for care, feed, etc. Delivered, express paid, for only $1.50. Large ones for store display attract big crowds; request our new booklet. Myers, "The Alligator Man," 617-619 Camp street, New Orleans, Louisiana.

THE ADJUSTABLE PATENT BLOCK.

This block is made in iron or wood, in various sizes, and is a money-maker for the printer. By its use the efficiency of any printing plant can be largely increased. One set of these



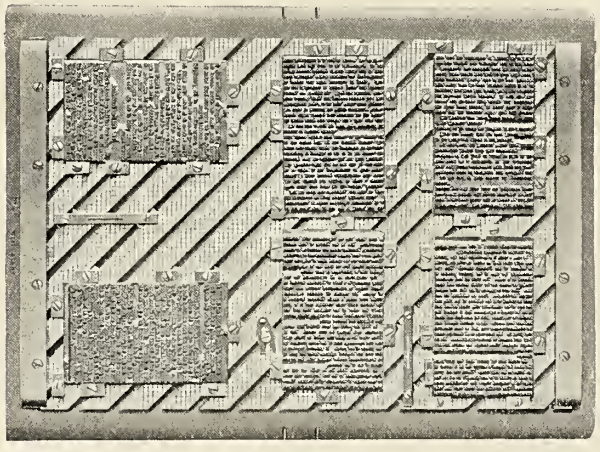
blocks is equal to eight sets of the old style, and two sizes will give you an equipment impossible to duplicate. The cut gives some idea of what it is. See advertisement on page 392.

SPECIAL ADVERTISING DESIGNS.

In this issue will be found two attractive pictures, one called "The Hayseed," the other "Grandma's Tea." These are from photographs from life by the Tonnesen Sisters, 1301 Michigan avenue, Chicago, who make a specialty of art designs for advertising purposes, calendars, etc. Their plan is to arrange special models and make pictures suited for particular uses, selling their customers the exclusive right to the use of the picture, including the ownership of negative and copyright. For newspaper advertising and some special lines of publicity these pictures are very successful. They do not sell electrotypes of these cuts, but can supply platinum prints 8 by 10 inches in size of either of the subjects at $1 each postpaid. They will be pleased to correspond with parties interested.

HERE IS AN ECONOMY.

The Wesel Patent Iron Grooved Block (patent issued November 13, 1900) is superseding all other blocks. It meets every requirement of those who print from plates, taking on all sizes of plates, in any position. It is perfection for three-color printing and all registered work. Two concerns (Harper's and Butterick's) have each invested in over $3,000 worth of these blocks, notwithstanding they already own thousands of dollars'



worth of the old-style patent blocks. They simply could not afford to use the ordinary blocks — neither can you. More than a hundred first-class printing-offices are using this block. Send for circular. F. Wesel Manufacturing Company, 82 Fulton street, New York, sole manufacturers and patentees. The largest block made is 48 by 68 inches; also made for platen presses.

MOROCCOLINE.

Don't forget the fact that Moroccoline is recognized by all bookbinders and fancy-box makers as the nearest approach to real leather of any substitute yet produced. It can be had in all grains, weights or colors to suit purchasers, and costs about one-third as much. If you want to meet your competitors' prices as well as obtain most satisfactory results, do not be deceived by worthless imitations. Unlike other imitations of leather, the goods can be gilded or embossed and the edges cemented down in a perfect manner by following the simple process given to all purchasers. Manufactured by the Boston Artificial Leather Company, 12 East Eighteenth street, New York.

IMPORTANCE OF LIGHT TO PRINTERS.

Probably no class of artisans stands more in need of a good artificial light, when at work, than printers and engravers. It may just as truly be said that ever since the era of the tallow dip they have, as a class, managed somehow to get along, uncomplainingly, with whatever method of lighting their environments afforded. The American Arc Lamp No. 2, an illustration of which appears on another page, is an air-pressure gasoline vapor lamp that will undoubtedly fill the proverbial "long-felt want." Guaranteed by the manufacturers as absolutely non-explosive and further endorsed by the National Board of Underwriters, it presents no objection on the point of safety. Inasmuch as it is declared by those using it to be cheaper than kerosene and just as powerful as the electric

arc, without the latter's undesirable features, such as lack of steadiness and annoying "dazzle," the makers of the American Arc No. 2 certainly ought to find a ready market for their product in every city and town in America.

ALEXANDER PIRIE & SONS.

The above firm, whose advertisement appears elsewhere in this issue, is one of the best known in the paper manufacturing industry in the world. The foundations for its immense business were laid in Aberdeen, Scotland, over one hundred and fifty years ago, and its history has been one of growth and prosperity ever since. The papers made by this firm are sold the world over and enjoy the reputation of being unsurpassed in quality and durability.

HOLIDAY RATES.

On December 22, 23, 24 and 25 the Grand Trunk Railway System will sell round-trip tickets to all points on its own and connecting lines west of Toronto and Buffalo at one and one-third fares for the round trip. Tickets will be good returning until January 2, 1901. Special attention is directed to the excellent facilities offered to the Saginaw Valley, Detroit and cities of southern Michigan. For rates, train service, etc., apply to J. H. Burgis, C. P. & T. A., 249 South Clark street, corner Jackson boulevard, Chicago.

NEW FIELDS.

American-made machinery is the now recognized standard, not only in printing machinery, but otherwise as well. Along with the many printing-presses doing missionary work in the Old World, the Jones Gordon is now forging ahead. This popular press is manufactured by The John M. Jones Company, of Palmyra, New York, and has long been recognized by the fraternity as a high-grade machine in all its parts. Recent orders from foreign lands have encouraged the manufacturers to greater efforts in the placing of this justly popular job-press.

ADVERTISING IN BRITISH TRADE PAPERS.

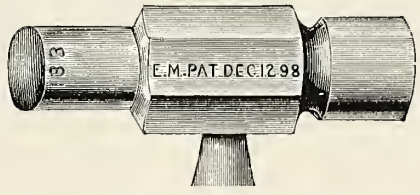
As evidence that some of the advertising in the American trade papers attracts attention abroad, it may be mentioned that the two-page insert of the Duplex Printing Press Company which appeared in the August, 1900, issue of THE INLAND PRINTER, was recently reproduced in the *Newspaper Owner and Modern Printer* published in London, England, being duplicated by the half-tone process in the advertisement of the Machinery Trust, Limited, the British agents for the Cox Duplex press. The Duplex Printing Press Company has also made an electrotype of the advertisement to be used in Europe by the Printing Machinery Company, of London, England. Publishers of British trade papers are watching the columns of the American publications very closely and their advertising pages show a marked improvement over those printed a few years ago. Much of the fancy borders and ornamental type is being dispensed with and a more simple and dignified style being adopted.

ELECTRO-TINT ENGRAVING COMPANY.

Readers of THE INLAND PRINTER have no doubt noticed a number of very handsome colored inserts appearing in the pages of this magazine. Many of these have been furnished by the Electro-Tint Engraving Company, of Philadelphia. This company makes a specialty of three-color half-tone work, supplying duplicate plates of a great many subjects, by means of which printers can do their own work. They have issued a very handsome album showing these subjects, which can be had by sending ten 2-cent stamps. In addition to the three-color work the firm has always had a reputation for making excellent half-tones and has designers capable of getting up special covers and illustrative work second to no other firm in the country. The advertisement this month (page 393) is made by the zinc-etching process, another specialty of this house. Printers and others wishing anything in the engraving line should communicate with this firm.

MULLER HALF-TONE SOFTENING HAMMERS AND PUNCHES.

Another of those time-economizing Wesel specialties. Wesel leads, and to be progressive you should keep in touch with him. This hammer is for softening the harsh edges of vignetted half-tones, line or stipple cuts, either wood, electro, stereo, copper or zinc. The pressman uses it. It is his best friend. It is worth its weight in gold. Chambers Printing



House, 16 South Fifth street, Philadelphia, Pennsylvania, writes: "A reprint job printed by us last week formerly took from twelve to fourteen hours making ready. We simply saved five hours on it and produced better results. Yes; we know that they are labor-savers." What does five hours' make-ready cost in wages and decreased output of press? Send to F. Wesel Manufacturing Company, 82 Fulton street, New York, for a descriptive circular and you won't regret the effort.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have just received a supply of back numbers covering from Volume XXIV to the present time, and those desiring to complete their files should write us at once. THE INLAND PRINTER COMPANY, Chicago.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

BOOKS.

EMPLOYING PRINTERS' PRICE LIST, new edition, improved, 75 cents, two $1; 1,000 sold in 1900. DAVID RAMALEY, St. Paul, Minnesota.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR— Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A PRACTICAL PRINTER desires to purchase an interest in and take inside management of a printing-plant doing a good business; must be near large city. D 1034.

FOR SALE—A job-printing and bookbinding establishment with a first-class line of customers; doing a nice business in a fast-growing Western lake town of 70,000 population; no better opportunity for a man of moderate means to start for himself; price moderate. D 1070.

FOR SALE—A job-printing office in Michigan city of 24,000 inhabitants; good chance for a hustler; wife's health requires proprietor to retire. Address SCHOOLCRAFT & CO., Port Huron, Michigan.

FOR SALE—A mail-order business, including a staple article for press-room; if interested correspond with J. C. WORK, South Bend, Ind.

FOR SALE — First-class job plant in Denver, Colorado; A1 plant for little money. Address MARION, 2238 Julian street, Denver, Colo.

FOR SALE—Job office, Los Angeles, California; 100,000 population, up-to-date presses and type; invoices over $6,000; big business; a snap, investigate; the chance to locate in the Golden State, finest climate on earth. D 1054.

FOR SALE — Newspaper and job office in southern California for $750; good business and increasing; finest climate in America; must sell immediately. FRED LORING, Chula Vista, California.

GOOD-PAYING California daily newspaper for sale; $15,000 capital required; reason, ill-health proprietor. D 1051.

HALF-INTEREST in established printing business in Chicago; good equipment; $1,500 to $2,000 required, cash transaction; particulars on application. D 1032.

NEWSPAPER AND JOB PLANT FOR SALE — New and complete; Simplex typesetting machine, Reliance Babcock 6-column quarto power press, Dexter folder, Racine gas engine, stones, cabinets and abundance of newspaper and job type selected with care by experienced printers; plant has been used 18 months; will be sold at a liberal discount. Inquire of OAKLAND COUNTY SAVINGS BANK, Pontiac, Michigan.

PHOTOENGRAVING PLANT, modern in every respect, in live Western city of 50,000; good business, well stocked; cost over $1,500, is for sale for $1,000 account ill-health of owner. D 469.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—A new Harris Automatic press for $875 cash. Write W. HAEDRICH, Jay and Johnson streets, Brooklyn, New York.

FOR SALE — Brand-new Babcock Optimus, 4-roller, prints 25 by 38 sheet, used only one short run; soon after, the purchaser died. Address CHAS. R. KURTZ, Administrator, Bellefonte, Pennsylvania.

FOR SALE—Job-office outfit, water-motor, water-meter, paper-cutter, press, stock, etc. N. L. COGGSWELL, Cortland, New York.

FOR SALE—News and complete job outfit, fine condition; will sell together or separately; write for invoice. D 1069.

FOR SALE — ROUTER. $80 cash buys high-grade routing machine used very little; a real bargain. D 984.

JOB-OFFICE — Southern Illinois, good business, best trade; good reason for selling. 2,000 lbs. 6-point Roman, 30 cents. D 1047.

LINOTYPE MOLDS, best condition; a 6, two 9, and one 12-point adjustable molds, with liners, $20 each; an adjustable knife block, latest style, $20; also adjustable knife block with 6, 9 and 12-point liners. THE NEWS, White Plains, New York.

OUTFITS — New and secondhand presses, type, wire stitchers, ruling machines, shafting, hangers, pulleys, belting; special high discount on new dress or outfits and all supplies. ALEX McKILLIPS, Harrisburg, Pennsylvania.

WE have buyers for routers, bevelers and rotary planer; can sell photo-engraving business in Eastern States. ENGRAVERS' EXCHANGE, Pittsburg, Pennsylvania.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ALL-AROUND JOB-PRINTER wanted for steady job in small Massachusetts city where expenses are light; must fully understand make-ready of first-class half-tone and color work on small cylinders and jobbers; non-union man preferred; wages $15 for permanent job; give references. D 849.

COMPETENT PRESSMAN who is job-printer wanted in good-sized Northwestern country office; state experience and give references. D 1052.

EXPERIENCED MACHINIST-OPERATOR for California town; must guarantee 40,000 ems minion eight hours; wages $21 per week; night work. D 511.

FOREMAN wanted for country weekly in Minnesota; must be good all-around man; good wages, steady employment. D 1055.

JOB PRESSMAN, A1, capable of managing feeders and handling 18 job presses, to meet competition; first-class on half-tone, color-work and general jobbing. Address, stating age, experience and compensation expected. J. HECKMAN, 727 North Twenty-sixth street, Philadelphia.

PRESSMAN — First-class half-tone, job and color work; general job plant in the South; experienced man only. D 729.

PRESSMAN-MACHINIST wanted for small office with modern plant; young man, thoroughly competent as cylinder and job pressman and stonehand, with knowledge of care of Linotype, to oversee latter and do imposition and presswork on Universal and cylinder; to such man perfectly steady position with opportunity for advancement is open. Address, with references and stating salary expected, D 1048.

PRINTERS in all branches of the trade; we have some good positions to fill at once; foremen, Linotype operators, etc.; send references and information. PRINTERS' EMPLOYMENT BUREAU, Lock Box 544, Glens Falls, New York.

RULERS—You can learn to prevent double pens running blind and other points on ruling by sending $1 to JNO. LOWE, 328 Campbell avenue, Roanoke, Virginia. Reference: Stone Printing Company.

SUPERINTENDENT WANTED—An energetic man for an engraving and electrotyping establishment in the East; must be conversant with all branches of photo-engraving, wood engraving, electrotyping, etc.; one accustomed to managing, estimating and superintending; a responsible position for the right party. D 1026.

WANT FOLLOWING FIRST-CLASS WORKMEN: Designer and wood-engraver, pressman, electrotyper and finisher; state wages expected, experience, whether member of union, and references. D 1031.

WANTED—A first-class brass engraver who thoroughly understands engraving of stamping and embossing plates; good and permanent position. BUEDINGEN MFG. CO., Rochester, New York.

WANTED—A first-class job-compositor on catalogue and miscellaneous work; must be familiar with all kinds of tabular and stone work, and possess originality in display matter; position permanent, and good wages to right man. SPRINGFIELD PRINTING AND BINDING COMPANY, Springfield, Massachusetts.

WANTED—A first-class poster printer for all-around poster work, from dodgers to stands; a steady situation for a sober, industrious man; union office. D 1041.

WANTED—A first-class pressman and stereotyper; small office, Potter press; state salary wanted. D 1035.

WANTED—A superintendent for a medium size office in large Eastern city; must be practical and possess the necessary qualifications for handling the highest grades of work from start to finish; splendid opportunity for right man. D 1024.

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Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.



HALF-TONE FROM WASH DRAWING—Courtesy Montgomery Ward & Co.



AN OSGOOD DESIGN FOR CREAM OF WHEAT AD.
Courtesy J. Walter Thompson Co., Chicago.

The WORK

OSGOOD
OUR MARK



The WORKS of

Osgood Co.

Headquarters for Good Things for Printers, Publishers and Progressive Advertisers.

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MR. PUBLICITY MAN—If you think there is anything in the line of Engraving and Designing we can't do, *and do it well*, JUST TRY US.

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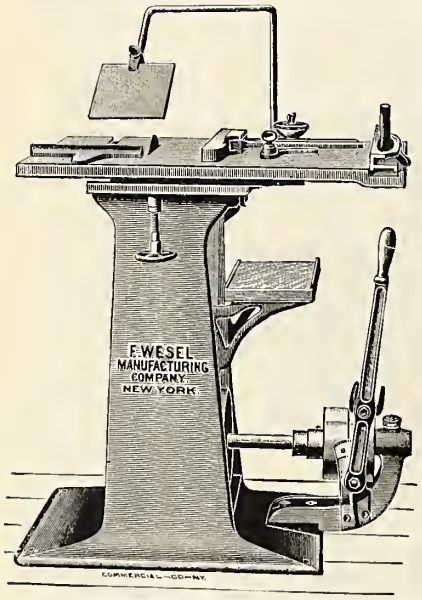
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THE USERS OF WESEL PATENT PROOF PRESSES ARE THE ELITE OF PRINTERDOM.

HERE ARE A FEW OF THEM: IN NEW YORK—Herald (2), Sun (3), Journal (3), Tribune (2), Press, Staats Zeitung (2), World (3), Times (1), Evening Post (2), Mail and Express, De Vinne, Kellogg, Rankin, Blumenberg Press, Brooklyn Eagle (3). IN BOSTON—Globe (3), Herald (4), Journal, Transcript, Ginn & Co. (2), Youths' Companion. IN PHILADELPHIA—Ladies' Home Journal (3), Telegraph, Times, Inquirer, Press, Bulletin. A complete list would fill two pages of THE INLAND PRINTER. SEND FOR DESCRIPTIVE PAMPHLET.



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Without Shoot Board and Plane. . . . $70.00
With " " " " . . . 85.00

"More than saves its cost annually in large offices."

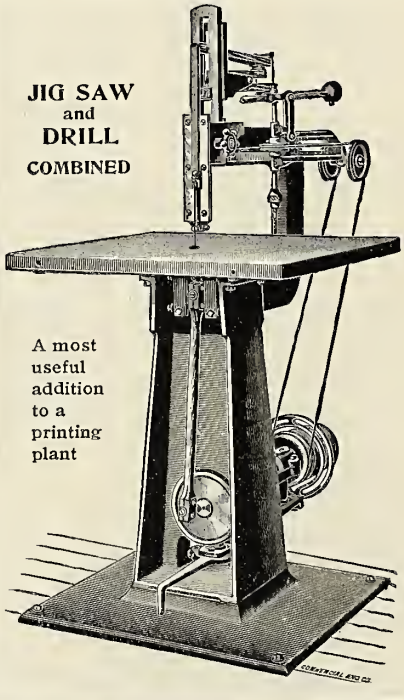
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and no office is strictly up-to-date that does not use WESEL SPECIALTIES.

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Accurate Electric Welded Chases, Brass Rule, Stereo-Blocks, Leads, Metal Furniture, and a thousand and one kinds of Printing Materials—**all Wesel Quality.**

JIG SAW and DRILL COMBINED



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The sale of this paper the past year has been so great that we have kept our customers supplied with great difficulty.

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This is a new line showing beautiful variegated two-color effects unlike anything in the market and are sure to attract attention. Put up in ten colors.

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THIS CUT WAS MADE ON A

CROWN ENGRAVING PLATE



and for newspaper use. Our process is the quickest, the cheapest and the best method of illustrating newspapers. You do the work in your own office on engraving plates that we sell you. A stereotype is made directly from these plates in the ordinary manner. No expensive plant is required, and the process is within the reach of the average weekly newspaper, as well as the larger papers. It is thoroughly practical; we guarantee results to be satisfactory. Any artist can work on our plates without previous experience and as easily as he can work on paper with pencil.

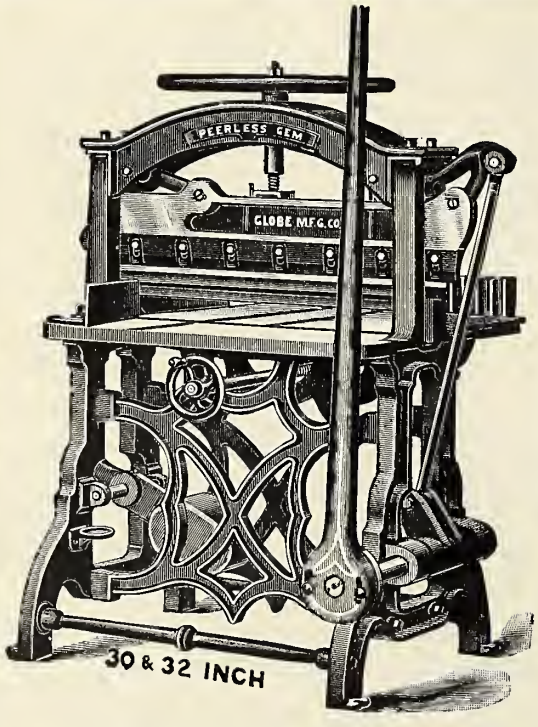
Write us for information and prices. Correspondence with artists and newspaper publishers especially solicited.

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Patentees and Sole Manufacturers.

The "Peerless-Gem" Paper Cutter *Four Sizes*



ALWAYS IN STOCK AT ALL OUR BRANCHES

THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table-supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, wide front table, and are carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

PEERLESS PRINTING PRESS CO.

FOR SALE BY

AMERICAN TYPE FOUNDERS CO.

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

NIAGARA PAPER MILLS

COVER PAPER TO COVER ALL

Victorieux (that polka dotted paper) particularly appropriate for the season of the snow. Then there is Taffeta, Queen, Royal, Melton, Defender, Homespun and Sultan. Of course you have samples. No?—Then write us.

LOCKPORT, N. Y.

NUMBER

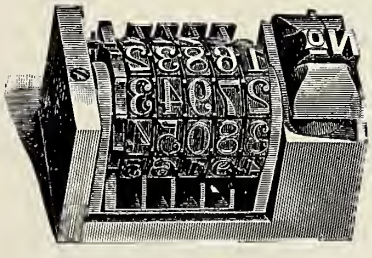
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THE IMPROVED WETTER NUMBERING MACHINE

Locks up in form like an electrotype on job or cylinder press.

$13.50 NET

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Size, ⅞x1⅛ inches.
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Other patents pending.

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Either style furnished at above price.

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WE will sell American and Canadian patents, stock on hand, and all rights in connection with this business.

The binder is adapted for binding way-bills, tariffs, invoices, newspapers, and similar sheets.

It is in use by many railroad companies, from whom we have testimonials as to its value.

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"Perfection"
Wire-Stitching Machines

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ONE OF EIGHT DIFFERENT STYLES

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HALF TONE AND WOOD
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SKETCHES AND ESTIMATES CHEERFULLY FURNISHED

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WE MAKE THE BEST
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YOU CAN PUT THAT IN YOUR PIPE
AND SMOKE IT!
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ECLIPSE ELECTROTYPE AND ENGRAVING CO
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AN ECONOMIZER OF TIME!

The Vierling Patent Printers' Tie-up...

IT IS A GOOD THING FOR YOU TO HAVE



Is announced to the trade throughout the world as an economical device for the composing room. It is made of steel, has brass corners, is pica thick and exact picas long. It is easily and quickly applied, is not removed for but ENTERS INTO AND IMPROVES THE LOCK-UP. It assures the maximum of return for the minimum of investment. It is just what progressive printers have been looking for.

IT SAVES ONE-HALF THE TIME IN IMPOSING BOOK FORMS.

WRITE FOR CIRCULAR TO

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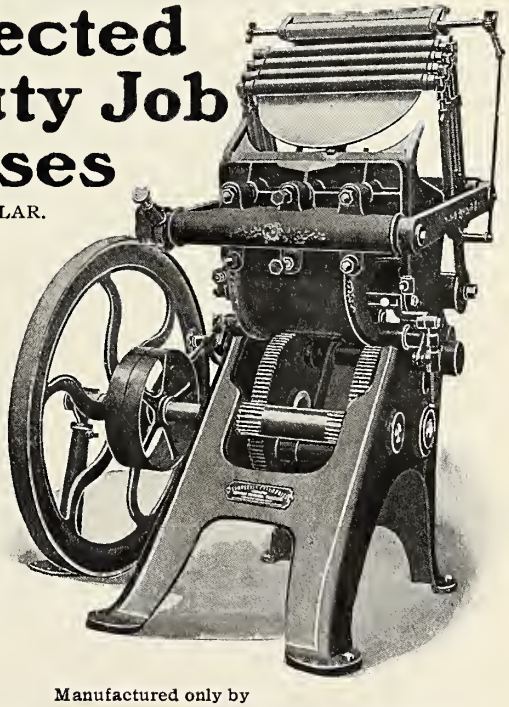
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Speed, Half-tone and Embossing

ARE THE POINTS WHICH MAKE THE

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SO POPULAR.



Perfect ink distribution.

Noiseless, strong and simple of construction.

Two main gear wheels.

Not a CAM on the press.

Presses running in every civilized country.

Send for catalogue and prices.

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The Rhodes Blanket

(AUTOMATIC MAKE-READY)

PATTESON PRESS, 33 GOLD STREET.

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Gentlemen,—We have had your blankets in use on all our presses for eight months, and find through them a great saving of time in our "make-ready," and that plates and type are in far better condition at end of run than when printed without the use of your blanket. We have printed on one job over two million copies, on two presses, and the blanket does not show the least wear. On this job we make ready our forms of eight pages, 33 x 46, almost solid half-tones, in four and one-half hours, which under the old conditions would require seven to eight hours.

Yours very truly,
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When asking Prices, send Size of Presses.

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And { Get RIGHT INKS in quality
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Use Ullman's Inks

You will like
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4 Trains every Week-Day

Leaving CHICAGO, Dearborn Station,
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Through Tickets to all points South.

Send for booklet "10 Routes to the South."

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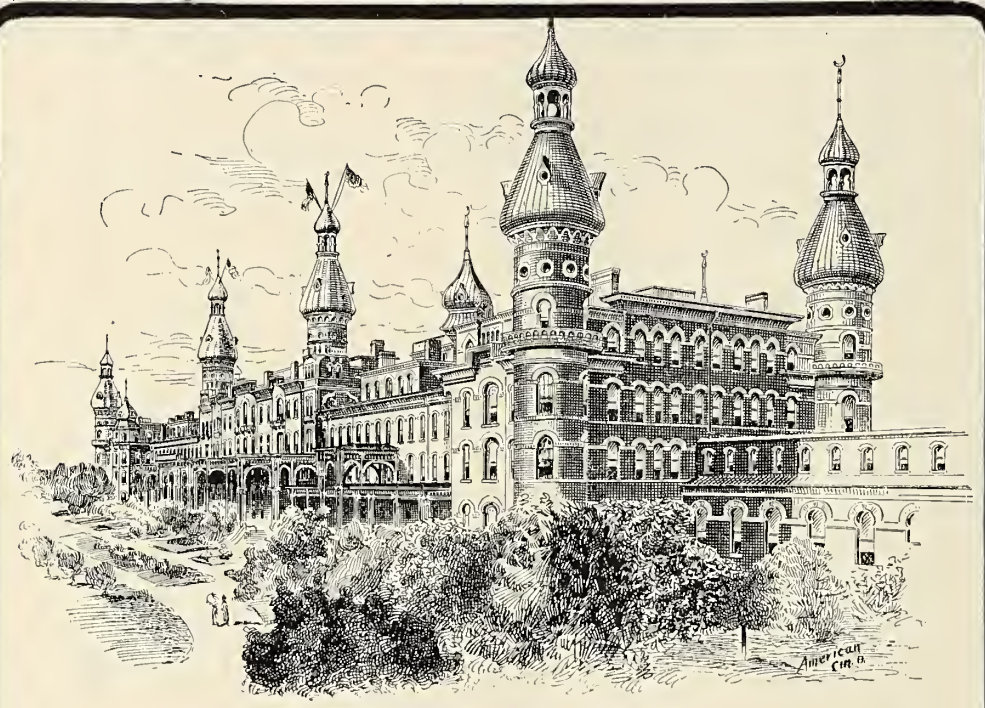
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MIDWINTER is pleasant Golf weather if you go far enough South. In Florida, the East Coast is dotted with links and club houses from St. Augustine to Miami, and the West Coast hotels are all equipped likewise as far down as Port Tampa. The links at the Tampa Bay Hotel are particularly famous on the West Coast. From December to March the links are crowded with Golfing parties. The weather is all that could be asked—blue skies, soft and balmy air, a glimpse of summer seas.

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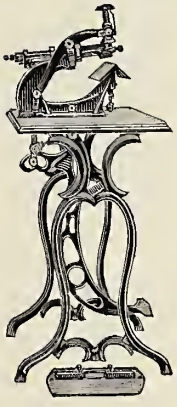
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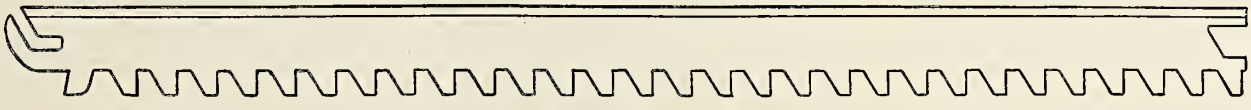
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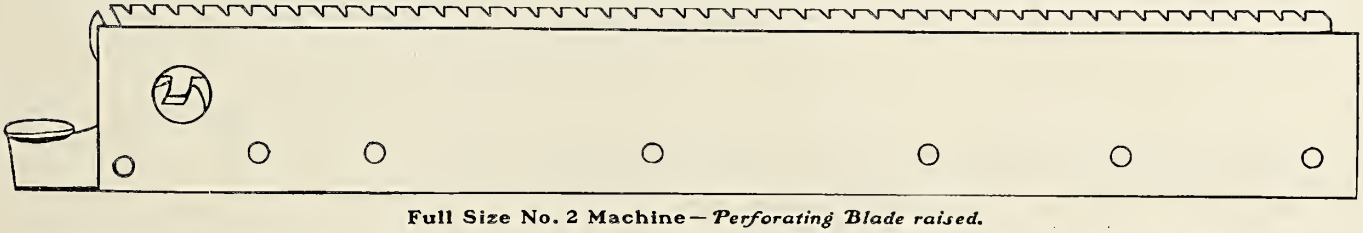
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116 Nassau Street, NEW YORK.

THE DAMON PERFORATING *and* SCORING MACHINE

For Printing Presses

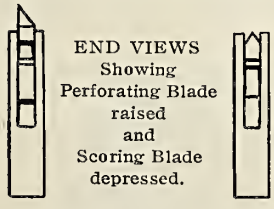


Full Size No. 2—*Scoring Blade.*



Full Size No. 2 Machine—*Perforating Blade raised.*

Locks into the form for perforating or scoring the work at the time it is printed, a saving of 100 per cent.



END VIEWS Showing Perforating Blade raised and Scoring Blade depressed.

Each machine is fitted with two blades, one a perforating and the other a scoring blade, which are easily interchangeable. Made in four sizes:

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Every printer needs at least one of the sizes, and the price places it within the reach of all. We ask you to investigate it.

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Manufactured by

DAMON PERFORATOR CO.

142 MAIN STREET : : : : OLD TOWN, MAINE

1901 JANUARY 1901

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FM 4	LQ 12	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	NM 20	FQ 27

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Sizes and Styles for all purposes

The height of perfection in pad-making. Sample sheet and prices on application.

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MACHINE GROUND & POLISHED

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PAPER BOX MAKERS' SUPPLIES.
EGG CASES AND FILLERS.

American Straw Board Co's Straw, Cloth and Tar Board. Kokomo Pulp and Jute Board, Androscoggin Wood Pulp Board, W. O. Davey & Sons' Tar Board, "Diamond S" Cloth Board.

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SOFT AND PLIABLE

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KERATOL AND SKIVERETTE,
Best Imitations of Leather.

The Sterling Round-Corner Cutter
PRICE, $15.00
Best in the world. Send for descriptive circular.

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The Keen Edge and Wearing Qualities of the Lancaster Paper Knives
Give the best results, and the second order, which we are always after.



THEY ARE FULLY WARRANTED.
LANCASTER MACHINE & KNIFE WORKS - - LANCASTER, N. Y.

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MADE BY
GODFREY L. CABOT
BOSTON, MASS
ECLIPSE.
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L. Martinson & Co... Machinists.
Printers' and Bookbinders' Machinery a Specialty.
186 and 198 SOUTH CLARK STREET, Sixth Floor, Rear...
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Printers' Rollers.. BEST and CHEAPEST in USE!
Also Tablet Gum
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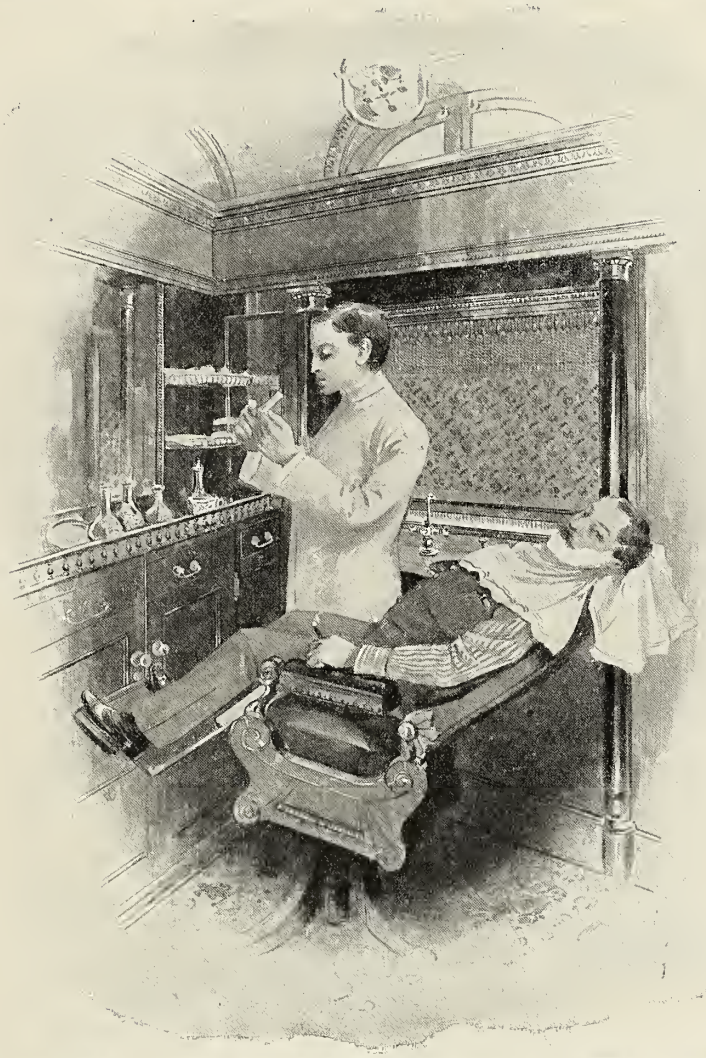
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ELECTION is over, and we are all beginning to feel the effects of the improved conditions. Printers throughout the country are now all busy, and they should not forget that the BUFFALO PRINTING INK WORKS not only fills all orders promptly, but gives the right goods at the right price.

BUFFALO PRINTING INK WORKS, Buffalo, N. Y.

"Buffalo Inks Always Work"

Faster Than Ever to California



YOU CAN GET A CLEAN SHAVE EVERY MORNING ON **THE OVERLAND LIMITED.** THIS IS A SPECIAL FEATURE OF OUR CALIFORNIA SERVICE. THE LIMITED LEAVES CHICAGO VIA CHICAGO, UNION PACIFIC & NORTH-WESTERN LINE EVERY DAY IN THE YEAR. NO CHANGE OF CARS.

West-Bound — **The Overland Limited.** — East-Bound

Sa	Fr	Th	We	Tu	Mo	Su	6.30 PM	Lv... Chicago ...Ar	9.30 AM	Su	Mo	Tu	We	Th	Fr	Sa
Su	Sa	Fr	Th	We	Tu	Mo	8.00 AM	Ar ...Omaha....Lv	7.45 PM	Sa	Su	Mo	Tu	We	Th	Fr
Su	Sa	Fr	Th	We	Tu	Mo	8.45 PM	" . .Cheyenne... "	6.50 AM	Sa	Su	Mo	Tu	We	Th	Fr
Mo	Su	Sa	Fr	Th	We	Tu	3.30 PM	" Salt Lake City "	12.30 PM	Fr	Sa	Su	Mo	Tu	We	Th
Tu	Mo	Su	Sa	Fr	Th	We	3.40 PM	" ..Sacramento.. "	12.55 PM	Th	Fr	Sa	Su	Mo	Tu	We
Tu	Mo	Su	Sa	Fr	Th	We	6.45 PM	" San Francisco "	10.00 AM	Th	Fr	Sa	Su	Mo	Tu	We
Tu	Mo	Su	Sa	Fr	Th	We	4.30 PM	Ar... Portland ...Lv	9.00 AM	Th	Fr	Sa	Su	Mo	Tu	We

THE BEST OF EVERYTHING.

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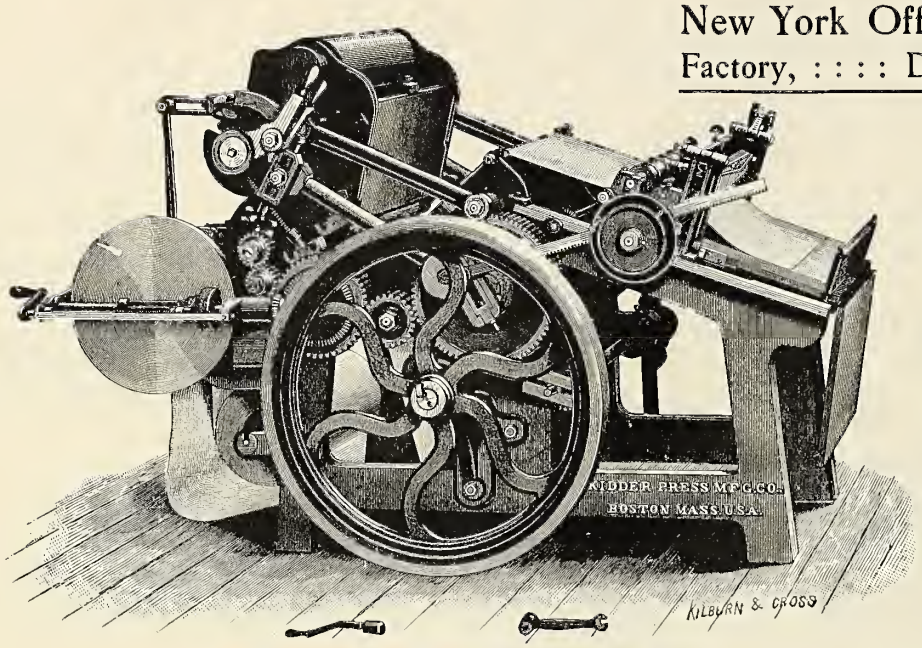
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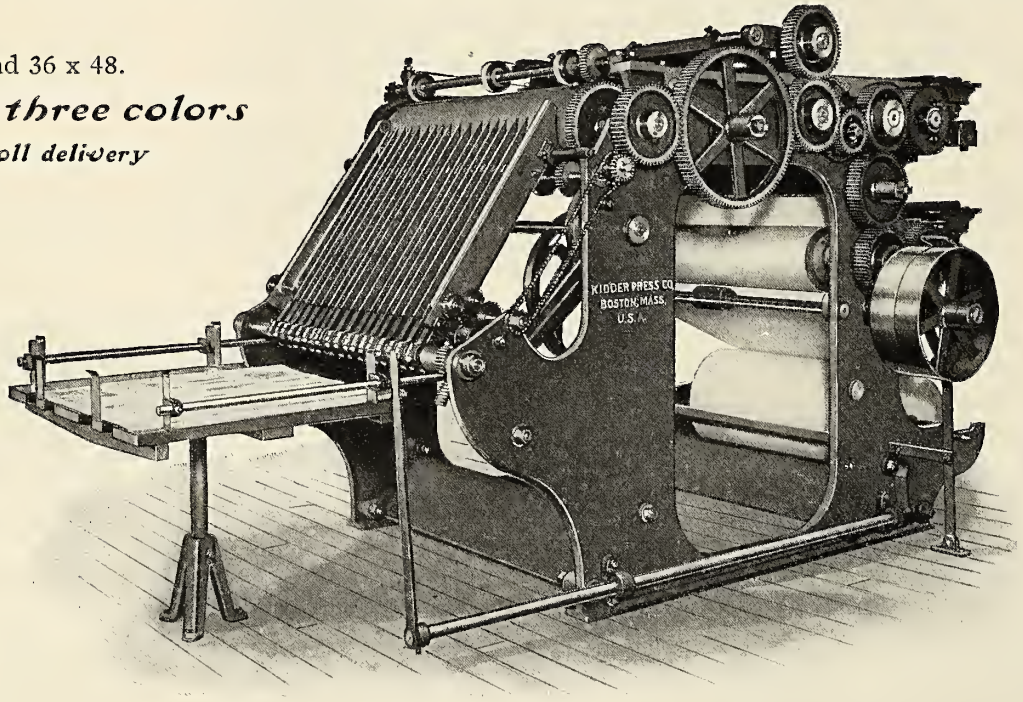
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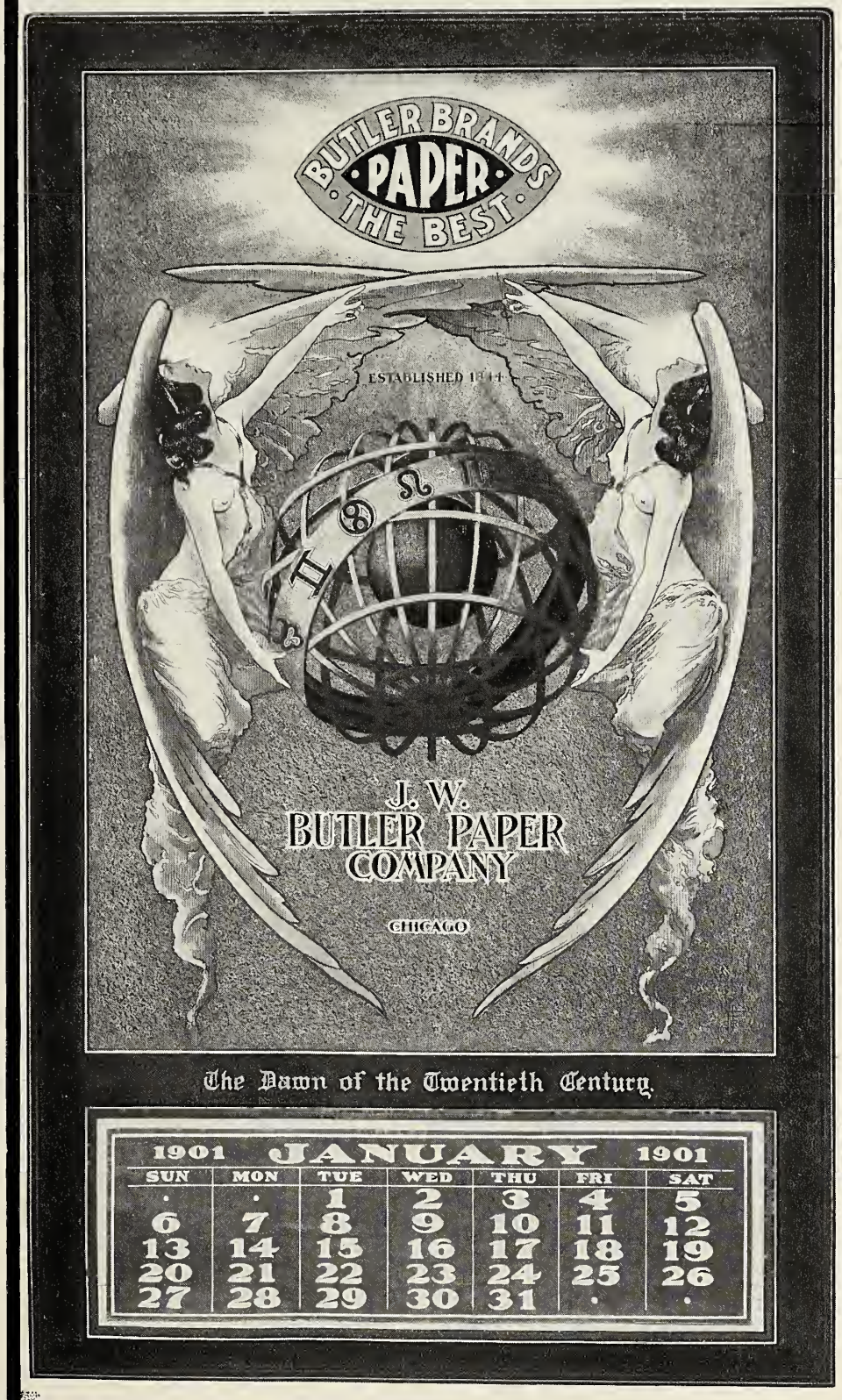
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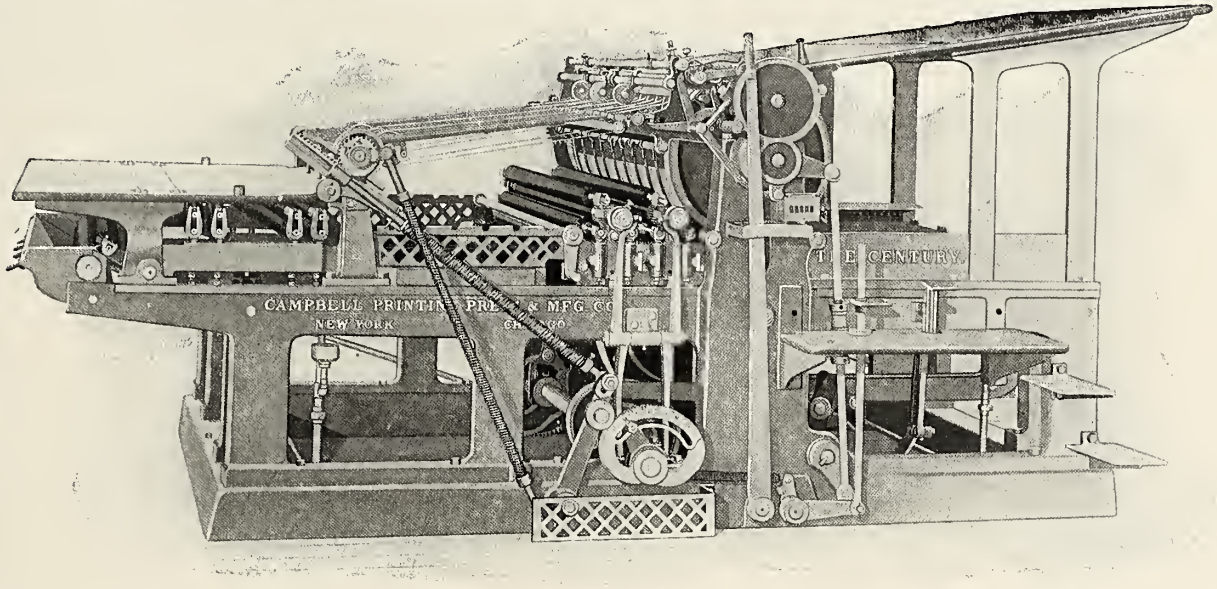
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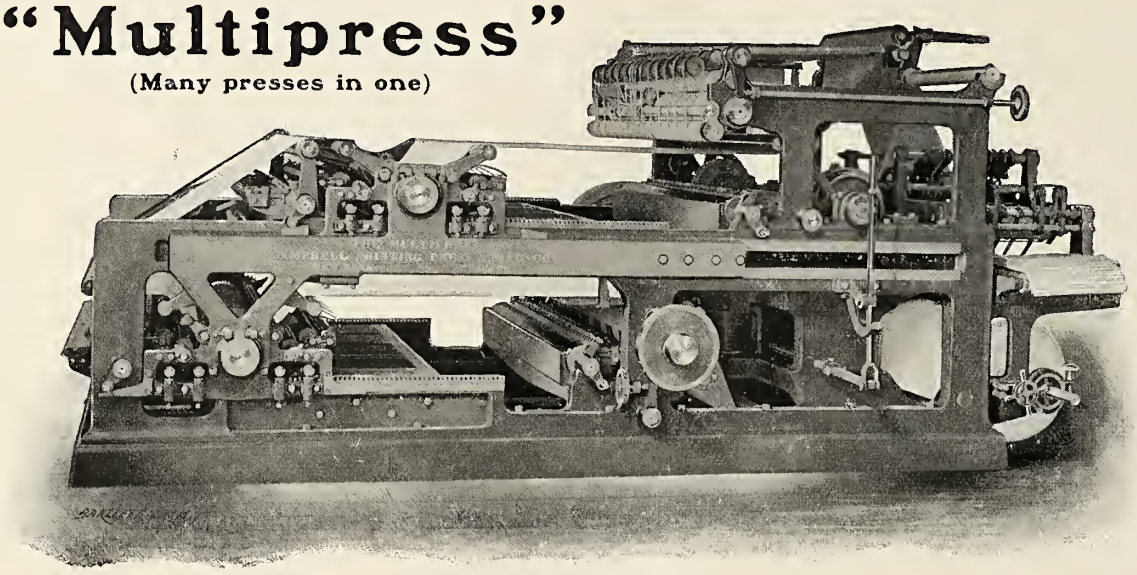
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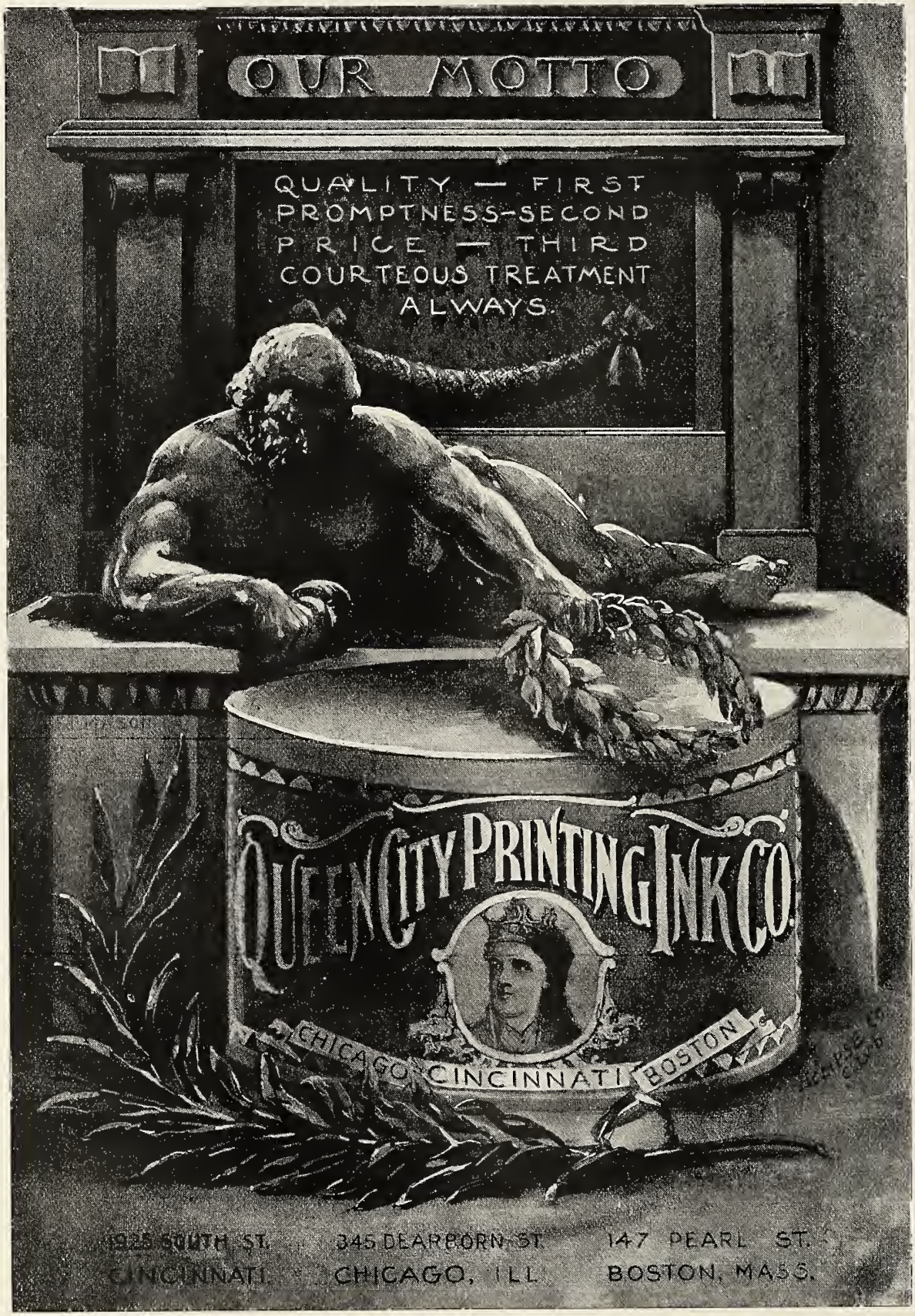
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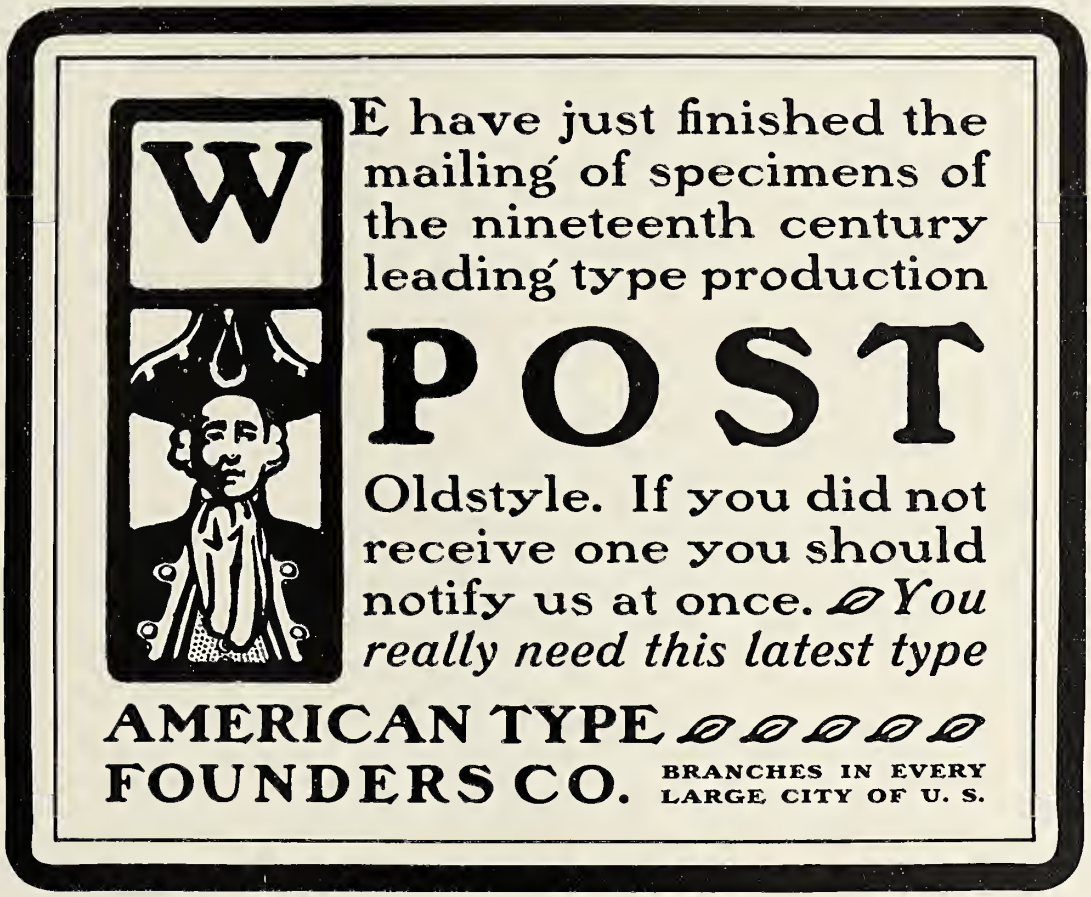
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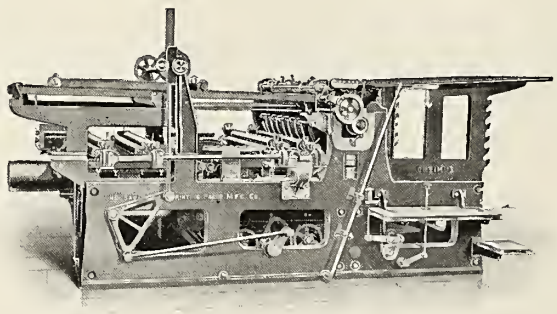
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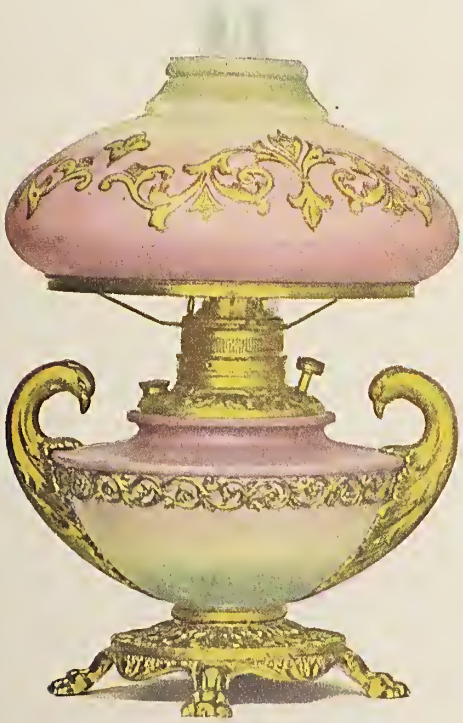
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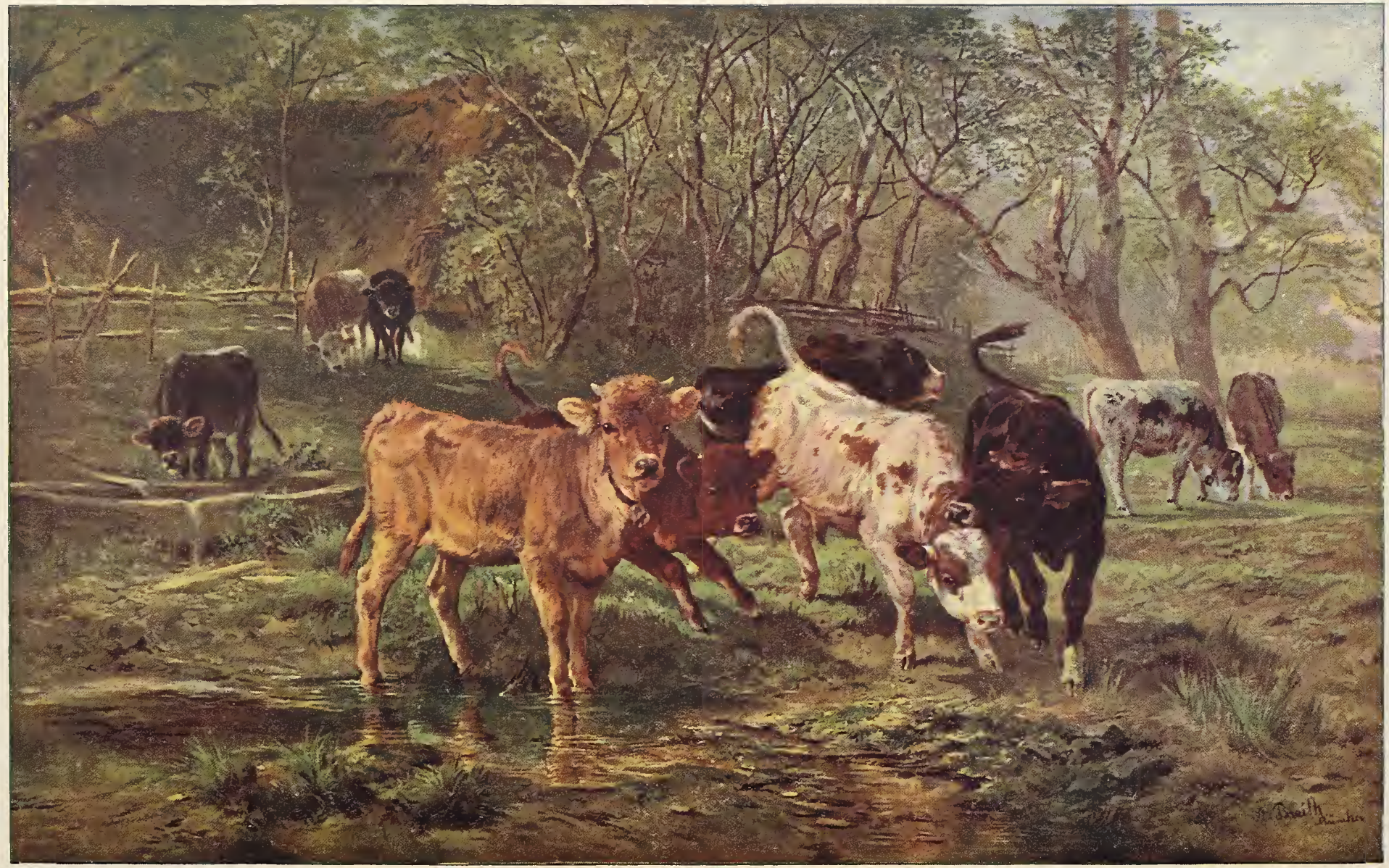


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446 — 35x52 Cottrell & Co. Two-Revolution, 4 roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 12,000, boxed 13,000; speed 1,400; base 5 ft. 8 in. x 9 ft. 8 in., over all 9x13.

415 — 36x52 C. Potter, Jr., & Co., Two-Revolution, 2 roller, 3 tracks, air springs, rack and screw distribution, rear tapeless delivery, power and overhead fixtures; weight 6,500, boxed 7,000; speed 1,400; base 5 ft. 6 in. x 9 ft. 6 in., over all 9x12. REBUILT.

494 — 33x41 Campbell Two-Revolution, 4 roller, 2 tracks, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 6,500, boxed 7,000; speed 1,500; base 5 ft. x 8 ft. 4 in., over all 8 ft. 6 in. x 12 ft.

502 — 32x36 Campbell Two-Revolution, 2 roller, 2 track, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 5,500, boxed 6,000; speed 1,500; base 4 ft. 2 in. x 8 ft., over all 7 ft. 6 in. x 12.

STOP CYLINDER PRESSES.

383 — 37x52 Cottrell & Babcock Stop, 6 roller, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,200; base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.

482 — 36x54 Cottrell Stop (cut 026), 6 roller, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,200; base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.

384 — 37x52 Cottrell & Babcock Stop, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures; weight 14,000, boxed 15,000; speed 1,200; base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.

261—34x48 Hoe Stop, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, no trip, power and overhead fixtures; weight 12,000, boxed 13,000; speed 1,000; base 8x11, over all 10x15.

342 — 34x48 Cottrell Stop, 6 roller, 2 tracks, rack and cam and table distribution. rear tapeless delivery, power and overhead fixtures; weight 12,000, boxed 13,500; speed 1,200; base 5 ft. 8 in. x 10 ft. 10 in., over all 10x16.

THREE-REVOLUTION PRESSES.

203 — 44x56 A. B. Taylor & Sons Three Revolution, 2 roller, air springs, rack and serew distribution, rear tape delivery, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,800; base 8x12, over all 10x15.

447 — 41½x54 Hoe Three-Revolution, 2 roller, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 12,000, boxed 13,000; speed 1,800; base 8x12, over all 10x15.

487 — 38x57 Hoe Three-Revolution, 2 roller, wire springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 11,000, boxed 12,000; speed 1,800; base 5 ft. 7 in. x 9 ft., over all 8 ft. x 14 ft.

265 — 37x54 A. B. Taylor & Sons Three-Revolution, 2 roller, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures; weight 9,000, boxed 10,000; speed 2,000; base 7x11, over all 9x14½.

CAMPBELL OSCILLATORS.

421 — 39x53 Campbell Job and Book Oscillator, 4 rollers, 2 tracks, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,200; base 6x9, over all 8 ft. 6 in. x 15 ft. 6 in. REBUILT.

426 — 35x48 Campbell Job and Book Oscillator, 4 roller, 2 tracks, rack and screw and table distribution, front delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,200; base 5 ft. 9 in. x 10 ft., over all 7x13.

381 — 31x43 Campbell Job and Book Oscillator, 4 roller, 2 tracks, rack and cam and table distribution, front delivery, power and overhead fixtures; weight 7,000, boxed 8,000; speed 1,400; base 5½ x 10, over all 7x13. REBUILT.

496 — 28x32 Campbell Job and Book Oscillator, 4 roller, 2 tracks, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures; weight 6,500, boxed 7,000; speed 1,200; base 3 ft. 9 in. x 8 ft. 6 in., over all 5x11.

DRUM CYLINDER PRESSES.

300 — 40x54 Cottrell & Babcock Drum, 2 roller, 2 tracks, air springs, rack and cam distribution, tapeless delivery, power and overhead fixtures; weight 11,000, boxed 12,000; speed 1,200; base 6 x 9 ft. 4 in., over all 7x13.

465 — 40x54 Potter Drum, 2 roller, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 12,000, boxed 13,500; speed 1,200; base 6x9, over all 9x13.

279 — 37½x52 Hoe Drum, 2 roller, rack and screw distribution, tapeless delivery, wire springs, power and overhead fixtures; weight 10,000, boxed 11,000; speed 1,200; base 5 ft. 6 in. x 9 ft. 3 in., over all 9x13.

276 — 36x52 Potter Drum, 3 roller, wire springs in bed, rack and screw and table distribution, tapeless delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,200; base 5 ft. 10 in. x 9 ft., over all 8½x13.

499 — 33x50 Potter Drum, 2 roller, 2 tracks, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 9,000, boxed 9,500; speed 1,500; base 5 ft. 6 in. x 8 ft., over all 8x12.

425 — 34x52 Cottrell & Babcock Drum, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,200; base 6 x 8 ft. 9 in., over all 10x14.

290 — 32x50 A. B. Taylor & Son, Drum, 2 roller, air springs, rack and screw distribution, tape delivery, power and overhead fixtures; weight 7,500, boxed 8,000; speed 1,200; base 5 ft. 4 in. x 9 ft., over all 8x12. REBUILT.

504 — 32x47 Hoe Drum, 2 roller, 2 track, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 8,000, boxed 9,000; speed 1,400; base 5x9, over all 8x12.

442 — 32x42 Campbell Country, 4 roller, 2 tracks, square frame, wire springs, table distribution, tape delivery, power and overhead fixtures; weight 6,000, boxed 6,500; speed 1,000; base 5 ft. x 8 ft. 8 in., over all 6 ft. 6 in. x 11 ft.

270 — 20½x26 Country Campbell, 2 roller, 2 tracks, rack and screw and table distribution, tape delivery, power and overhead fixtures; weight 3,000, boxed 3,500; speed 1,500; no base, over all 5x9.

503 — 20x25 C. B. Cottrell & Sons Drum, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 3,500, boxed 4,000; speed 1,800; base 3 ft. 8 in. x 5 ft. 8 in., over all 5 ft. 8 in. x 8 ft.

497 — 19½x35 Cottrell & Babcock Drum, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 5,000, boxed 5,500; speed 1,500; base 4 ft. 5 in. x 5 ft. 7 in., over all 6 ft. 5 in. x 7 ft. 7 in. REBUILT.

367 — 17x22 Potter Drum, 2 roller, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures; weight 3,500, boxed 4,000; speed 1,800; base 3x5, over all 5x7½. REBUILT.

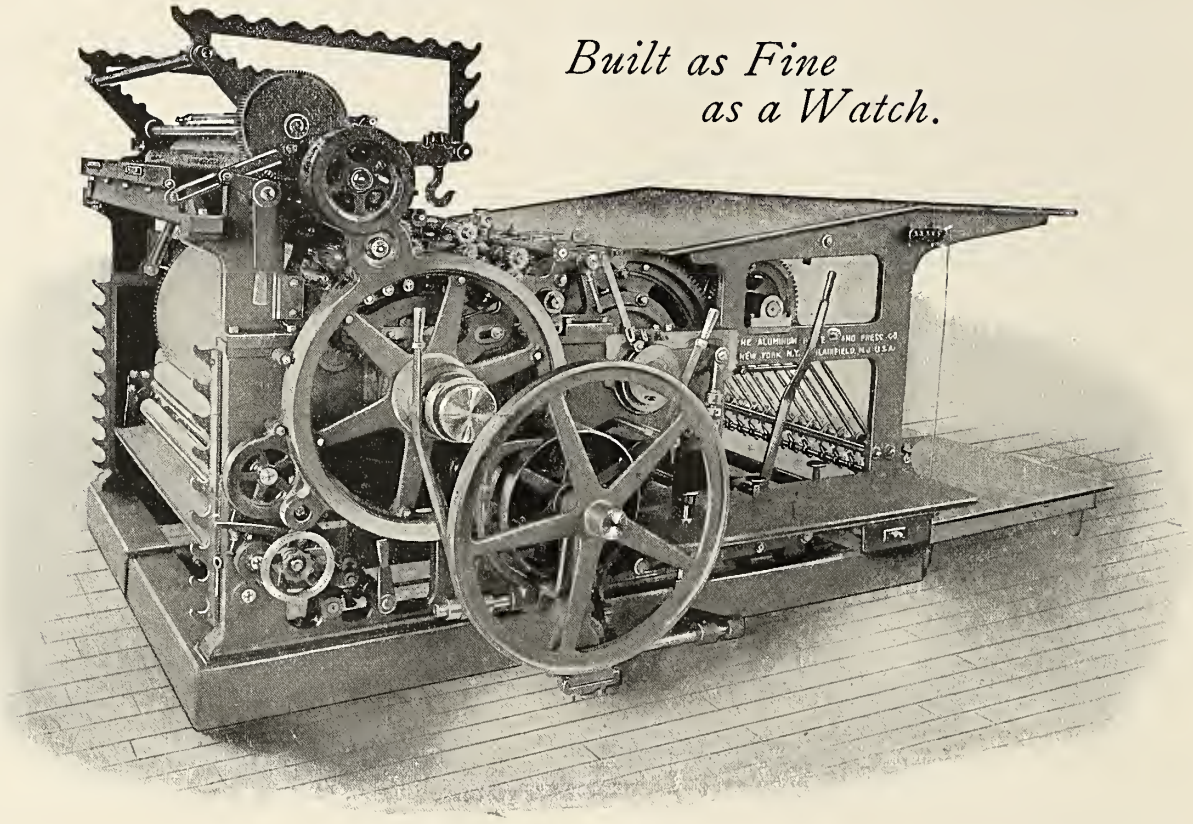
223 — 17x21 Hoe Drum, 2 roller, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures; weight 2,500, boxed 3,000; speed 1,500; no base, over all 4x8.

127 — 17x21 Cincinnati Pony, 2 roller, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures; weight 2,500, boxed 3,000; speed 1,500; base 3x5, over all 5½x8½.

No one else carries a larger or better line of Machines.

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Telephone, Main 224.
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Built as Fine as a Watch.

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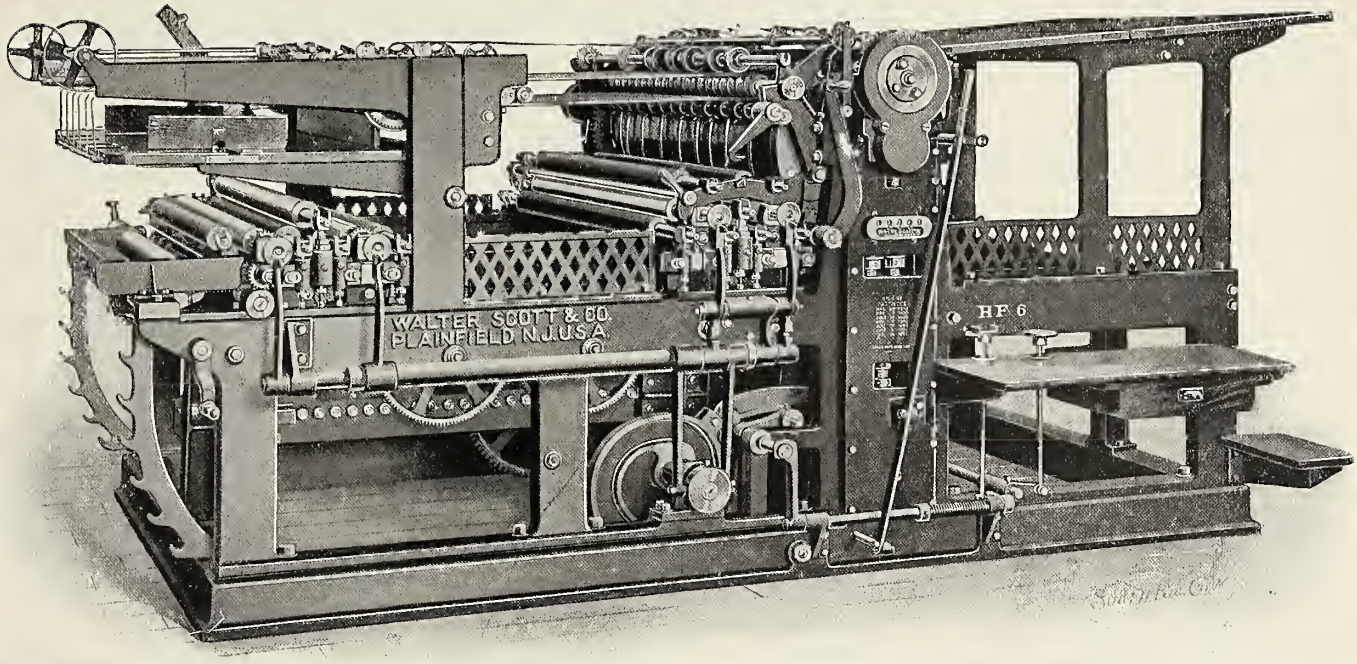
The Milwaukee Litho. & Engraving Co.,	Milwaukee, Wis.	The National Folding Box & Paper Co.,	New Haven, Conn.
The J. Ottmann Litho. Co.,	New York.	The Munson & Co.,	" "
The Sackett & Wilhelms Litho. & Ptg. Co.,	"	The Forbes Litho. Mfg. Co.,	Boston, Mass.
The Gray Litho. Co.,	"	The Friedenwald Co.,	Baltimore, Md.
Trautmann, Bailey & Blampey,	"	The Howell Litho. Co.,	Hamilton, Ont.
The Orcutt Co.,	"	The Canada Eng. & Litho. Co.,	Montreal, Can.
The Brett Litho. Co.,	"	Mardon Son & Hall,	Bristol, Eng.
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A RIGID, EVEN IMPRESSION
IS OBTAINED ON
SCOTT PRINTING PRESSES

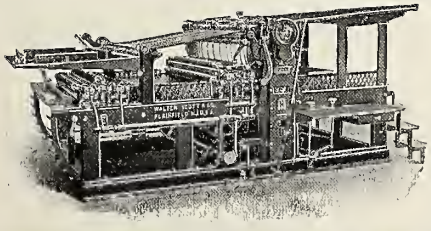
Because the type bed is supported by four wide faced steel shod tracks, and is heavy enough to prevent springing, which causes quads and spaces to work up.

Because massive castings are used to hold the cylinder down on the bearers, which can not stretch like the long rods used on other presses.

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Monitor "Duplex" Punch — Foot power

Price, with two round-hole punches, net, - - - $110.00
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Special Notice

We furnish **upper** and **lower die** in **one casting** for **loose leaf ledger** and **special punching**



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Price, complete, with six round-hole punches, net, $210.00
Takes sheet 30 inches wide and any length desired.

MONITOR PUNCHING MACHINES are extra strong and very rigid, and have a perfect perpendicular movement, insuring great accuracy. They have been tried and thoroughly tested for years by users on continuous work of the heaviest punching, proving satisfactory in every particular.

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Automatic
Signature Gathering Machine

Its Three Cardinal Points

Speed—Accuracy—Compactness

BOOKBINDERS the country over will be interested in our proposition. One year ago this month the "SMYTH" was perfected and put into continuous daily use. It is the first and only AUTOMATIC SIGNATURE GATHERING MACHINE ever made that bookbinders have found thoroughly practical, though nearly fifty years have been spent by different inventors in endeavoring to build a perfect working one. Briefly stated, this machine occupies 4 x 14 feet of floor space; is run by 1½ H. P.; can be operated by two persons, and will gather 17,000 complete books of 24 signatures each per day. It works equally well on the heaviest and the thinnest of book papers, and will gather in all sizes from 4½ x 7 to 7½ x 11 inches.

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Very truly yours, RAND, McNALLY & CO., A. McNALLY, President.

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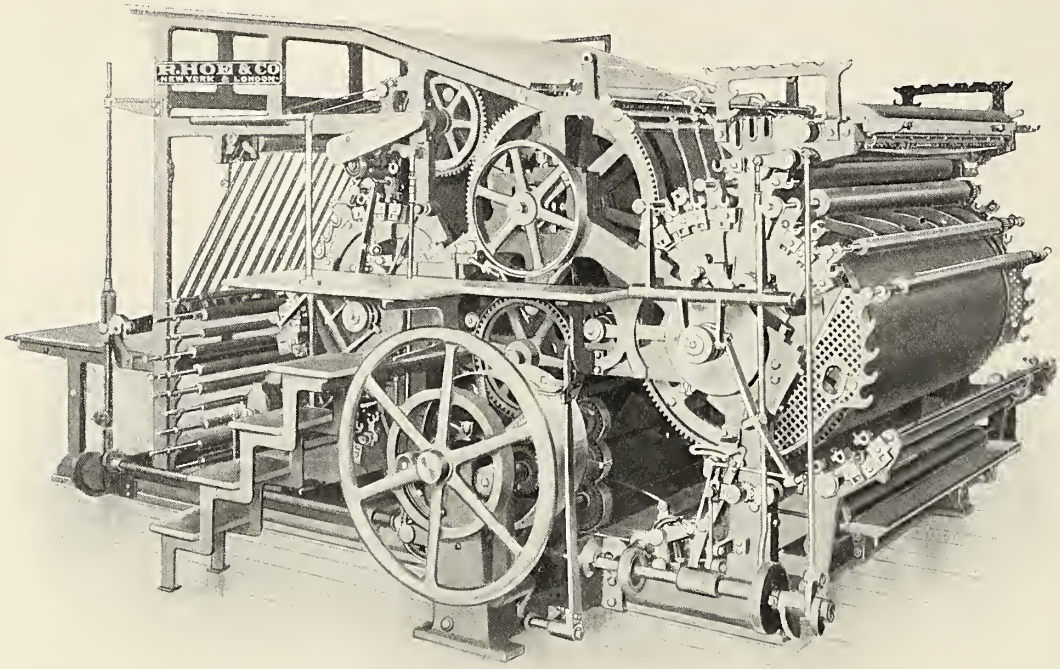
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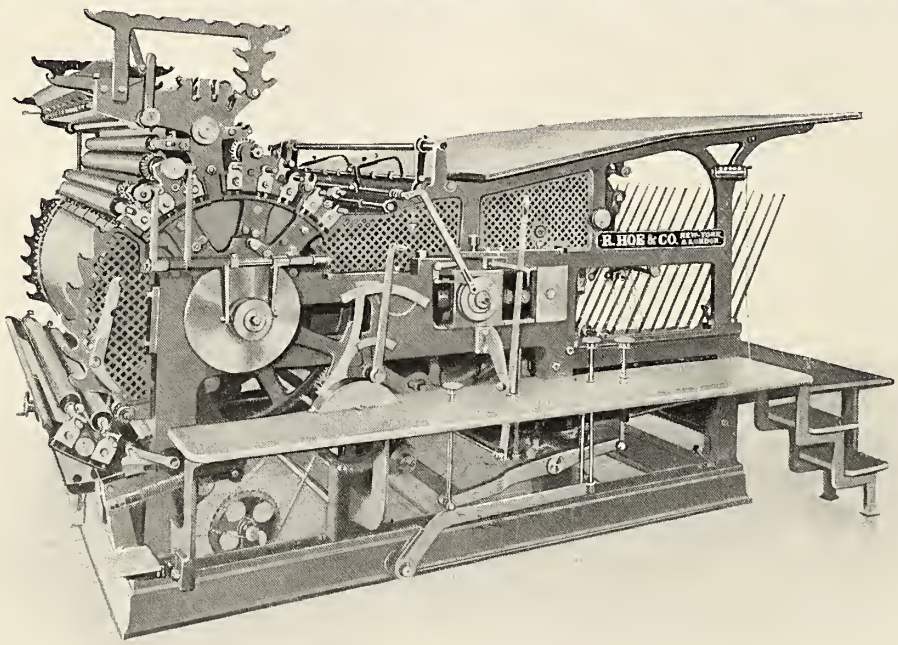
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TWO-COLOR PRESS

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The Golding Jobber

DUPLEX DISTRIBUTION

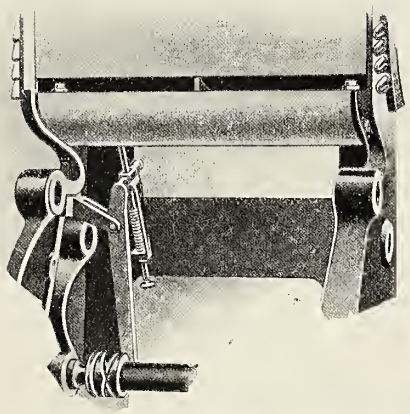
Means two distinct distributions from separate points at each and every impression. On presses having throw-offs it is possible to give the form double rolling by missing an impression; but will your customer pay for the lost impression? On the GOLDING JOBBER we give you duplex distribution by using the Duplex Distributor. It changes the form surface of the rollers for the ascent and alternately vibrates at each impression.

Through a combination of the Automatic Brayer Fountain and the Duplex Distributor the GOLDING JOBBER gives you a better quality of distribution than any other platen press, in the same ratio as

Two Rollings are Better than One

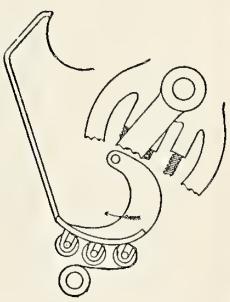
Two rollings in the GOLDING JOBBER at each impression to one in all others. This means the highest quality, and at *our* speeds—in half the time.

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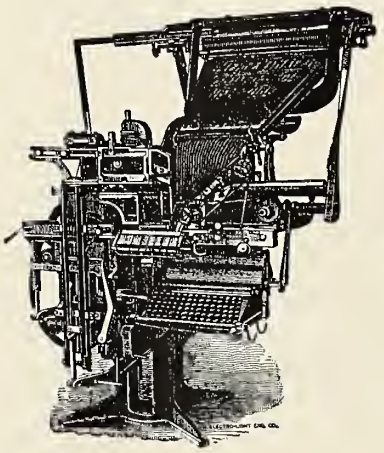
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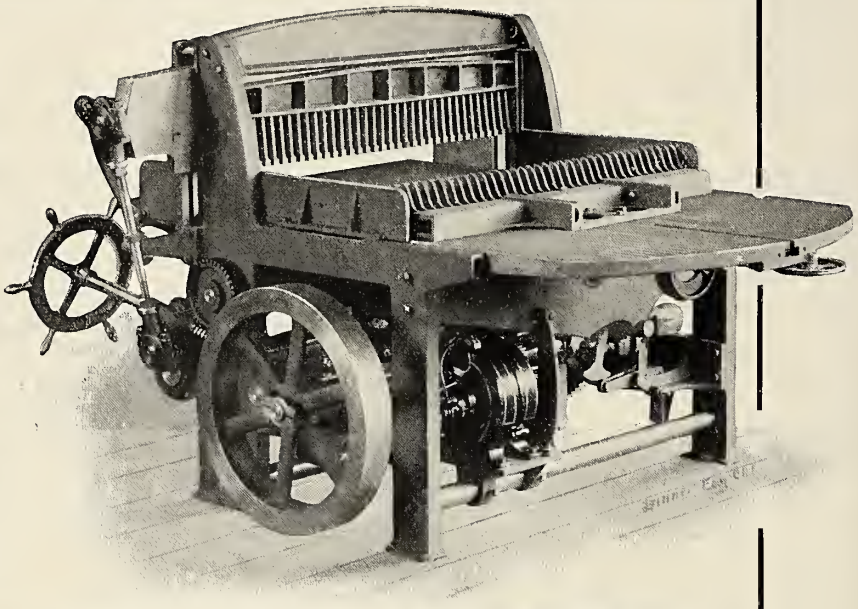
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The Wrong End

Being the Fable of the Emperor who did Things at the Wrong End, and of the Printer who does Likewise

NERO, Emperor of Rome, was not what you would call a Safe Risk. He used to go around stirring up Trouble in a way which would have been unsafe if he had not been an Emperor. On account of fear of Lése-Majesté, however, he was not Molested by the Police. During the Expanse of a reasonably long life, Nero committed a great many High Crimes and Misdemeanors which would have added to the Luridness of any yellow journal published in his day. But with all his faults of Omission and Commission — especially Commission — Nero only made one mistake: that mistake was not in committing suicide. It consisted in doing it at the wrong End of his life. Nothing Nero ever did showed such a rare and keen Perception of the Good of the Community as his stabbing himself in a vital part with a large and trusty I X L Barlow Knife. This was the only Act he ever did for the Good of the Community. But he should have done it earlier in the Game.

The PRINTER makes no Mistake in thinking that he ought to make money out of his Business. This is a wise and laudable ambition. He makes the Mistake, however, of trying to make all of his Money out of the Wrong End. He insists on making it out of the selling end. He insists on getting it all out of his Customer. He neglects to make his Money when buying Material, such, for instance, as PRINTING INKS. If he would make a part of his Money in Buying Printing Inks, he would make the little he gets out of his customers a Great Deal easier. He cannot expect to buy poor Printing Inks and have any Customers left. Every time he buys a Good Quality of Ink at a fair price he adds to the Money that he will make at the Selling End of his Business.

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NEW YEAR'S NUMBER 1901

The INLAND PRINTER

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ABOUT ANTIQUES AND ITALIANS, THE SCOTCH FACE, AND CONDENSED TWO-LINE LETTER.

BY THEO. L. DE VINNE.

THE fat-faced romans and italics in some favor during the first quarter of the nineteenth century were soon condemned by publishers as unsuitable for good books, but the belief that greater boldness and blackness would improve the attractiveness of type was maintained by all job-printers. To conform to this prejudice English typefounders introduced a new form of fat-faced black letter, or as Hansard called it, a "Very New Old English." This was followed by a bold-faced Antique (better known now in England as Egyptian) and an "English Italian" in which the thickness and color of stem and serif were reversed — the stem having the slight hair line, and the serif the usual thickness of the stem or thick stroke. Hansard adds this comment to an exhibit of the new styles: "Oh! sacred shades of Moxon and Van Dijke, of Baskerville and Bodoni! What would ye have said to the typographic monstrosities here exhibited, which Fashion in our age has produced? And those who follow, as many years hence as you have preceded us, to what age or beings will they ascribe the marks here exhibited as a specimen?"

The new form of black letter was denounced by Dibdin as "frightful, gouty, disproportionate, eye-distracting and taste-revolting." Its period of popularity was brief. The educated book-lover of our time prefers for his work the style of black letter made in the fifteenth century, even if some characters are uncouth and out of line. The new style of "Modern Antique" or Egyptian was more successful, but it has been supplanted by a dozen new faces of better cut, and some of them will never go out of fashion. The "English Italian" was a dismal failure from the start. Many attempts have since been made to modify the crudity of the design, but to no good result; the transposition of thin and thick strokes in type is an innovation that the reader will not tolerate.

English newspapers that took a proper pride in their neat typography refused to use the new Antiques or Italians in their advertisement columns. After a period of impatient tolerance, the fat-faced black letter also was thrown out. There was a general agreement among publishers that all bold display types were job-printers' types, proper enough for handbills and posters, but entirely improper in books and newspapers. They decided that the advertisement must be made conspicuous by a more careful composition of plain roman types and a more generous relief of white space. It was a sensible decision. Whoever critically examines a bound copy of a high-class old-fashioned English newspaper made between 1820 and 1860 can not fail to note its careful composition and improved readability. Are the advertisements of our time as effective? They cost the advertiser a great deal more for composition, engraving and presswork, but does the screaming advertisement of today win a greater proportion of buyers?

The decision then made by English publishers that there was no better style of type for general work than roman and its mated italic, still left open the unsettled question, What is the best cut of roman and italic? The Caslon cut had been put aside for its alleged angularities and old-style mannerisms. The fat-face had been rejected for overblackness and frailty under wear. New forms of roman successively introduced by the eminent typefounders, Jackson, Figgins, Fry and the third Caslon, did not meet full approval. Yet it was difficult for any captious critic to find fault with the proportions or the mechanical finish of the new faces of roman, for they were round, shapely and symmetrical, but not as attractive as had been expected. After all the care and skill lavished on them they were not as readable as the then despised faces of the first Caslon. Where was the fault? Why did types that seemed perfect after a close examination of each character prove not so acceptable and readable in a mass?

To answer this question properly we must consider the great change that had been made in presses and methods of presswork. The Caslon types of the eighteenth century had been printed by presses made of

wood with beds of stone, and the impressions made on them rarely exceeded the surface of four octavo pages. The paper was always damp, sometimes sopping wet. Thick woolen blankets were used in the tympan to equalize impression and to save time in making ready. When the pressman pulled down the bar, the elastic blanket produced an overlapping of impression on the types. The thin lines of the types showed not only all of their faces, but a part of their beveled sides. They were made thicker in print than the typefounder had cut them in the punch, and showed the very bold and readable letters admired then and now by all old-fashioned readers.

This method of presswork was damaging to woodcuts. Bewick, the reviver of engraving on wood, complained that the beauty of his engraving was almost destroyed by the overlapping elastic blanket, which thickened his delicate lines and flatted his shadings and perspective. His pupils and followers, who went far beyond him in trying to imitate copperplate effects, insisted that their woodcuts should be printed on the new iron handpress of Lord Stanhope, which could be manipulated by an expert so as not to produce this thickening of lines when a light woolen blanket was used for the impressing surface. Engravers advised the printers to work with lighter impression and to show the hair lines of a cut with greater delicacy. The graduation of impression by means of carefully cut overlays was brought in fashion by many printers, of whom Charles Whittingham was most successful. The merit of presswork on types was measured unwisely by the standard that was applied to woodcuts. Delicacy was rated of higher merit than strength. Typefounders who had no need of the caution were advised to cut and did cut hair lines with even greater sharpness. It followed that the readability of types was sacrificed for the improvement of woodcut printing, as it is now in some measure for the proper presentation of halftone photoengravings.

The unsatisfactory appearance of the new faces of type cut by eminent English typefounders of the first half of the nineteenth century was not due to any radical fault of design or cutting, but to the changed method of presswork — to the abolition of sopping-wet paper and the "soaking pull" under impression. The book-printer of our time who uses the genuine Caslon type for a special book is sometimes met with the objection that the prints now taken from them are not as black and bold as those of books printed from these types in 1760. Of course they are not, if they have been printed on dry paper against inelastic impression. To get the old effect, the printer must use over-wet paper and make impressions with an elastic blanket. This deficient blackness is often unwisely attributed to machine presswork, for it is claimed that the best results can be had only on the hand press. This is absurd. The fault is in dry paper and inelastic impression. William Blades, in presenting to his readers an impression of types from the Enschédе typefoundry, said that the punch-cutter of these types might not rec-

VERY NEW OLD ENGLISH,
or Double Pica Black.

Modern Antique, or
Two line English of 1824.

ENGLISH ITALIAN
FOR 1824.

FROM HANSARD'S TYPOGRAPHIA.

CHARLES LAMB writes of books which are not books. In the same way there are readers who are not readers — they read with the eye alone, while the brain is inert. This is a class far harder to deal with

10-POINT NO. 1828.
American Type Founders Co., New York.

ognize them as his work, for they had been made of much lighter face by the modern method of presswork.

Some of the types that were discarded in 1825 as unsatisfactory are now returning to favor. The Didot face has been reproduced in many sizes by Allainguillaume, of Paris, and is a salable letter in France. An unknown punch-cutter of Boston, about the year 1828, made an excellent series of round-faced roman letter, after the models of Jackson and Figgins, but it was soon supplanted by other cuts much inferior. The De Vinne Press recently induced Mr. Phinney, of the American Type Foundry, to bring some neglected matrices out of the vaults and cast therefrom a font for special use on a new edition of the Stockton novels recently published by Scribner & Co. Book reviewers, who knew nothing of its history, have commended this 1828 face as a new and admirable type. Some types are like old wines; it requires age to bring out their merit.

One of the greatest novelties in the types of the nineteenth century was the condensed two-line letter first made by the Didot printing-house, of Paris, about the year 1836. Compressed or condensed text-types had been used in France and Holland even in the eighteenth century, but no founder had made them on larger body than pica. When the Didots showed in their own books how useful the condensed two-line letters could be made in the composition of the display lines of title-pages, they found favor in all printing countries. It was said that the compositor could get more letters in a line of display without any perceptible weakening of the clearness of the print. The new shape of tall, slim, graceful two-line letters soon put out of fashion the old

L'HYGIÈNE PUBLIQUE

CLASSIQUES ALLONGÉES.
A. Turlot, Paris.

GEORGE WASHINGTON

DOUBLE ENGLISH CONDENSED.
Geo. Bruce's Sons & Co., New York.

shape of square-set capital letter. The titles of books, not only in France, but in England and America, soon had their display lines in condensed capitals, not always to their improvement, but condensed capitals were the latest fashion in typography and printers and publishers thought that they must keep in the fashion. The shape preferred in England and America was a type of thin stems and sharp hair lines. The French, with better judgment, thickened the stems so as to give a proper degree of weight or blackness to the type, but they adhered unwisely, as did all English and American founders, to the razor-edged hair line. In English-speaking countries, the thin-stemmed two-lines have always been in favor, and the skeleton-like title-pages made from them contrast quite unfavorably with the bolder title-pages preferred by all printers on the continent.

This fashion has had its day; the condensed two-lines are not in as much favor as they have been. Pickering, the eminent publisher of London, held them in great aversion, and would not use them. This dislike, shared by many good printers of the present time, has been increased by their frequent injudicious application. Types should be selected to fit words, but there have been admiring publishers who insisted on having letters and words stretched out and adapted to suit types. The condensed form must be used; if there were not letters enough in a line of display, the condensed letters must be spaced until they filled the line. A nice mess it was when a title-page was so treated.

brain is inert. This is a class far harder to deal with than that other class which has never made any use of the power of reading which was hammered into them in the pri-

ENGLISH NO. 19.
Geo. Bruce's Sons & Co., New York.

Although English and American printers readily accepted the French condensed two-line capitals, they resented for a long time any and all attempts to compress or condense the lower-case or book-letter. They preferred the round and open letter made by Jackson, Fry and Figgins. These letters imitated more or less closely the curves of Bodoni, but there was a notable lack of grace and a certain degree of mechanical stiffness in the curves. Samuel S. Dickinson, a printer of Boston, whose services in improving printing are almost forgotten, was the first to attempt the needed reformation. At that time (1837) he had no typefoundry, and preferred to send to Edinburgh to have his notions of what type should be properly produced. This was done quite successfully in the foundry of Alexander Wilson & Son. In this new face some of the slightly compressed features of the style then approved in France were successfully reproduced. To prevent a too close fitting of meeting letters some serifs were made unduly long, but the old fashion of sharp hair lines was fully retained. The types so made were slender, delicate, graceful and were much admired. As this new face of type was first made in Scotland, it was then and ever since has been known as the Scotch face, although it was planned to the order of a New Englander. With this new letter, English printers produced many admirable pieces of typography which have never been surpassed. It was beautiful, but it was fragile, and its beauty was dimmed and sometimes entirely destroyed when it was used for newspapers on coarse paper with cheap ink and jammed in woolen or india-rubber blankets, as was then customary.

The Scotch face, as first made, has gone out of fashion, and has been supplanted by other faces of no

greater merit but of greater durability. Yet it has not lost its attractiveness to an educated taste. After a careful examination of the specimen books of American and European foundries, the Committee on "The Book of Common Prayer, according to the Standard of 1892," appointed at a general convention of the Protest-

the same way there are readers who are not readers — they read with the eye alone, while the brain is inert. This is a class far

GREAT PRIMER NO. 4.
James Conner's Sons, New York.

ant Episcopal Church in the United States, decided to make use of the Scotch-faced great primer, introduced to this country about 1845 by James Conner, of New York. He who has seen this admirable folio will not quarrel with their decision. The Grolier Club, of the City of New York, has used a Scotch-faced letter on English body for its edition of "Count Hoym," which has been much commended.

Written for THE INLAND PRINTER.

ONE HUNDRED YEARS OF PROGRESS IN PRINTING.

BY CHARLES H. COCHRANE.

THE close of the nineteenth century is a proper time for reviewing the steps by which the printing art has been brought to its present high development as one of the leading industries of the world. On January 1, 1801, there was no such thing as a cylinder press, job press, or composing-machine. All paper was hand-made, and the only illustrations obtainable were coarse woodcuts. Electrotyping, etching and lithographing were unknown, and stereotyping was not reduced to a practical basis. Rough wooden hand presses bound with iron were the regular machines of the printer, who also often cast his own type. There were a few foundries that had themselves cut some exquisite type-faces, that are duplicated today, but such are probably the only mechanisms in the craft that remain unchanged.

The beginning of the nineteenth century will be forever memorable in the annals of printing as being a period when there were born a large number of improved mechanisms and processes. Lord Stanhope's iron hand press was perfected in 1800, and drove out of the market its wooden predecessors, although as late as 1809 the largest printing-office in New York city was run with nine wooden hand presses.

Stereotyping, which is generally ascribed to William Ged, as invented in 1705, did not become a practical art until 1802 or 1803, when Lord Stanhope completed successful experiments in the plaster process with the aid of one Wilson, who in 1804 offered the secret of the process to the Oxford University for £4,000. So carefully were the secrets of stereotyping guarded that when David Bruce, in 1812, desired to learn the methods, in order to introduce it into America, he had to make a trip to England and expend a great deal of time, patience and money in picking up the details.

The principle of lithography was discovered in 1796, by Senefelder, and in 1801 practical work was begun in London, and within a few years in Vienna, Paris and Berlin. The first lithographic printing done in New York was in 1819, and the art came into considerable use in London in 1820, and in the United States by 1830.

The papermaking machine was invented in France in 1799, the inventor receiving a reward from the French Government and interesting the Didots, who a few years later interested the Fourdriniers, leading papermakers of London, who developed the machine that bears their name.

Thus it appears that iron presses, stereotyping, lithography and the papermaking machine were all



Photo by C. O. Babcock, Chicago.
PUGGY AND I.

offered to the printer at about the same time one hundred years ago. Each of these inventions served in its own way to develop the progress of the "art preservative of all arts," and marked the dawn of a new era in printing.

The trade was very slow in accepting inventions and innovations at the period of time of which we are speaking. Probably twenty-five years elapsed before the iron hand press had generally replaced its crude

wooden predecessor, and the arts of stereotyping and lithography were confined to a few firms for a considerable number of years. The printing-press was more rapidly developed than any other branch of invention during the early part of the century. Before a fourth of the printers had adopted the iron hand press, Friedrich Konig had patented a cylinder machine which he built under the patronage of Thomas Bensley, a leading printer of London, in 1810-11. This machine is said to have given a speed of eight hundred sheets an hour, which must have been an outside figure, when we consider that it had no grippers, and but very unsatisfactory inking devices. It may seem a very easy matter nowadays to construct a cylinder printing-machine, but when we recollect that such things as rollers were then unknown, and that all the little devices, familiar to us at the present day, had to be thought out, it is apparent that Konig had tremendous obstacles to overcome. As a matter of fact, Konig did not overcome very many of them, and to Napier and Applegath, who were later English inventors and builders of cylinder presses, should be ascribed most of the credit for making the machines practical. Napier invented grippers and the railway-rack bed-movement familiar to most of us in the early makes of Hoe presses. Applegath devised composition rollers and the table distribution of ink.

Many printers consider that rotary presses are an invention of the present generation, whereas the first rotary was devised in 1835, before any considerable number of cylinder presses had come into use; but because of complications, the rotary presses were of slow development. Rowland Hill, who took out the first patent on the rotary web machine, constructed it at a cost of about $10,000 and used it for some time. He was followed by Jeptha A. Wilkinson, who obtained an English patent on a web rotary about 1841. R. M. Hoe's rotary, which eventually outstripped all others, was first put into use on the Philadelphia *Ledger,* in 1847, being what was termed a type-revolver. Applegath built a vertical cylinder rotary in 1848; Hoe's lightning press came out in 1847, and Bullock's web perfector in 1865.

Bullock was the first to use a small cylinder with curved stereotype plates, feeding from the roll, and printing on both sides. Walter followed him with an English machine a few years later, and Hoe's presses shortly acquired the general market. These web rotary perfectors were made possible through improvements in stereotyping. Charles Craske, of New York, was the first to make a curved stereotype with a paper matrix, in 1850, his being the system which, as perfected, has since come into general use.

The small platen job press dates from about 1840, when Ruggles began to build them. The trade had to be satisfied with pretty poor machines until after 1850, when George P. Gordon became interested, taking out over fifty patents before he ceased developing the machines.

The Adams press was the first real power press offered to American printers to supersede the hand press. It came out about 1830, and at the zenith of its



Photo by Ralph Cary.

SHEEP.

From collection of H. W. Fay, De Kalb, Ill.

prosperity was manufactured in fifty-four sizes and styles.

Although the Fourdrinier Brothers have been generally credited with being the originators of the papermaking machine, they were really developers and perfectors, as their work was based upon that of Louis Robert, of France, who took out a patent and was backed financially by Didot, the leading French printer. The general principles of papermaking machines have remained the same from that day, no one ever having been able to devise a radically different method of making paper by machinery. Of course, the details of the machines have been subject to a multitude of patents, but the dandy-roll, with its traveling wire cloth, is and perhaps always will be the essential feature of all such machines.

Rags were used exclusively for papermaking up to 1855, when straw and other substances were experimented with. Cellulose or pulp wood began to come into use about twenty-five years ago, and has taken the lead over all other materials for papermaking, although it has been demonstrated that almost every vegetable fiber can be used.

Forsaith's paperfolding machine came out about 1863, and was shortly followed by other makes. The paperfeeding machines have come on the market within the last dozen years.

The manufacture of bookbinders' machines and tools was begun by William O. Hickok in 1846, and his ruling-machine has come into general use. The gathering and casemaking machines are of too recent origin to require more than a mention here.

While the important developments recorded were taking place in the domain of pressbuilding and papermaking, the typemaking branch of the business did not remain stationary. It received its first great impulse about 1835 through the efforts of David Bruce, Jr., the inventor of the typecasting machine. Before that date all type was cast in hand molds, very much after the fashion of the Gutenberg and Moxon. Bruce's machine revolutionized methods and cheapened type. It came into universal use and remained the standard machine until within a few years, when the Barth machine was taken up by the American Type Founders Company.

The first typesetting machine of any importance was that conceived by William Church, of Connecticut, in 1822; the first to be put into practical operation was devised by William H. Mitchel, of New York, about 1853. A number of his machines were built and used with profit, as far as composition was concerned, but eventually failed for want of a proper distributing machine. The Burr, Fraser and Thorne typesetting machines, all of which have come into use within the



Photo by Ralph Cary.

A DE KALB COUNTY PASTURE.

From collection of H. W. Fay, De Kalb, Ill.

last twenty-five or thirty years, were the first really profitable composing-machines employed, although the crowning success in this field was won by Ottmar Mergenthaler in the Linotype.

The printers of one hundred years ago suffered from more causes than inadequate machinery and tools. In Russia, in 1798, Paul I. issued an edict suppressing printing-presses and public schools; in Great Britain in the following year George III. enacted a law requiring a small license for the registering of printers, and the use of printing-tools without a certificate involved a fine of £20. Numerous other restrictions were placed about the business by the same and subsequent acts, and until about 1820 the printers of England were seriously harassed by libel suits and other legal interferences with their trade. Punishments inflicted on the printers were in numerous instances greatly in excess of their violations of the law; for instance, in 1810 William Cobbett, a most able printer of London, was sentenced to two years' imprisonment and £1,000 fine for libeling one of the nobility, while his printer, Thomas Curson Hansard, received a penalty of three months' imprisonment, although he was probably the most reputable printer in the city. Even the booksellers and newsdealers who had handled the publication received punishment at the hands of the law. Such cases were comparatively common in England, and the attitude of the Government toward the press was reflected in America in a minor degree.

By the middle of the century, however, the public on both sides of the Atlantic seems to have been sufficiently educated up to the value of the printing-press, and of the newspaper, to result in the removal of exactions calculated to render printing and publishing unprofitable, and since that time the growth of both the job-printing and newspaper branches of the industry has been enormous, certainly exceeding that of any other single industry that could be named.

The daily newspaper was in existence more than a hundred years ago, despite the very inadequate facilities for printing large editions. In 1777 there were seven daily papers in London. The first daily newspaper in the United States came out in Philadelphia in 1784, being styled the *American Daily Advertiser*. The New York *Daily Advertiser* appeared the following year, and by the opening of the nineteenth century most of the larger cities in both England and America were supplied with daily papers. All these were, of course, printed on wooden hand presses and had correspondingly limited circulations. The first paper established in what was then called the Northwest Territory was the *Sentinel of the Northwestern Territory,* issued in Cincinnati in 1793. The first Illinois newspaper appeared in 1814 or 1815 at Kaskaskia. The Washington *Gazette* was established in 1796, four years before the seat of government was removed to that city. In 1775 there were thirty-seven newspapers published in the United States. I fail to find any accurate figures for the year 1801, but by 1835 there was a total of 1,258 daily, semi-weekly and weekly papers issued, and in 1850 the total had increased to 2,048 weeklies and 254 dailies.

The war of 1861-65 gave a stimulus to the newspaper industry of the United States, and since that time daily newspapers have been issued in every city and town of 10,000 or more inhabitants, while there is scarcely a village that has not its weekly publication. Almost every newspaper has its printing-office, as

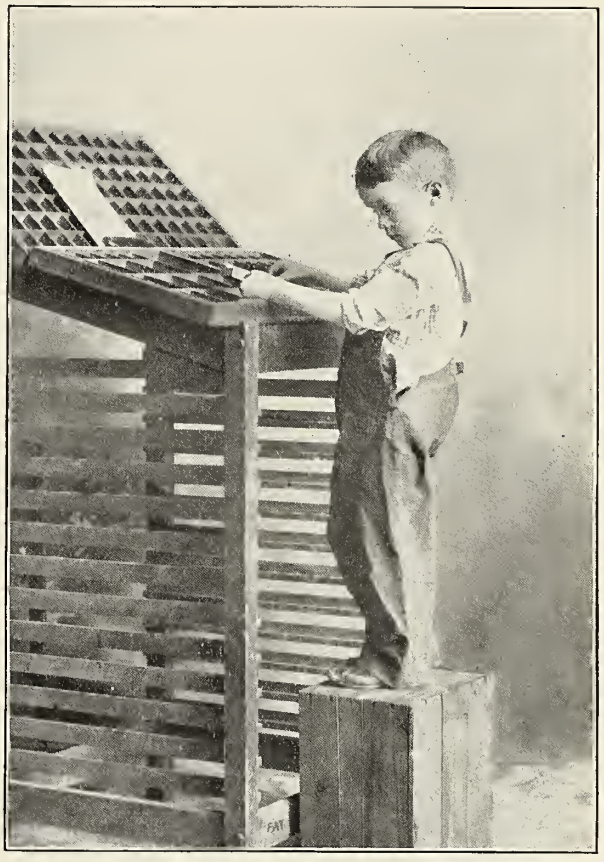


Photo by Ralph Cary.

AN "INLAND" PRINTER.

From collection of H. W. Fay, De Kalb, Ill.

appears by the returns of the latest directories, which indicate a present total of about twenty thousand printing-offices and twenty-two thousand newspapers in the United States.

The development of the pictorial side of printing belongs almost wholly to the last half of the century. In 1852 Fox Talbot obtained a patent on a process very similar to what is now called zinc etching. Within the next decade several inventors and experimenters had made progress with the gelatin film, but no commercial success was attained, and there was a falling off of experimentation in this direction; but in 1873 Professor Husnik succeeded in producing practical printing-plates and formed a basis from which the photoengraving industry has grown. The first zinc etching made in the United States was produced in 1865, and about 1875 several establishments were in the engraving business, furnishing plates for printers, generally by zinc etching. By 1885 many were using

the half-tone process, which has since come into such general use.

Although Gutenberg printed in colors, there were no artistic color reproductions by the printer until recent years. Lithographers gave us the first really good colored chromos about 1875. The label printers have developed some very beautiful results, mostly within the last fifteen years, while the three-color process, which has reached its highest perfection in art calendars, is of very recent origin.

I have thus briefly summarized the leading features in the development of printing and kindred trades during the century just closed. Such a résumé tends to emphasize the tendency of all inventions to broaden and ramify into numerous channels. In 1801 there was but one trade of printing, and the average printer cast his own types and made his own presses. Today there are about fifty different branches of the trade, going to make up the total of what is covered by the general term — printing. Who shall say that each one of these fifty branches may not be as capable of as great development in the twentieth century as has come to the parent trade in the nineteenth?

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY A BINDER.

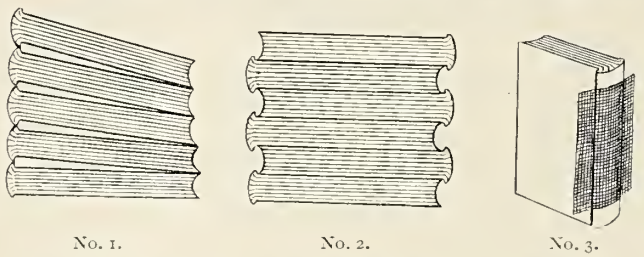
NO. XVI.— HEADBANDING.

IT is a curious fact that, in the early days of bookbinding, a volume showing any evidence of painstaking workmanship was invariably finished with hand-made headbands of twisted silk, woven about a piece of vellum, the silk thread being sewn through the back of the book at the same time to hold it firmly in place. Originally the headbanding was a part of the sewing, the operator looping the kettle-stitch around a piece of vellum at each end instead of at the last cut as the sewer does at the present time.

Now, however, the extra binder buys his silk headbands ready-made, choosing according to the dictates of such good taste as he fortunately may possess, from the English, French and American samples. Some art binders — as they like to be called — are so fastidious as to send abroad for special and unique patterns of headbanding, just as they do for particular shades of leather and curious marble lining papers, such special details serving to identify their bindings from the ordinary.

On the other hand the cloth edition binder, turning out books by the ton, finds it more economical to make his own headbands as the binding progresses, instead of using the ready-made muslin headbands that were at one time employed. His method is as follows: The books, we will suppose them 12mos, coming from the rounding and backing machine, are next stood out in piles with the backs all one way at the edge of a table, ready for crash and headbands. The "liner-up" now glues off three or four piles, using a good quality flexible glue, worked thin. By the time he has glued up the fourth pile, the glue on the first has sufficiently set, and turning the books back and face he rubs the crash into place. The crash, sometimes called cheesecloth, or super, is cut about 2½ by 6 inches, depending on the size and thickness of the volume.

Headbanding is carried forward at the same time as the lining-up. The headbander cuts his muslin, either striped or solid color, in strips across the grain,



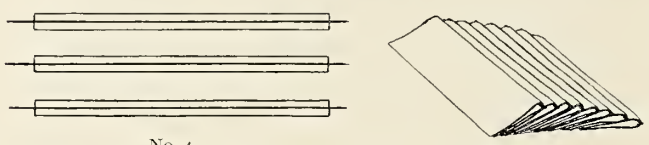
No. 1. Jointed books piled with backs one way for gluing off.

No. 2. Books piled back and face for crash after being glued off.

No. 3. Book with crash in place.

about one inch wide. Several of these are laid on the table and pasted off, and a string placed lengthwise in the center of each. These pieces of muslin are now folded over on the string and pressed together, thus becoming long strips of headbanding. As the strips are made they are bunched one upon the other. All through the operation of making headbands the materials must be kept moist with paste. When a pile of twelve or more strips is complete they are again brushed over with paste and the whole sliced into sections the width of the headbands desired.

These separate headbands are spread out on a piece of tin (a zinc table-top is very desirable for this work) and are now ready for the books, which have been backed with crash and are now almost dry. The headbander takes one of these books in his hand and dabs it at a headband: it sticks and is adjusted into right



No. 4. Strips of muslin with string in place in the process of making headbands.

No. 5. A bunch of headbands.

position and firmly into place before the other end is turned and dabbed at another headband. In this manner the headbander "works in with" the liner-up, so that their work progresses uniformly and quickly.

With the extra binder the operation is even simpler, as the ready-made silk headband comes on cards and needs only to be cut off in the proper lengths and stuck into place.

Rough-edged books are headbanded only at the top, and many cloth books not at all. The very cheapest, for reasons of economy, and many of the better class simply to carry out a certain style of binding — especially flat-backed books — are frequently bound without headbands. Recently there are more solid

colors used on cloth books for headbanding than of the striped blue and white or red and white.

If the book is to have a ribbon marker this must be glued to the back by one end before the headbanding is begun. But ribbons are seldom used now, excepting for Bibles and some books of poetry.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. VI.—ECONOMY IN MARKING PROOFS.

AN integral part of true method is a habit of economizing — i. e., of saving not only the employer's time, but also that of the compositors, by making not only the most intelligible marks, but those which involve the least effort. Conservation of energy is a prime desideratum. Nevertheless, the proofreader can not properly always conserve his own energy, as that would sometimes be done at the cost of clearness. What is here said about details of marking, with reference to economy, is not intended as prescriptive; it is rather meant to be suggestive. Some examples of what seems to be waste of time may serve a good purpose as an aid to beginners, even if not especially useful to experienced proofreaders. Habit is so strong that, however much may be said in favor of change, it is not likely that many of those who have become established in certain ways will perceive any great need of acquiring new ones.

All the points to be noted here are taken from experience. It has not been thought necessary to attempt an exhaustive collection of instances of wasted energy. Some typical examples are adduced, with the hope that they may prove sufficient as analogical guides. Everything that can be done to simplify the marking of corrections on proofs should be done, and nothing can be more important to the beginner than acquiring the habit of saving time and effort, except guarding against obscuring the effect by saving too much. Nothing should be omitted that is necessary to clearness, and no mark should be made that is not unmistakable.

A tie-mark is made to indicate closing together so as to leave no space. Many proofreaders use such a mark when it is not necessary, as in taking out a letter from a word. When a letter within a word is to be removed, a line through the letter and a dele-mark in the margin are sufficient. The fact that the remaining letters are to be closed up needs no telling, and so no tie-mark is needed. A correction exactly like this is taking out a hyphen from a compound word when the word is to be solidified. Many proofreaders do not, in such a case, make a line through the hyphen at all, but make tie-marks above and below it, from letter to letter. Now, such marking is not often misunderstood, but it leaves a plausible excuse for misinterpretation, because the mark made does not mean that anything is to be taken out, and the compositor might reasonably suppose that the proofreader had thought there was a little extra space between the characters, and so fail to make the correction. Undoubtedly some proofreaders, who already have the habit of marking in the way here disapproved, will think that the objection is not well founded; but those who are willing to improve their practice may find advantage in adopting the recommendation here given. The best way to indicate changing a hyphened compound to a solid word is simply to cross out the hyphen and make a dele-mark in the margin.

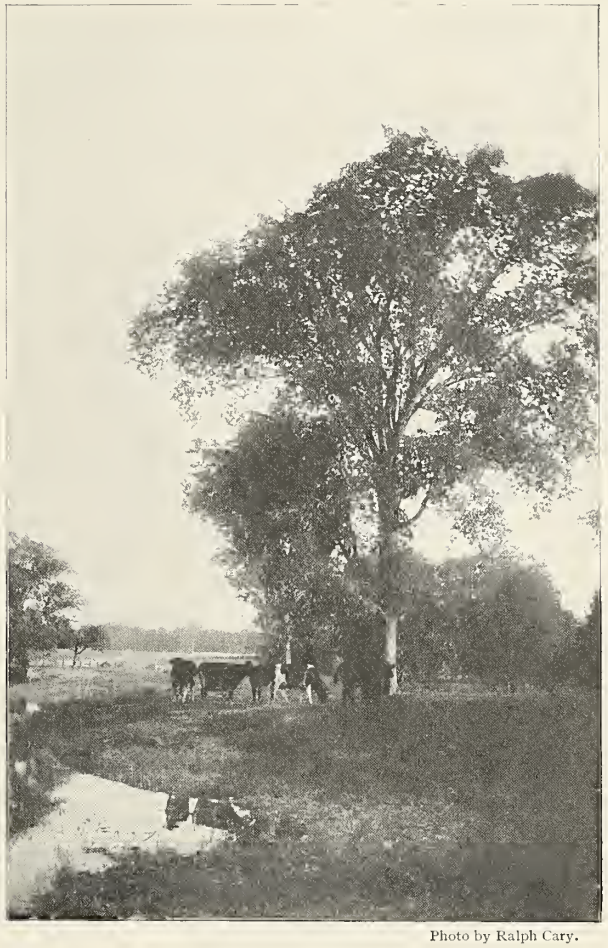


Photo by Ralph Cary.

CATTLE IN SHADE.

From collection of H. W. Fay, De Kalb, Ill.

When the hyphened compound is to be made two words, the hyphen should be marked and a space-mark should be made in the margin. This is the one way for these two corrections that is unmistakable, and it is already very common in practice, though not so common as it should be.

A very troublesome marking, found often on authors' proofs, and not common among proofreaders, though some of them use it, is the making of a dele-mark as well as writing what is to be substituted. When anything is to be changed, the substitute in the margin is sufficient. The dele-mark should be used only for complete removal of what is marked.

Certain pairs or groups of letters are generally, though not always, together on one type — fi, fl, ffi, ffl, æ, œ, etc. These are seldom separated in type, except in display type. In marking on a proof — as when fi

appears where fl should be — the pair or group should be treated as one character. In the instance mentioned the fl should be written in the margin, not merely the one letter that seems to be needed. Being one type, all that is on that one type is needed for perfectly certain clearness. The fact that in ninety-nine cases out of a hundred the compositor would know from the one letter what he ought to do, and would make the proper correction, is not a sufficient reason for neglecting to safeguard the hundredth case by making the whole character every time.

In line with the fault just mentioned is the habit of marking only one part of a fraction. In general, when a fraction is to be changed, the whole fraction should be written. If ¾ is to be changed to ⅜, it is far better to write in the margin both numerator and denominator, although only the latter is wrong. Of course, when each part contains many figures, and only one of these is wrong, only the wrong one need be marked.

It is impossible to be too cautious in correcting figures. No matter how unnecessary it may seem to mark more than one or two out of a number of them that may stand as one amount, perfect safety demands the writing of enough of them to leave no possibility of misunderstanding. Thus, in correcting the number 123 to 133, it is permissible, and should not be risky, merely to make a line very plainly through the 2 and write the 3; but even in a case so simple it sometimes happens to be advisable to cross out the whole number and write all of the new one. When, however, the number 123 is to be changed to 132, all three figures should be marked. A great risk is run by many proofreaders in neglecting this simple precaution, merely through impulsive avoidance of writing one seemingly extra character. A greater risk is run in marking such a correction in the way mentioned in the next paragraph.

Whenever a number of ways are possible to do anything, it is probable that some one of those ways is, for one reason or another, better than any of the others. Even if no other absolute advantage can be proved, little doubt seems possible of real gain in prevalent use of one method, rather than leaving each person to make an individual choice, or to act on the impulse of the moment and indulge a confusion of practice. In correcting proofs such cases abound. The one we mention is probably the most frequent in occurrence, and may be taken as exemplifying a principle of economy easily applicable in many other matters. Transpositions of words should be marked by a line around the word or words that are out of place, leading to a caret in the place where they belong, and "tr." should be written in the margin. Such being the common and best practice in certain cases, it is not surprising that it is also common to employ it where another method is preferable. When letters within a word are transposed, as in "taht" for "that," or figures, as in 123 for 132, it is better to make a line through the two letters and write them in proper order in the margin, and better yet to cross out and write in the whole word, except that this full treatment is not economical or in any way necessary when the word or number is long. A little thought, or a little practice for comparison, should convince any one that not only is clearness gained in the long run by the marking recommended, but also less work is done. Such errors in composition are much more frequent in machinework than in real typesetting.

A feature of the best manner of marginal correction is a long vertical stroke after each mark, which it is well to make in nearly all instances. The purpose of the stroke is isolation of the individual corrections, and this is not needed in cases where there is no possibility of confusion, as with the dele-mark, which is so plainly separate in its nature. It would probably be good practice for a beginner to make no exceptions, however, thus forming the habit of using the separating stroke so much that it will not be forgotten when it is really needed. An example of its usefulness is the marking of a correction of figures ending with a 1. With this figure written, as it usually is, only as a vertical stroke, an additional longer stroke serves to fix the fact that the figure actually is a figure.

(To be continued.)

Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. III.— THE AUTOMATIC GAS GOVERNORS.

"I NOTICE we don't have hot and cold metal any more," remarked the Operator to the Machinist. "That was the bane of our lives formerly. What did you do to prevent it?"

"Well, in the first place," George replied, "I found that the governor on the main pipe wasn't acting at all. The float in it was weighted down so that whenever the pressure in the main fluctuated, the heat under the pot varied likewise, which variation the governor is intended to prevent.

"Here is a sectional diagram of the governor (Fig. 3), which is a simple affair, but evidently little understood by some. The gas enters the governor and flows in the direction indicated by the arrows. A float *E* has its rim *D* immersed in mercury, a rod extending downward from the float connecting it with the valve *H*. The pressure of the gas tends to raise the float *E* and thus close the aperture at *H*. To overcome this tendency a sufficient weight *F* is placed on the float to admit a moderate flow of gas. The mercury acts as a flexible seal around the rim *D* of the float and prevents the escape of gas. Should the pressure in the main fall off, the float sinks deeper into the mercury and the opening at *H* is enlarged thereby to admit a larger volume of gas. When the pressure increases, the float rises and partly closes the opening at *H*. Obviously, if a heavy weight is placed

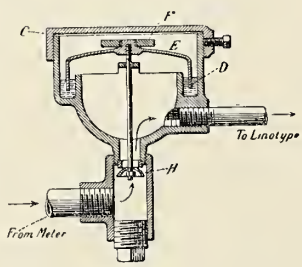


Fig. 3.

at *F* the float can not respond to the varying pressures, and the result will be hot and cold metal. When replacing the cover *C* care must be taken to prevent its interference with the movement of the float."

"Does the machine governor act on the same principle?" questioned the Operator.

"No," replied the Machinist; "its action depends entirely on the temperature of the metal in the pot. I have here a diagram of the gas governors which are being applied to all machines now being manufactured.

"This is the way this governor works: The gas from the main enters the tube *A* (Fig. 4) and flows upward through an opening near the upper end of the iron tube *B*. Descending through this central tube, the gas escapes from its lower end between the tube and the surface of the mercury *E*, and then passes up around the tube *B* and downward through the tube *C* to the burners under the metal pot. That part marked *M* is a valve which, when turned, opens a by-pass directly between the tubes *A* and *C*. We haven't that arrangement on our governors, but that's the only difference between the drawing and all other governors. By means of that valve and by-pass a full head of gas can be sent to the burners without disturbing any adjustments in case of cold metal or when heating up in the morning.

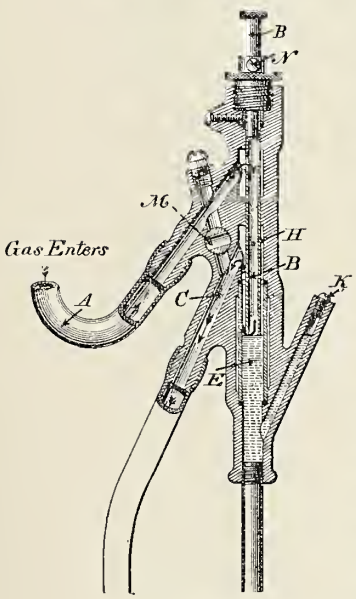


FIG. 4.

"The mercury is contained in the tube and a holder which extends under the mouth of the metal pot. When the temperature of the metal increases, the column of mercury expands and its surface rises toward the opening in the lower end of the tube *B*, thus reducing the space through which the gas passes and diminishing the flow of gas to the burners. When the metal in the pot cools, the column of mercury contracts, the opening between it and the bottom of the tube is enlarged, and more gas flows to the burners. The reason the gas doesn't go out completely when the mercury entirely closes the opening in the bottom of the tube *B* is because there is a small pinhole higher up in the tube at *H*, which allows enough gas to flow to the burners to keep them lighted.

"When the metal pot is cold the mercury should be in view in the lower part of the glass tube. When the metal in the pot reaches the proper temperature, the surface of the mercury should just touch the lower end of the tube *B*. The proper temperature is about 540 degrees for new metal; old metal requires less heat — between 520 and 525 degrees. The tube *B* can be lowered by loosening the screw *N*. When the adjustment is once made, the temperature will be automatically regulated and the tube should not be moved unless from leakage or oxidization there is a loss of mercury, when the screw *K* can be removed and mercury added, after which the tube *B* should be properly readjusted to height."

"How can you tell when the metal is at the proper temperature without a thermometer?" asked the Operator.

"You've noticed me fold up a strip of paper and plunge it into the metal, haven't you?" George replied. "Well, if the paper turns a dark brown, it's too hot. The paper will turn a light brown at the edges when metal is at the proper temperature. Lowering or raising the adjustable tube *B* the thickness of a sheet of paper will alter the temperature several degrees."

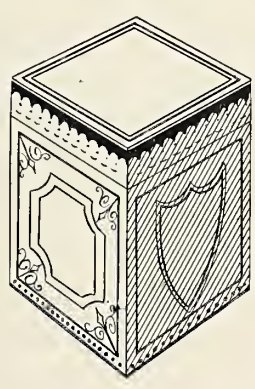
(To be continued.)

Written for THE INLAND PRINTER.

THE CUTTING OF SPECIAL SHAPES.

NO. VI.— BY WILLIAM B. LAWRENCE.

IN THE INLAND PRINTER for the month of August we gave, among other shapes, an illustration of a box shape, Fig. 15, a view taken from top elevation, with angle toward the front, and promised to show an advertising novelty of the same shape later on. We reproduce Fig. 15 here and also give the novelty spoken of, which, it will be seen, is the same shape in outline. This shape (Fig. 38) represents the old-time smithy, the birthplace of many an invention, and in the manufacture of the articles which are the result of those inventions of fifty or more years ago, we find some of the largest factories in the world to-day. This idea was used by a large manufacturing company to show its growth. The card is printed upon both sides and the design so arranged as to show the start of the industry in the smithy and its successful


FIG. 15.

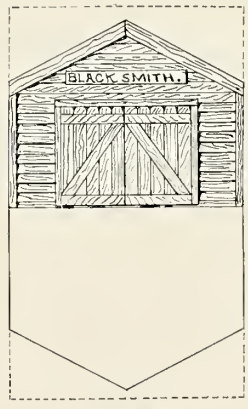


FIG. 38.

advancement to large and commodious factories. The shape is scored across the center to fold back, and the doors are made so as to open outward, being cut through the center and top and bottom and scored at the hinge side. Upon opening the doors, the near view shows several men working upon parts of machinery in the blacksmith shop, representing how it was done at first, while the distant view, which may be seen through

the open back door of the shop, shows the same company's large modern factories in full operation. In cutting this shape, the doors should be cut, then the scoring for the center of the card and the doors should be done, the card folded and the corners, representing the slope of the roof, cut off on the paper-cutter, using a pattern-block somewhat similar to the one shown for the cutting of the cube. This would be a very simple and easy form to handle in so far as cutting it into shape is concerned, and the idea may be changed and the shape used for other purposes.

It was not the object of the writer to give in detail a large number of advertising novelties in this article, nor to take up each shape and explain the various uses to which that particular shape could be adapted, but the intention was, as stated in the first chapter, to suggest a line of thought that would, with a few examples, lead to results greater than at first deemed possible in using the ordinary paper-cutter instead of dies for cutting out certain shapes, so that with the start thus obtained those who were interested could develop this idea and apply it to their own business. We have given illustrations of various shapes which may be used for advertising purposes, but have not by any means exhausted the supply in this line, as many others could have been given if it had been thought necessary. Enough, however, have been used to convey the idea intended. The manner of making the pattern-block has, we think, been so fully explained that its construction and use will be readily understood. However, as we all know that experience is the best teacher, a trial of this method of cutting shapes will do more to give an insight into its value than whole pages of description.

By referring to the illustrations of the baking-powder can and the comb, in the first chapter of this article, the box shape shown in Fig. 15 and the log cabin, in this chapter, we will find examples of the different application of the same shape, and the printer who can utilize these shapes in the largest variety of ways will have the advantage over the printer who thinks "any old thing" is good enough for customers, and who makes no effort to be up to date in his ideas and ways of doing business.

We have given a few examples of shapes which may be cut out upon the paper-cutter and some on the press. Now we want to give one of many that can be cut out without either cutter or press. We are now in the era when the spasm is on for using sheets of paper to fold and mail without envelopes, tucking in the end or flap to hold the paper secure. These mailing sheets vary in size and shape, but one will be sufficient as an example, and we will consider the size sheet that will fold up to the dimensions and shape of the regular 6½ envelope. Take a sheet of paper 9 by 12 inches and fold it through the center of the 9-inch way; open the sheet and fold the ends to within one-half inch of this center crease; next fold up the bottom of the sheet 3 inches for the first fold and 3⅝ inches for the second fold; this will leave a flap of about 2½ inches. Now open the sheet and the creases will guide you in cutting out the corners, as shown in Fig. 39, which, it will be noticed, are not cut out square, but the top of the flap is ½ inch narrower than the base of it, and the sides are ¼ inch shorter at the outside. The bottom of the sheet is left straight to hold the flap in more securely. Use this pattern to mark out the shape on an inch board and after the corners are sawed out it will be ready for use. This should all be done before the job is started, and the folded paper pattern should go to the compositor with the copy, and may guide him in getting the matter properly set up. When the work is

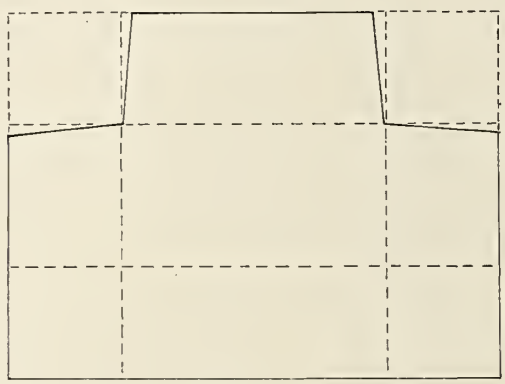


Fig. 39.

printed and ready to cut out, place a convenient number of sheets on a table with the wooden pattern on top of them, and clamp down with a padding-clamp. Now with a sharp knife cut out the corners and the shape is ready to fold.

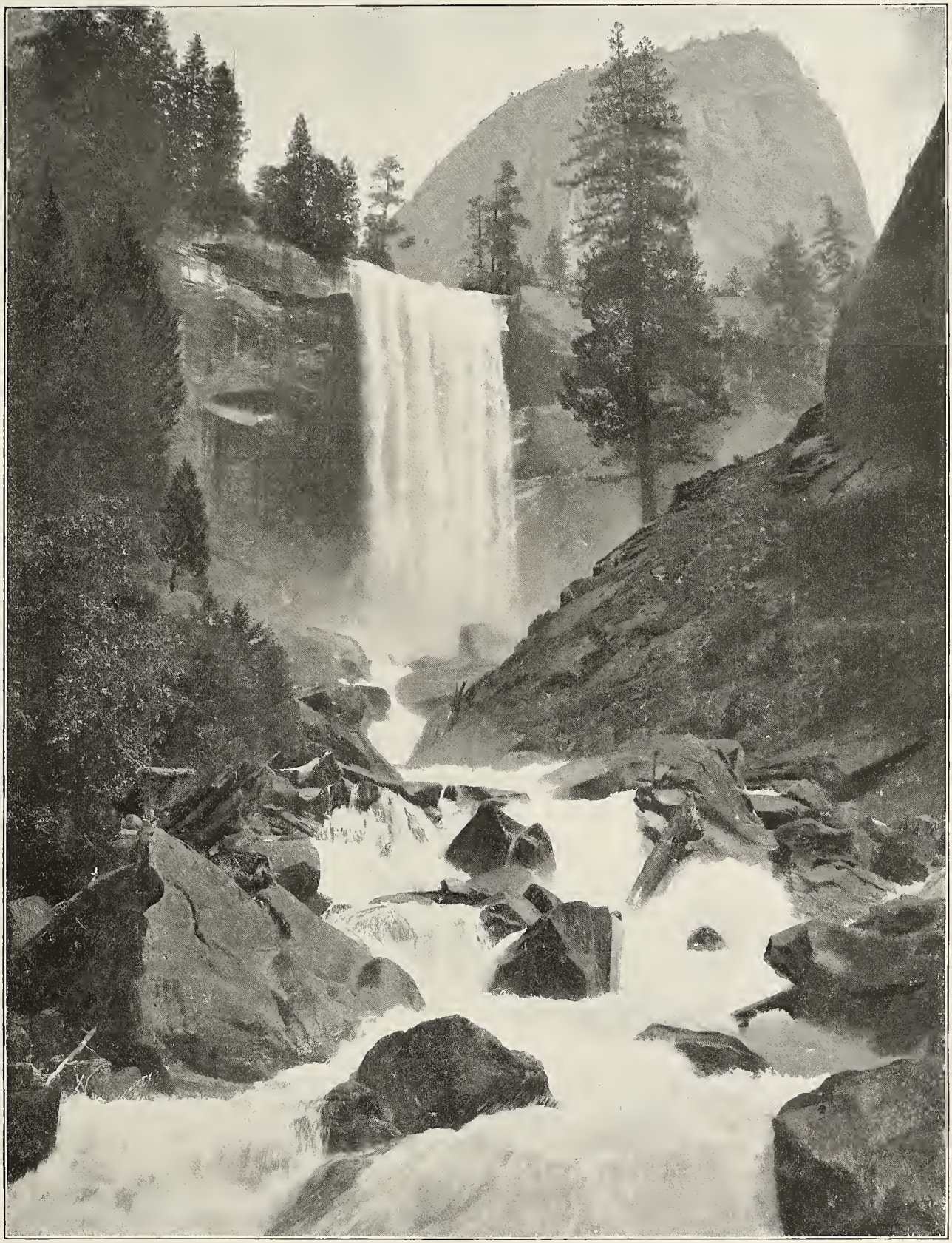
The folding of a shape of this kind accurately is no easy matter, and we have found the following to be a great help. Take a piece of tin or pressboard and cut it about 6½ by 9 inches; this is to be laid upon the sheet to be folded and both sides folded over it. Then the top or flap is next folded, the tin is then drawn down until a mark, previously placed thereon (in this case three inches from the top edge) is even with the bottom of the sheet; make the last fold and withdraw the tin. The flap can then be tucked in and the shape is ready to be addressed and mailed. This method insures uniformity and has been used with success.

(*Concluded.*)

ITS CONTENTS INCOMPARABLE.

Enclosed find check for $2 for year's subscription to The Inland Printer. Your publication is an absolute necessity. Its contents are incomparable. We can not do without it. Each number is better than its predecessor. It is with great pleasure we renew our subscription, knowing at all times that "we are getting the best end of it."—*Hanzsche & Co., Printers and Engravers, Baltimore, Maryland.*

A word, a cut, a twist of the wrist, are sometimes worth their thousands. There is a four-line reading notice that has earned a dozen common fortunes. A little cut may illustrate more than five hundred words.—*S. O. E. R.*



VERNAL FALLS, YOSEMITE VALLEY, CALIFORNIA. Photo by Fiske.

(350 feet high.)



THE ARRIVAL OF THE NEW YEAR.

Drawn by Louis Braunhold, Chicago.

NEW YEAR'S NUMBER 1901

The INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer. J. G. Simpson, Advertising Manager.

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R. B. Simpson, Eastern Agent.

Vol. XXVI. JANUARY, 1901. No. 4.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 12 Neustrasse, Riga, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

ADVANCE IN THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

BEGINNING with the April number, which commences a new volume, the yearly subscription to THE INLAND PRINTER will be raised from $2 to $2.50, and the six months' subscription rate from $1 to $1.25. The postage on foreign subscriptions will remain as at present, $1.20 per year extra. The retail price for single copies will be 25 cents. The publishers have decided upon this policy for the reason that the publication has grown so rapidly, not only in point of valuable matter and illustrations, but in actual bulk, that it is impossible to furnish it at the old figure. All subscriptions received between this date and April 1 will be entered at the old price, but any coming in after that will be placed upon our books at the new rate only. Those who are desirous of receiving the magazine for the next year at the old figure should send in subscriptions at once. Specific announcement of the change in subscription price will be sent to all agents and full information given them concerning trade prices.

EDITORIAL NOTES.

COTTON-SEED hull fiber is the latest reported substitute for wood pulp in the manufacture of paper. Mr. Richard P. Thomas, of Atlanta, Georgia, it is said, has discovered a process by which the hulls can be used to make a quality of paper superior to that from wood pulp, in that the cotton-seed hull paper will not turn yellow. It is also reported that a company has been formed, backed by ample capital, to manufacture the new paper. The *Paper Mill,* however, points out that making paper from cotton-seed hulls is no new thing. Various attempts have been made along this line in several mills of the South with varying degrees of success. The Tennessee Fiber Company, of Memphis, Tennessee, is at the present time turning out twelve tons of cotton-seed hull fiber every twenty-four hours.

ON the unreasonable duty on works of art, the Philadelphia *Record* very sensibly observes that a great many persons of means and influence have returned from Paris with a resolution to work for the repeal of the duty. There were many fine pictures — some of them extraordinary — which were offered for sale at the close of the Exposition, and Americans would have been liberal buyers but for the United States customs duties. A large proportion of the paintings would have gone eventually into public galleries for the pleasure and education of the people. No American artist whose work amounts to anything asks

for the protection of the Dingley tariff, and every intelligent artist knows that there is no protection in it. Its only effect is to deprive this country of the benefit of a large number of paintings.

IN commenting favorably on the articles describing "Cutting Special Shapes," which have been running in THE INLAND PRINTER, Mr. Leon Noel, of Roslindale, Massachusetts, says that as they are designed for large quantities, he would suggest that if a few shapes are to be cut that the work can be done on a card-cutter by driving small pins into the table in the same shape as those shown in the pattern-blocks. Two on each line will answer, and sometimes only one on a side need be used, as the card will be cornered by the pins correctly, one serving as a guide to the other. The pins are to be driven into the board but slightly, so as not to scar the surface appreciably.

SHALL WE HAVE A BIBLIOGRAPHY OF PRINTING?

THE proposition has been made to THE INLAND PRINTER that a bibliography of printing would be of great utility to the trade. The undertaking of so great a work is, however, not ordinarily within the power of a few persons. Such labor, to be effective, must be accomplished by a large number of interested and painstaking men and women. THE INLAND PRINTER therefore invites plans and suggestions from its subscribers looking to the best method whereby a department of bibliography may be established, with contributors in every State and city.

BAD COPY.

A RECENT issue of the *Printing World,* London, England, has an interesting editorial headed, "Exeunt Bad Copy and the Proof Painter." It speaks of the slovenly copy that has for years made the hand compositor prematurely gray-headed, that has lost many a good man his frame, to say nothing of his immortal soul, and speaks of the reform that is being brought about since machine composing came into vogue. Copy for the press is now being prepared on typewriting machines, and the days of illegible handwriting for copy seem to be numbered. A portion of the article referred to can be found in the Machine Composition Department in this issue. It is worth reading.

A SUGGESTION TO ADVERTISERS.

A SUBSCRIBER in Bergen, Norway, suggests that advertisers in THE INLAND PRINTER insert the prices of their goods, or in some way give readers an idea of what such goods will cost. He says the paper is read in every part of the world, and contains numbers of advertisements which might be of value if this point were looked after. He claims that on account of the great distance it takes too much time to wait for written information, and that as a consequence subscribers communicate and place orders with people living near. If they knew beforehand what the goods would cost, and the prices were reasonable, they would at once enter into correspondence with American firms with undoubtedly satisfactory results to all concerned.

BOOKS AND MAGAZINES FOR THE SOLDIERS IN THE PHILIPPINES.

IN THE INLAND PRINTER for October, 1899, was a letter from Edward O'Brien, Corporal I Company, 26th United States Infantry, Candaba, Luzon, Philippine Islands, asking for reading matter for the soldier boys in that far-off land. It caught the eye of a reader who lives at Mount Vernon, New York. He consulted the *Daily Argus* of that city, and Messrs. French & Merriam, the publishers, offered to ask for literature for the Philippines if he would pack it, ship it and see that it reached its intended destination. So said, so done. The *Argus* office was almost overwhelmed with books, magazines, illustrated papers, etc., and the well-meaning but inexperienced individual who asked for the stuff was dismayed when he found several thousand pounds of literature to pack and ship. He managed to struggle through it during odd hours, however, and finally got it all off — a good many boxes.

Meanwhile, Capt. R. P. O'Leary, U.S.N., Governor of Guam, asked the Naval Department at Washington for a library for his men on that lonely Pacific isle. There being no appropriation for that purpose, the public was asked for contributions. So some of the Mount Vernon boxes were sent to Guam, the balance to various addresses in the Philippines, the first one being addressed to the man who wrote the original call, his box containing a lot of INLAND PRINTERS contributed by the New York office. No one knows whether he ever received the box or not, because it has never been acknowledged. He may have been moved on before the box arrived, or his acknowledgment be wandering about in the Philippine wilds waiting for an opportunity to start for America. Mail facilities, not the best anywhere in that country, are absolutely lacking over the greater part of it, and it is often months before an opportunity occurs to forward a letter to a mailing point. Even then it must often run the gauntlet of hostile natives, be carried over wild mountain paths and through almost impassable tropical jungles, and it is not strange that most of the boxes have never been acknowledged, though stationery and postage were put in each one for that purpose. However, several acknowledgments were received, though not for many months after they were written.

Mr. J. E. Titsworth, of the Potter Press Company, Plainfield, New Jersey, heard of this work through THE INLAND PRINTER, sent for directions how to get reading matter to the Philippines, and has sent at least two liberal shipments.

The Young Men's Christian Association, Troy, New York, became interested through the same source,

and it is understood they have sent a large lot of their accumulated magazines, etc.

A Buffalo lady, Mrs. Dutro, saw a copy of the Mount Vernon *Argus,* got her Church Periodical Club interested, and they have already sent five barrels of books and magazines.

Several other persons have written to say they would send such literature if told how to go about it, and while they have made no report, it is certain a good deal has gone forward from these sources.

It is interesting and encouraging to review how much has resulted from that one idea which occurred to Corporal O'Brien away in far-off Luzon — to write to his favorite magazine, THE INLAND PRINTER, for reading matter. Not even the INLAND, when publishing it, foresaw the tons of comfort it would bring to the brave boys, so far away from books, magazines and other literature, so necessary to an American's happiness and comfort. It is an additional gratification to know that much of it went to hospitals, where it was a godsend to the poor lads, suffering, homesick, starving for something to while away the awful tedium of illness and convalescence. THE INLAND PRINTER is pleased to have this report of the good already accomplished through its agency — unexpectedly to itself.

Mr. Herbert L. Baker, general manager of the Unitype Company, of New York, who was the person daring enough to make the proposition to the *Daily Argus,* of Mount Vernon, New York, has received the following letters in appreciation of his work. The first lot of boxes left Mount Vernon on December 15, and evidently arrived in Guam in June. The letter of acknowledgment from Governor Leary was written on June 12, and it left Guam July 21, arriving in Manila on August 7 and in New York on September 15. It therefore took nine months to send the goods and get an acknowledgment.

GOVERNOR LEARY'S LETTER.

DEPARTMENT OF THE NAVY.— ISLE OF GUAM,
GOVERNMENT HOUSE.
AGANA, ISLE OF GUAM, June 12, 1900.

DEAR SIR,— I have the honor to acknowledge the receipt of several boxes of books, papers, etc., sent by the *Daily Argus,* yourself and friends in Mount Vernon, New York, for use by the officers and men of this command and others.

We heartily appreciate the courtesy and kind consideration of our friends at home in lightening the tedium of this station, and herewith we tender to them and yourself our warmest thanks.

Very respectfully,
R. P. LEARY,
Captain U. S. N., Governor.

MR. HERBERT L. BAKER, Mount Vernon, New York.

CONVALESCENT HOSPITAL.
CORRIGIDOR ISLAND, P. I., January 24, 1900.

Mr. Herbert L. Baker:

DEAR SIR,— In behalf of the sick and my fellow-comrades, I wish to express our heartfelt thanks for your kind donation. You are certainly aware of the method to cheer a sick soldier, as nothing relieves the monotony so much as reading matter. Your donation demonstrates that we soldiers have sympathetic friends at "home," and could you see what gladness it brought you would feel well repaid for your kindness. I could not begin to enumerate the grateful expressions of each soldier, but your box brought sunshine to a lot of us here in the Philippines and is highly appreciated.

Yours respectfully,
HARRY W. PLUMMER,
Hospital Corps, U. S. Army.

CONVALESCENT HOSPITAL.
CORRIGIDOR ISLAND, P. I., January 24, 1900.

Mr. Herbert L. Baker, Mount Vernon, New York:

DEAR SIR,— Being the fortunate individual to open two of your boxes shipped November 20, 1899, per U. S. transport Logan, I beg to thank you and the kind and considerate people of Mount Vernon in behalf of the sick and wounded at this hospital, who fully appreciate the reading matter sent. The boxes were opened January 16, 1900, and distributed in the wards "share and share alike."

The hospital is situated on the north side of Corrigidor Island and is one of the healthiest places in the Philippines. Its capacity is two hundred enlisted men and twenty officers, and was opened December 20, 1898. So far nineteen deaths, a pretty good record in this climate. There is good fishing in the surrounding waters, and on the mainland plenty of deer and pig. We have only one company of infantry on the island as guard, and the natives here have always been very friendly and well disposed toward us. For my part I hope Uncle Sam will allow me to remain here another year, so you see this country is not so bad.

Very respectfully,
R. F. GERATTY,
Hospital Steward, U. S. Army.

Mr. Herbert L. Baker: PAGSANJAN, P. I., May 5, 1900.

MY DEAR SIR,— From the way mother writes it is evident that you did not receive my letter thanking you and the Mount Vernon *Daily Argus* for that extremely welcome box of reading matter which was received at Los Banos in January.

At the time it was received the field hospital there was treating about fifty patients and there was not a book or magazine among them, so I made a division — part to the hospital, some to M Company of my regiment and part to my own, E Company. You know me well enough to understand my struggle at parting with any of them, for it has always been hard for me to give up anything in the book line.

The way some of the inmates of the hospital grabbed hold and fairly hugged those books and magazines was a sight that would have more than repaid all the good people in Mount Vernon for their effort.

One of the boys, who has since been shipped to the States in a "Government trunk," said: "Well, there evidently is one spot in the States where we are thought of before the English and Boer soldiers."

The boys in the company all seem to feel, as I did, that they had had plenty of the two b's (beans and bacon) and that now that they had the third (books), they would try to keep up a while longer.

As the mouthpiece of all who enjoyed the books, I say "thanks," and like Oliver Twist, we are ready for more.

Very truly,
ROBERT E. GREENE,
Company E, 37th Infantry, U. S. V.

HEADQUARTERS 14TH INFANTRY.
MANILA, P. I., January 26, 1900.

Mr. Herbert L. Baker, Mount Vernon, New York:

MY DEAR SIR,— I have received and opened the box in which was enclosed your letter. You probably expected a reply from one of the soldiers. Such boxes are usually turned over to some one who will receipt for them and direct their distribution. I am the chaplain now assigned to the 14th Infantry. The regiment is now back in Manila, having been at the front since hostilities began. The 14th was in the first expedition. The welcome gift of literature from Mount Ver-

non will be used and used until worn out. We have six companies together in the old Spanish barracks, and the others in separate posts, where they are needed for police duty.

The magazines and papers are divided among the companies. Here at headquarters I have secured a reading-room which starts with gifts we have received, to which we add such magazines and papers as we can secure here. In some boxes there were paper-covered volumes, which we use in a circulating library, letting out and charging so as to make them last as long as possible. By the generosity of the people at home there is now a good supply of reading matter, and you can appreciate the advantage it is to the soldiers to be so supplied. To you and the *Daily Argus* I give thanks for the soldiers of the 14th for your gift. Sincerely yours,

LESLIE R. GRAVES,
Chaplain U. S. A., 14th Infantry.

INCIVILITY TO DRUMMERS.

COURTESY is one of the most important and best paying characteristics that a business man can possess. At this season of the year when all the leaves have fallen and we are considering how to keep finger-marks off the page that we have turned for another year's business, the following essay by Mr. Heber Wells, of Paterson, New Jersey, will be found to have a surplus of nitrogen for those that need food for reflection in the consideration of those factors in the printing trade that make for success.

One of the commonest expressions heard nowadays, says Mr. Wells, is "get a hustle on," and as a consequence, business houses which heretofore were content with the idea that a well-made article would sell itself, now realize that if they would maintain their prestige or make considerable gains to their trade they must, in addition to judicious advertising in newspapers and trade journals, put men on the road so as to get in direct contact with the buyers. So now the careful, conservative house has got to the point where it must, through its representative, "get a hustle on" and seek for business wherever it may be had. Certain it is that in this effort they will have plenty of company, for other houses are like-minded, and so it may well be that they will find the field pretty well plowed.

And inasmuch as so much depends upon the skill and force which the representative can command to set forth in good terms the merits of the goods he is exploiting, it follows that the man who is to do it must be a man of parts, of good address and keen to observe all the proprieties of the situation. So much for the business houses who are to "get a hustle on," and their employes who are to help do it. Granted that the house making the effort is reputable and the agent in accord with the standing of the house represented, the conditions would seem to be fair that those upon whom the drummers call should meet him with fair and courteous treatment. But do they always get it? Not by any means. Quite often there is at the office a mean, cold little lobby, made up of highly polished wooden panels, and through a small opening therein may be seen a typewriter or two as busy as they can be clicking their machines. Then after a while comes a voice: "Who do you wish to see?" "I hardly know, but I would like to see the gentleman who does the buying." "Well, we do not want to buy anything." "Yes? And how do you know before you are told what I have to offer?" Silence. And then: "You will have to see Mr. Blank." "Very well; when can I see him?" "When he comes in." "How soon will that be?" "I don't know. "This afternoon, probably?" "You had better come in the morning," and so on.

Or take the case of the young clerk who, knowing that the buyer is in, stands guard in an insolent manner, bent upon standing off the visitor if it is at all possible to do so. No matter what of merit the seller has to offer, it makes no difference to this modern Cerberus. For example: "You can see him when he comes down, but you will have to take your chances." By dint of persistence, the drummer may succeed in making his point, but such an incident leaves a bad taste and he is in none too good humor to meet the owner or the buyer. As a general thing the higher one goes on this selling ladder, the more gentlemanly and obliging are the heads who are to do the listening and the bargaining, and it would be well if such considerate and reasonable men could get snap-shot photographs of some of their underlings in action. Following that, some lectures on moral philosophy would very probably be delivered.

The fact is that if the proprietor of today is to keep in touch with what is going on, he should welcome the approach of a well-trained, skilful drummer, for the chances are that the printer is one who imagines he is so busy that he can not get time to look over the pages of a high-grade trade journal. The question arises how he learns of the newest and best that is being turned out by our progressive American typefounders, manufacturers of presses and makers of printers' materials. It is hard to tell.

Here is an amusing incident that happened recently. Enter into an old-established printing-office a drummer to talk business with Mr. A., who is a pleasant gentleman. The compliments of the day are exchanged and then the drummer introduces the specialty he is selling. "Ah! yes, Mr. Drummer, that certainly looks very practical. I have never seen that before. I shouldn't wonder if that is a real good thing. I will let my foreman see it. Say Charley"—to the foreman—"here is something new Mr. D. has got. How does that strike you?" And forthwith Charley blurts out: "Oh! yes, Mr. A., that's all right; I have been using one for over a year." And yet that well-to-do printer would vigorously repel any imputation that he was in any way lacking in a knowledge of his business.

The best and most attractive faces in types and borders, the highest grade of presses, the many labor-saving machines and the various articles now presented in the way of outfit are none too good for him who would keep abreast of the times when "hustle" is written so large, and rather than wait until his neighbor in the same business has profited by the possession of such good things and his employes begin to talk about him as

behind the age, he should welcome the advent of the drummer and listen well to what he has to say, even if he can not at the time avail himself of the opportunity to become a purchaser.

Written for THE INLAND PRINTER.

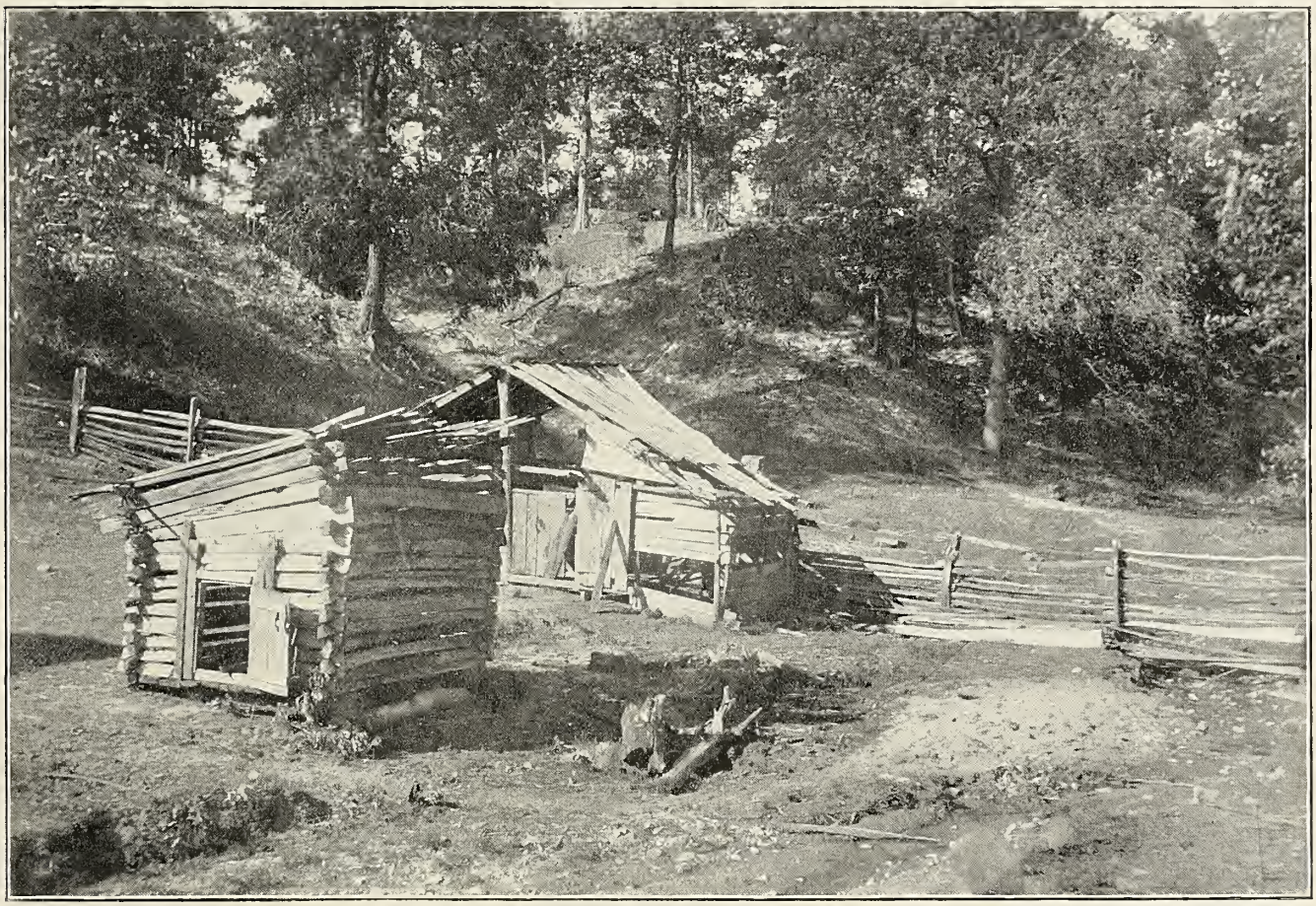
HOW TO JUDGE PAPER.

NO. III.— BY T. H. STARK.

THE only positive way to judge paper is by comparison. A paper may look white when one sheet alone is examined, yet will prove to be of quite a different shade when compared with other white sheets. Color (using the word technically) is practically a matter of taste, and people differ as to what they consider a white color. One paper expert that I know in Chicago will never say a paper is white unless it is decidedly of a blue shade; others prefer a cream white, and still others can not recognize a live, bright white color unless there is just a dash of red in it. The only certain way is to lay several sheets together, and the difference will be at once apparent. Even then, their position toward the light ought to be changed to be quite certain of the color test.

Leaving white papers, it is absolutely impossible to match colored papers without comparison. There isn't a living man that can carry a particular shade of color, say fawn or canary, in his mind's eye for twenty minutes. He will, of course, remember that the color was fawn or canary, but, nine times out of ten, when he comes to compare them, will find that the shades of fawn, canary, or any other color, are multitudinous.

I had a forcible illustration of this quite recently. A friend, a magazine publisher, after he had gone to press, discovered that he was short on cover-paper. He had been using the same shade of gray for years and naturally supposed this color was indelibly impressed upon his mind. Without taking a sample with him, he hustled over to a paper-house, bought paper which he supposed was the proper shade, and sent it to the press-room. When his book was issued he found that he had selected a shade radically different from that which he had been using.



A HOOSIER BARNYARD. Photo by A. M. Smith, Crawfordsville, Ind.

Gaslight, or any other artificial light, is likewise misleading. Canary will appear almost white under gaslight, and green will be blue. When color is the important item, good daylight is absolutely necessary in selecting paper.

Good color is nearly always a positive indication of good stock.

As an illustration, compare a sheet of superfine white writing with the ordinary cheap engine-sized paper. Then take a sheet of canary tub-sized flat paper and compare it with the common, cheap canary writing. In either instance the differences will be surprising.

When it comes to the strength of a sheet of paper, the comparing test is again the only way, but an element

of good sense as well as good judgment ought to enter into a test of this quality.

I could never understand why it is necessary to have tough paper for letter-heads, bill-heads and work of this character.

As a matter of fact, I was present recently at a test made by the purchasing agent of a railroad company. It had been decided that a new white paper should be adopted for correspondence instead of the old railroad manila that had been used. In order to thoroughly test the matter, a man was sent around to all the jobbing-houses and a sheet of twenty-pound folio from every mill represented in Chicago was obtained. These were carefully put through a paper-tester and the strength as indicated by the machine was marked on each sheet. The paper that showed the highest strength was selected, while a paper of brilliant color, splendid finish, excellent formation and infinitely better for the purpose intended, was turned down.

A big order for bond paper was placed in Chicago recently with practically the same lack of sound common sense. The blanks were intended to be used in a patent binder and strength was the all-important quality. The man who had the paper to buy was extremely particular, a good judge of paper and an expert in printing, yet he used a highly finished, well closed, pretty sheet of paper when he should have by all means selected a strong one.

Strong papers are not always pretty ones, and are often cloudy. Examine a sheet of standard ledger paper carefully and this fact will be demonstrated. When tearing papers, be sure to tear the sheet *both ways*.

Finish is another quality best determined by comparison, but like the other questions of quality, is best determined by sanctified common sense.

It is hard to express in writing just how a paper ought to feel; one sheet will feel harder than another sheet, and, to trained fingers, will have a different kind of hardness. To my fingers a paper containing sulphite pulp feels more like sheepskin than any other material I can think of. Soda wood pulp in paper causes the sheet to feel soft, yet springy, like a cushion, while all rag stock seems to me to feel a bit like velvet.

A paper loaded with clay will feel greasy and metallic, like lead. To test for clay, burn the sheet — the clay will not burn, but the stock will and the ash will give an idea of the clay used. To form a better idea of this, burn a piece of high-grade blotting and compare the ashes with those from a cheap book-paper. The blotting ought to contain no clay, while the cheap book-paper is likely to be loaded with it.

The most difficult paper to test is enameled book. Only the most careful scrutiny will suffice in judging coated papers, and if the weight is to be determined, be sure *to get it enough*. Coated papers always weigh much heavier for thickness than the uncoated. I have known experts to miss the weight of a sheet of coated book-paper time and time again, and always guess on the wrong side.



UNDER THE OAKS. Photo by A. F. Rowley.

From collection of H. W. Fay, De Kalb, Ill.

If I am called on to decide the weight per ream of a small piece of coated paper, I always carefully think what the weight ought to be, and then add ten to twenty pounds, according to the size. Even then, I have missed it several times on the wrong side.

When a paper is lightly coated, it sometimes looks quite like a supercalendered paper. To be sure that it is not super, moisten the finger and press in on the sheet. If the sheet feels sticky the paper is coated. Scrape the sheet lightly with a penknife and the coating will likely come off. Touch the tongue lightly on a sheet of paper, if you wish to test for sizing. If the sheet is hard-sized the moisture will stay on the surface of the paper; otherwise it will go through. The tongue will *feel* the absorption of the moisture by the sheet. Of course, a slack-sized paper will never do for a job that is to be written upon with pen and ink.

There is now no difference between linen and bond papers, although there formerly was, except in the dandy-roll or water-mark. Nearly all white wove

papers with a dull finish are called bond papers, and nearly all cream papers with a laid water-mark are called linens. Many so-called linens have not gotten, on an average, one shirt-tail to the beater, yet the results are splendid. There are some good so-called bond papers on the market between 7 and 8 cents a pound.

Here is another opportunity for common sense to enter. I recently made a practical test of bond papers with a testing-machine, that was absolutely certain, and



Photo by C. H. Teets, Chicago.

THE MORNING BATH.

found a bond paper on the market 4 cents per pound cheaper than any of the standard makes, and yet averaging better in quality in every way.

Bristol board is only a thick sheet of paper made in just the same way and subject to the same test.

Blanks are different. They are several sheets of material pasted together. Sometimes the inside layer is cheaper stock. In this case the board will feel soft and have a poor color. If the blanks are well made and of good stock they will appear quite like bristol. To test the matter, light a corner of the board with a match. If the board splits, it is a blank; if it does not, it is a bristol.

Blanks can be single or double coated, either one or two sides. In this case they become lithograph boards or translucent bristol. Test them in exactly the same way you test coated book. The only positive way to determine the thickness is by using calipers.

In cutting boards for jobs that require folding, it is perhaps wise to consider the grain of the board. Bristol, especially, will fold much better in the direction the stock was made upon the machine, while they are apt to break badly if folded across the grain.

With these remarks I conclude this article.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

NO. XVI.— MAKE-UP OF THE PAPER.— STYLE OF HEADS.

IN publishing a paper that will appeal to readers of every class, good judgment as to its contents is no doubt the most important essential, yet the manner of presenting the news, correspondence and other features has a decided influence on a constituency. Style of heads, their prominence and appropriateness, location of departments and other similar matters all have their effect upon the reading public, particularly where competition is keen and rival papers are on an almost equal footing. When a man becomes wedded to a paper with a distinctive arrangement of matter or style of heads that meets his views he is loath to make a change, and it is therefore advisable that these oft-considered unimportant matters should be given due attention.

The location and arrangement of the news is deserving of the greatest consideration in this connection. Choose a certain page for telegraph, local news, correspondence, market reports, personals, brief local items, and all other departments, and have them appear in their assigned positions in every issue. Have a reason for making the selections, consider the probability of necessary changes in future issues, and after choosing

TO PREPARE ARMY BILL

Chairman Hull, of the House Committee on Military Affairs, Calls a Meeting.

NEED OF PROMPT ACTION

Transports Which Sail from Manila to Bring Back Discharged Soldiers Should Be Loaded with Troops to Take Their Places — Fifteen Thousand Filipino Troops May Be Enlisted at Once if Required.

No. 1.

the locations see that all are invariably adhered to. I do not think I have laid too great stress on this point. One person's greatest interest may be centered in important local matters, another in market reports, another in editorial opinions, another in theatrical notes, another in happenings in an adjacent town.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next will be "Procuring and Holding Subscribers."

Each of these will be annoyed unless he can turn at once to a certain section of his paper and find what he desires without having to scan every page, locating the object of his search in a different section each issue.

In the matter of headings there is a wide diversity of opinion, as is evidenced by a glance at any miscellaneous collection of newspapers. Yet if the truth were acknowledged it would be found that many a publisher was using headings that he did not admire, but which were adopted simply to have something different from his competitor who was using just what he would have chosen. But aside from a mere technicality of the style of type there is a difference of opinion or taste as to the size of display, ranging from the perhaps over-conservatism of the New York *Sun* to the over-sensationalism of the New York *Journal* and the New York *World*. My preference is a head similar to the one reproduced herewith (No. 1) for all ordinary issues, with a double-column head on very rare occasions when the importance of news fully warranted it. The type used in this head is striking, easily read, and gives the impressions that a paper contains important news. It is used extensively in the central West but in the East the condensed De Vinne still holds first place.

One other question in connection with display headings is their location. To be effective they must be so located as not to detract from each other. Placed in alternate columns they will be given proper prominence, but when run side by side or in a row across the

BISHOP POTTER'S LATEST ADDRESS

He Suggests the Organization of a Vigilance Committee of 25,000 Reformers.

No. 2.

top of the page each loses its individuality and is lost in a conglomeration of big type. Have a smaller heading (No. 2) that can be used on matters of secondary value at intervals throughout the page, but not at the tops of columns. If the longer articles do not run over into the following column, use a still smaller head (No. 3) at the top, and this head can also be used for the general run of news. A letter similar in value to the first line of the No. 2 heading is appropriate for correspondence and other similar departments, and a single lower-case line of the No. 3 heading should be used extensively over semi-important local and telegraph items.

There are some minor mechanical details, which if taken singly would appear inconsequential, but when individually and collectively given proper attention go to produce a paper of "good looks and handsome dress"—two points which appeal to mankind and womankind alike—that deserve particular mention. The grading of personal and other short paragraphs, shortest first, gives a neat effect, and where a number of short headed articles appear in one column the longest should be placed first, grading to the shortest. Care should be taken to have the space on either side of dashes and beneath headlines equal. Not more than three leads should be used, and usually two is sufficient, particularly when matter is solid or the type is small. Columns should be even at the top and bottom, and paid reading notices, so far as possible, kept at the bottom of the page. There are several good forms for the arrangement of the editorial and it is largely a matter

LUNATIC IN THE CAPITOL.

Enters in the Night and Damages Books and Furniture.

No. 3.

of taste as to which should be adopted. Some prefer to place the shorter paragraphs first, followed by headed articles, while others reverse this order. Of these two arrangements the latter would seem to be preferable from the fact that thus the more important matters are given the greatest prominence. An arrangement which is a slight departure from these beaten paths, while still retaining its dignity, is the alternating of headed articles with short paragraphs, putting the most important articles first, following the last headed article with the remaining short paragraphs, longest first.

Add to the points here mentioned good paper, good ink and good presswork, and you will have a paper that will impress a person as being of merit even before reading a word, but of course the contents must bear out the appearance of the package.

(To be continued.)

ENGLISH ACCENT VERSUS ETYMOLOGY.

To those who favor the division of words according to their pronunciation the following, by Prof. Walter W. Skeats, of Cambridge, England, in *Notes and Queries* for October 6, will be of interest:

"It is always well to build upon correct principles, and for this reason I beg leave to draw attention to a statement in *Notes and Queries*, in which a correspondent 'protests against *dem'onstrate* as hideous, cutting off as it does a letter from the root and adding it to the prefix.' Whether *dem'onstrate* is hideous or not I do not pause to consider, being only concerned with the other part of the statement, which seems to imply that English words are divided into syllables in accordance with etymology.

"The contrary is notoriously the case. Words are divided into syllables for convenience of pronunciation, and the etymology has little to do with it. If we happen to know it (and very often we do not) we may choose to pay some respect to it; but the true rule for all practical men is to pronounce the word in the most convenient manner. A large number of words are, from a merely etymological point of view, divided in a way that would be wholly indefensible. But phonology has no respect for etymology, and it would puzzle any one to divide the word *custom* so as to preserve the Latin *con-*, or the word *spend* so as to preserve the prefix *dis-*, or (if you prefer it) the prefix *ex-*.

"I give examples. The words *ab-stain, ab-scond, ab-stemious,* do not involve the prefix *ab-*, but the prefix *abs-*. Such

words as *a-buse, a-bundance, a-dapt, a-noint, a-nomaly, a-pocrypha, a-postasy, as-bestos, as-ymptote, av-enue,* give no sort of clue to the forms of the prefixes, but rather wholly disguise them. In fact, accent not merely disregards prefixes, but actually cuts up the very roots of language, giving us such astounding forms as *ca-pable* from *cap-ere, do-mestic* from *dom-us,* and a large number of other words of a like character. Whatever theory be adopted, the fact remains that modern English syllabic division pays but small regard to etymology."

SALE OF THE BIBLE HOUSE, NEW YORK.

BY S. H. HORGAN.

THE Bible House, New York, occupying the entire block just north of Cooper Institute, has been one of the landmarks of that city since its erection in 1853. Now the property is for sale, and what was once a hustling publishing house, with hundreds of employes, will, before long, be used for other purposes. The manufacture of Bibles will go on, but the work will be let by contract, it is said, to the lowest and most satisfactory bidder.

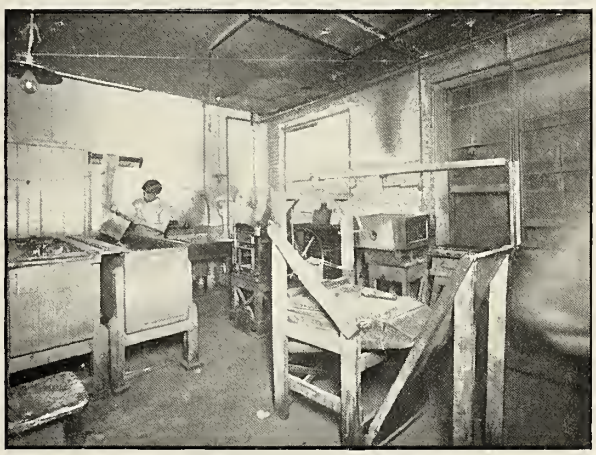
It would be sad to think of the decline of an industry that should increase with the spread of civilization. The Bible is said to be "the advance agent of trade." Still I am told there are numerous wrecks of publishing houses that have been ruined by printing this "advance agent of trade." Whether it is competition, "higher criticism," or other causes that make the Bible so hazardous to handle, one thing is certain: it is the book above all books that requires the greatest care at every step in its manufacture. To keep down the bulk, its eleven hundred or more pages must be printed on fine but thin paper. Not a dot or punctuation mark can be omitted. The presswork must be of the best, while the binding above all things must be durable.

In a recent stroll through the Bible House to make the pictures shown here it was noticed that every device for making a perfect book was used. There were no typesetting machines, however. The composing-room was deserted, as was the electrotype-room. The old battery method of electrotyping is still in use, giving, it is claimed, a harder electrotype than can be had by a dynamo.

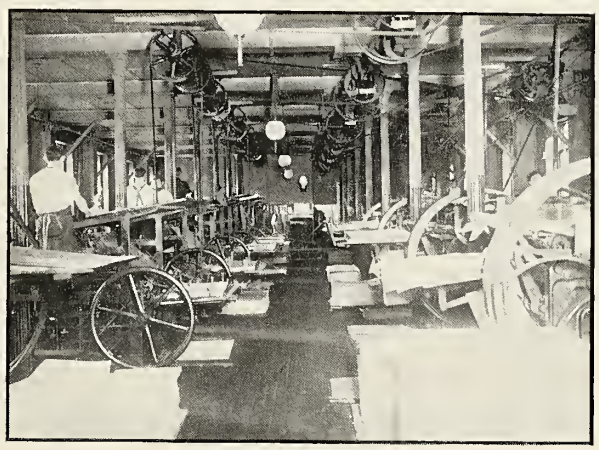
After a Bible is set, the proof is read three times. As each page is pronounced perfect it is electrotyped, one electrotype being stored away as an original to duplicate from as required. Proofs are pulled from each electrotype and read carefully for defective letters and punctuation marks, which when found are repaired by electrotype finishers.

In the pressroom are fifteen presses, seven Hoe stop-cylinder, three Campbell and seven of the old-fashioned Adams platen presses. Some of the latter are still in use and do wonderfully good work. The most improved folding-machines are used, though some of the folding is done by hand. There are ten of Smyth's sewing-machines, while the best bindings are still sewn by hand.

In the bindery, skilled labor and the finest machinery is used, the casemaking-machine being a marvel of mechanism. The embossing of the Bible for the blind is one of the curiosities of the establishment. This Bible, by the way, costs, it is said, $2.50 per volume to manufacture, and yet is sold for 50 cents a volume. Eight dollars is the charge for the set of sixteen volumes which constitute the complete Bible of raised letters for the blind. An interesting feature of the work that has been done in the Bible House is that at least portions of the Scriptures have been printed in 242 languages and dialects.



THE ELECTROTYPING ROOM.



THE PRESSROOM.



THE GILDING ROOM.



STITCHING BIBLES BY HAND.

THE NEW YORK BIBLE HOUSE.



THE START ON THE NEW CENTURY.

From drawing by Louis Braunhold.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

SHOULD THE TYPEFOUNDERS EDUCATE THEIR PATRONS?

To the Editor: MADISON, WIS., November 22.

A recent issue of the *Practical Printer* calls attention to the use of the old-style long "s" supplied in the fonts of Colonial type now in vogue. The item referred to calls attention to the use of the long "s" in place of the lower-case "f."

It seems to me that this is a point for the founder to elucidate in the literature advertising the type. We have lots of nonsense — which is good in its way — in the specimen sheets, but as far as I know, no foundry explains to its patrons the uses of the odd letters frequently cast.

Finals are oftentimes used in the middle of a word. Letters cast to be used alongside high letters appear in a line without an ascender. Of course, many plants do not stock up so that the various uses to which the letters were intended to be put can be followed, but the publication of this information in the specimens — where the first and most lasting impression is obtained — would bring to the master a knowledge of the proper use of the various characters not ordinarily supplied with job letters.

Not all printers have access to books which show by example these niceties of the craft. But the founders could easily teach their printer patrons. OTTO KNEY.

SOME SUGGESTIONS ON TYPOMETRY.

To the Editor: ROSINDALE, MASS., November 19, 1900.

I have read with much interest the letter on "Typometry," printed on page 271 in the November number of THE INLAND PRINTER. As long ago as 1885, while I was running an office in Palatka, Florida, I used a system of measuring type which I found of advantage as a time-saver in laying out display lines. As the point system was but little used at that time, and all of my type in stock was on the old bodies, I used a micrometer millimeter gauge which gave one-hundredths of a millimeter. The reference figures were printed under each letter on a sample sheet, which was used as a chart.

The point system makes typometry much easier, but I think that the method of measuring a whole font and striking an average will not always work in practice. Letters like the letter I, for example, make a great difference in the "fit" of a line. Take, for example, the word WILL, and then the word WELL; the former might fit a given space and the latter would not.

For the larger letters I think those having a use for typometry will find the following method better. Print the letters in a line on cross-section paper, putting a two-point rule, bottom side up, between each letter. When trying a given face, for a given line, measure each letter, with a pair of dividers, from the inner edge of the heavy line and lay off this space on a sheet of paper, each space being added to the other, or take a strip of paper and with a sharp, well-pointed pencil, lay off the spaces, side by side.

Where a number of faces are used for reference, print them on plain paper and paste the strips on a sheet of cross-section paper one under the other, the rule face before the A being on the first line of the cross-section paper at the left. This gives a comparative chart of all the faces available in an office and shows at once their degree of condensation or expansion.

I believe, beyond doubt, that the time will come when expert type artists will make copy for the compositor which any one who knows the case can set. Not only would the artistic effect of the job be increased, but time would be saved.

To the advertising man this would be especially advantageous, for he would know to a certainty that a line called for could be used and would insist upon its use. There would be no hit-or-miss, or cut-and-try-again business about it.

This suggests a reason why typefounders would do well to send out specimen sheets of type printed on cross-section paper. The advertiser is the typefounder's friend, although he may never buy a line of type himself. He is constantly seeking new faces, and when a good advertiser asks that a job be set in some attractive face, if he has not got the type in stock he will get it at once or lose the job.

And speaking of advertising, that suggests another matter. Unfortunately, the advertisement or other copy writer is seldom a typographer. He sends all kinds of impossible jobs to the much-troubled printer, who wants to please him but can not. It is proper that the printer, in such cases, should come to the rescue and suggest something just as good as a substitute. In fact, most of the artistic designs for book and advertising work are elaborated by the printer from very crude suggestions by the writer.

On the other hand, some writers have had an experience at the case and press. They furnish copy which is practicable and can be easily done, but in the majority of cases the printer will go out of the way to make it entirely different. I have had this experience repeatedly, and at last found printing establishments where I went into the composing-rooms and either directed what type should be used, or selected it and set it myself.

Schools for teaching advertising writing are advertised, but the first school that a would-be advertiser should attend should be a good printing-office where he can learn the applications and the limits of type adaptability. They would save themselves time and money in their future business and they would make life easier and pleasanter both for themselves and the printer. LEON NOEL.

SOMETHING MORE ABOUT OLD PRESSES.

To the Editor: DENVER, COLO., November 23, 1900.

I notice in the November INLAND PRINTER, page 272, a reference to a printing-press, from the Oklahoma *Hornet,* formerly owned by Governor Furnace, at Brownville, Nebraska. I worked ten or twelve years on that press and threw off a good many thousand tokens of papers. Governor Furnace did the territorial printing in 1855 and 1856. About that time towns were laid off and stakes driven into the ground all over eastern Nebraska, and millions of lots sold to parties in the East. The certificates representing shares in these paper townsites were printed by Governor Furnace, and he did the finest printing that I have ever seen done outside the large cities.

After Furnace went into the army I owned that press for several years and published a paper there during the war. The *Hornet* says the press was thrown into the river by bushwhackers, but the office was never attacked by bushwhackers, or even jayhawkers, while I owned it. Murders, however, were frequent, and street fights were of daily occurrence.

While speaking of old presses, I will state that in the office where I learned my trade, at Lebanon, Ohio, fifty-five years ago, there was a press three times as old as the Brownville press. It was of an antique pattern, probably as old as the Ramage. The platen would cover only half of the bed. It would print two pages of a very small paper, but you had to run the bed half way under the platen and pull the lever and print one page, and then run the bed the other half way and print the other page. This press was used some time during

the eighteenth century in New Jersey to print an edition of the Holy Bible. It was brought to Ohio, in 1802, by Judge John McClain, and on it was first printed the *Western Star,* at Lebanon, about ninety-eight years ago. The *Star* is still published at Lebanon, and is, I believe, the oldest paper in Ohio.

T. R. Fisher.

THE OLD PRESS.

The old hand press stood in a corner,
The ink-box was nailed to the wall,
While the store-box desk of the editor
Could be seen at the end of the hall.
When the "forms" were "locked up" in the "chases,"
And the blanket adjusted just so,
The "frisket" new papered and pasted,
Then the old Washington was ready to go.

The paper was sprinkled so nicely,
The "ads." showed up brilliant and black,
And the pressman he told funny stories
As he rolled the forms forward and back.
And as the last ream of white paper
Disappeared like dew in the sun,
We were happy as bees in the clover,
For "she's off," and our job it was done.

The editor would come in a-smiling,
Perhaps to a smoke he would treat;
Declare that the subscription was jumping,
The *Leader* he surely would beat.
Then we'd all gather round at the table,
The *Chronicle* soon we would fold,
Wrap, paste, tie and address them
Before the ink had fairly got cold.

The "city list" was first on the docket,
Then the "out of town" bundles were made,
The devil then shouldered the mail-bag,
As off to the postoffice he strayed.
Then the "forms" were placed in the basin
And scrubbed with brush and with lye
Until the type shone bright as aluminum,
I used to think had they wings they could fly.

The office was cleaned up so neatly,
The dust from the "cases" was blown,
Last week's copy-paper dispensed with,
The "Gordon"—yes, the boys had all flown.
Well, the "devil" just started to whistle,
He was lonely and felt so forlorn
As he turned the big key of the office.
Lights out. It was Saturday morn.

—*Lue Vernon, in Vancouver (B. C.) Independent.*



Photo by C. H. Teets, Chicago.

A "FULL BACK."



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

THE INTERNATIONAL TYPOGRAPHICAL UNION AND THE DEVICE OF RESTRICTING THE NUMBERS OF APPLICANTS FOR EMPLOYMENT.

1.—The General Policy of the Union.

The president of the International Typographical Union has given a clue as to his policy of guiding the organization through the dangers of the future. The district organizers are instructed "to begin an investigation, by correspondence, as to the conditions existing in their several jurisdictions." All information thus obtained is mainly to answer the following questions: (1) How many non-union workingmen are in your district? (2) Which shops can possibly be organized? (3) What is the condition of existing unions? (4) Is there any dissatisfaction in rural districts?

Evidently President Lynch expects war, and therefore sends his organizers on a reconnoissance to ascertain the strength of the army of scabs in the rear of the union strongholds, with a view of mustering as many country lads as possible into his own service before the rat-charmer of the nearest Typothetæ goes about with his magic flute. This new president of the Union certainly deserves credit for his forethought. His predecessors have too often failed to look before they leaped and with criminal levity they tumbled the Union into distress. The very fact that Mr. Lynch looks to the country districts as the places where the most dangerous enemies of the Union lie in ambush, qualifies him as a man of no mean perspicuity. It may, therefore, not be entirely hopeless to ask him to critically examine the past and present policy of the Union in the light of the information which he will receive from his scouts. Their special reports will be nothing but detailed expositions of the accounts which they gave of the Union's weakness in their printed regular reports.

2.—The Policy of the Union is Antiquated.

Ever since the foundation of the Union it has been working upon the Device of Restriction of Numbers in order to decrease the supply of labor. This policy resulted from the crude inspirations of the primitive trade-unionism of the eighteenth century. It was good enough at the time, when hand composition was the foundation of the printing trades and when neither the lithographic cylinder press nor the photo-engraver had limited the job-printer's and "rule-twister's" domain. Then the cities were the undisputed seats of the printing industries; there were no telephones and few railroads, and country printers did not produce more laborers than the ever-growing demand for printed matter in city markets could absorb. Then restriction of numbers with a view of keeping wages high by means of apprentice regulations had some sense in America; although the scheme is nothing but an heritage of mediæval trade-unionism. It dates from the time when the entrance to a craft was still considered a patrimony, permitting only the sons of craftsmen to enter their fathers' business. It was practiced by the English stonemasons and the Sheffield trades. The by-laws of the early coopers, block-printers, millwrights, and other crafts contain traces of the system. In our present age, effective limitations of apprenticeships—that is, perfect exclusion of untrained, or, as they say, "illegal men," is practiced by some trade unions who



Photo by Geo. A. Furneaux, Chicago.

LONG BAYOU, KANKAKEE RIVER, NEAR WATER VALLEY, INDIANA.

work in conjunction with their employers' unions. It is, for example, impossible for any boy to enter the iron ship-building trade in Great Britain without consent of the united masters and men. So have the employing and journeymen printers in Germany jointly established efficient rules on apprenticeships, in consequence of which there is no more emigration of journeymen printers from that country to America. The case of the English hand papermakers is especially interesting. They keep the number of workingmen down to such a low point that not even a spare man can be found to act as a sub. This state of things exists with the consent of the employers. It is their common stratagem to keep up living prices and living wages by barring the influx of fresh capital and workingmen. Would-be competitors could not get workmen to cut up this trade.

3.—The Policy of the Union is Not Based on Facts.

But it is simply absurd for American labor leaders to view the printing trade of present days as if it were a closed corporation. About five thousand typesetting machines have undone the hand compositors; the lithographers and photo-engravers have reduced the sphere of the job-printers; the cities are no longer exclusive seats of the printing trades. With the help of modern means of communication the country printers do all the work which is not absolutely bound to the cities. They are careful to locate their plants in far apart places so as to evade union control, which depends on the aggregation of many printing plants in one town. In their isolated towns, they do the work of ten and twenty hand compositors with two or three machine operators working long hours, who could not form a union among themselves for want of a sufficient number of trained men. The owners of country plants, in conjunction with some skilled managers who are usually bound to their villages by family and property ties, have established regular apprentice hatcheries. Boys and girls perform the minor manipulations of the craft; and the traveling union organizers keep on putting the bee of "$18-wages" through unionism into the heads of the shifty country apprentices, in consequence of which all these half-breeds look to the cities as their hope for the future.

Forsooth, it should not take much common sense to grasp the truth that under these deplorable circumstances the mediæval Device of Restriction of Numbers is but a delusion and a snare.

4.—The Union Arguments Rest on Miscalculation.

Yet the American local unions, with at least three times as many subs as needed within their ranks and as many "rats" groveling in the neighborhoods of their jurisdiction as around old stables near mill ponds, cling to the idea that their salvation still depends on restricting the number of applicants for work. Why is this so? It is so easy for city labor leaders who prefer the study of politics to that of trade-union economics, to sing the lullaby of the holy cause of labor that will *some day* charm every workingman and bring them in line with the Union. For the modest *plebs contribuens*—for the steady worker who has no time to reflect much on the subject, it is so easy and so natural and so plain and so self-evident to argue: "Yes, *if* the men will join the Union, then . . . " "*If* we support the unemployable, then . . . " "*If* we keep away the d—— boys, then . . . we can dictate wages, etc." Oh, yes, the logic is all right—but the premises rest on assumptions which are all wrong. I am sure every union would be a Standard Oil Trust—if it were not for the IFS.

Instead of throwing the mediæval Device of Restriction of Numbers overboard, local union wisdom endeavors to make it effective by indirections. The small pot-house politicians who undertake to improve the destinies of the printing craft and to promote the welfare of their followers lay their heads

together and say, stupidly grinning at each other: "Boys, the old device of restricting the number of applicants for employment has somehow got a leak in our 'jurisdiction'; we can stop it by stretching the work in every printing-office and compelling every foreman to put on a greater number of hands than they would require under natural conditions." Of course, again, the logic is correct, but the premises on which the argument rests are not only wrong, but also bad and therefore as destructive of the interests of labor as every other argument that rests upon an IF: "IF each union do less; IF hours are reduced, then there will be in every workshop more room for laborers and the number of unemployables will be



THE YOUNG MIDSHIPMEN.

reduced!" Yes, all is O. K., only the most important thing is forgotten, namely, that the work of the city printing-offices, consequently of the "union jurisdiction," is not a stated quantity which can be divided at the pleasure of labor leaders. This truth has never yet entered into the calculations of the Union.

To accomplish their ends, the unions had to coerce the foremen. Forsooth, a good chairman in league with a foreman who is afraid of the Union can do wonders in the way of employing supernumeraries. However, I beg to be excused from reciting all the small tricks which have been invented to give life to the dead Scheme of Restriction of Numbers in order to balance the demand and supply of labor. If I think of what has been done by deceived deceivers, and by honest men with ardent union sentiments in this direction, I begin to be ashamed of my trade-unionism — yet, I can not be a trade individualist. For union sins are committed for the sake of the common weal, but the sins of individualism are committed against the common weal.

5.— Schemes to Revive a Bad Policy.

Under the delusion of promoting their common weal, the local unions have promulgated a network of regulations which would, indeed, be very fine strategems and to some extent serve their ends, were it not for the fact that they increase the cost of production far more than would direct increases in wages. Though each trick in itself amounts to but a trifle, all of them combined are ruinous to each "union jurisdiction." For the city trade-union fogies, who say in excuse of every apparent wrong, "Well, it employs one more brother!" calculate without the customers of the craft, who in the end are to pay for the music. No doubt, Union No. 6 said, in regard to the late *Sun* Lanston machines, "this will put some brothers at snap jobs!" but they never dreamt of resistance on the part of the *Sun* customers of the jurisdiction of No. 6, who were to bear the expenses of Big Six's cheap charity.

So it has come to pass that the customers of each "union jurisdiction," who are in the habit of asking for estimates on their work, went one by one to isolated country places minus union jurisdiction. The heads of these establishments are shrewd enough to understand the reasons why the city customers come to them, and they are jealously preventing the growth of unions in their places. Where unions settle and legalize the employers' terms, there are political causes. All newspaper publishers in country towns are competitors for the county printing, and they like the union label as a cheap means to pose before county boards as "friends of labor," well knowing that their pigmy unions will not hurt them in any way. For the sake of safety, these employers form silent partnership with those good journeymen printers who are excluded from union membership by the silly tripartite arrangement. Both combined provide for such an ample supply of help that country unions are most harmless institutions. Ambitious young men who mutter about union wages are sent to city jurisdictions, where they are at liberty to indulge in the most advanced unionism.

In addition to this ever fruitful source of unemployable printers, the chapels of city newspaper offices remorselessly ruin union printing-offices belonging to their own jurisdiction. They set up the type for all periodicals belonging to their jurisdiction and thus throw out of work not only the old typesetters, but also those jobbers and stone-hands who formed the staff of the many small union printing concerns which depended for their existence on the possession of some regular book or periodical work. Non-union shops, employing boys and girls, finish the matter, union pressrooms and binderies do the rest, and — the old hands starve on the sidewalks! Cursed be that union charity which attempts to shift the burden of union resolutions on the customers of the "union jurisdiction."

Indeed, each modern city union acting like No. 6 on the policy to restrict the number of applicants for employment, by hook and crook, appears to me like a stubborn mule exposed to the midsummer sunbeams and a swarm of wasps while grazing on a fat meadow with his tail cut off. He snorts in fury and neighs in distress and kicks with fore and hind feet against the insects which are coming by the thousands from the woods near by, but he never gets a chance to graze.

6.—The Union Policy is Suicidal.

However, the ludicrous idea that for the life of the local unions the national body must now continue the destructive device of restriction, is lurking under the late order of President Lynch to his district organizers. Instead of discarding this policy, which is like that of the classic fool who wanted to empty the ocean with a sieve, it is proposed to try a new charm in order to make it effective. Illusory pigmy unions are to prevent the unemployable and badly paid country compositors from flocking to the cities when the advertisements of the typothetists for "freemen" to work at union rates shall appear in country newspapers. By chartering five, ten or twenty apprentices in charge of one or two trained men, and by legalizing any kind of scale to which employers may agree, the city unions will graciously invest any impotent body of untrained apprentices with the stately garb of the Union. The boys will

be allowed to revel in solemn union forms and ceremonies so that the city unions may retain the fat of labor-trustism. Without means to accumulate benefit and strike funds, or to stop long hours and payment in grocery tickets; without hope to discontinue the apprentice hatchery in their own shops, these pigmy unions will be mere burlesques of city unions. The only serious thing about *them* is that their union cards issued indiscriminately *are* certified checks on city union benefit funds. The hope of President Lynch and the city unions, that they can in this way harp on the sympathetic chord in the hearts of dangerous competitors will certainly prove the greatest of all delusions which have of late taken form in our unhappy craft. The inborn spirit of solidarity can not be awakened through false pretenses. The method of legalizing beggarly low scales in country districts in order to preserve living scales in cities is trade-unionism under false pretenses.

I protest against this abuse of our holy cause, on which depends the hope of the American industrial world! I protest against such methods for the sake of common sense! Let our enemies, the trade individualists, call us retrogrades of that democratic liberty which is liberty of competition — let them even call us tyrants — but do not give them the opportunity to designate American workingmen mere fools who destroy their unions, thinking all the while that they build them up.

MR. J. STEARNS CUSHING'S ADDRESS,

entitled "Shop Talk," is characteristic of the opinions held by well-meaning employing printers on the labor problems. Though "there are unscrupulous employers and employes" who are ever ready to take advantage of each other, "both



Photo by C. O. Babcock, Chicago.

"SPEAK!"

classes should be content" on account of the "community of interests" which exists between them. "The union carried to its logical outcome" is hostile to their community of interests, and "many employes would gladly resume their old business relations if they could free themselves from the obstinate hallucination fixed in their minds by irresponsible labor leaders that they must be discontented with their employers. The union power is a bogy, a ghost which could be laid if we who believe so will rise up together and throw off the chains." Well, Mr. Cushing, you speak rather triflingly of bogies dominating the human soul through fear. History tells us terrible stories of their influence on human life. For example, that bogy, witchcraft, brought almost a million of innocent persons to the stake, not to mention the terrible holocausts to atone religious bogies of all kinds.

Assuming your propositions to be true, though all of them rest on hypothetical Ifs, let me ask you, Mr. Cushing, to adapt your remedies to your diagnosis like a conscientious doctor. From the characteristic symptoms of the behavior of our men you conclude that the journeymen printers labor under certain hallucinations which have been so strongly impressed on their minds that they keep up trade unions as safeguards against persecution by employers.

You will agree with me that no argument is strong enough to dispel delusions caused by fear. The rational course to be pursued with persons laboring under illusions consists in entering upon their morbid ideas and to attack their bogies with the medicine prescribed by the sufferers themselves. This would mean, in our case, that we recognize trade-unionism and give to our workingmen solemn guarantees of living wages and just treatment while at work. Thus "the true union will come."

THE *Deutscher Buch- und Steindrucker,* a Berlin printing-trade journal, which is on a fair way to come up to the standard of THE INLAND PRINTER, contains the advertisement of the Berlin Trade School which is conducted by the Printers' Guild of the German capital. The following program is instructive for those members of the Typothetæ who have lately stated in public meetings "that something ought to be done" for the proper training of American apprentices.

(1) Monday and Thursday, 7-9 P.M.— Drawing of letters, ornaments and living plants. Exercises in designing. The art of style.
Sunday, 8-12 A.M., Section A.— Designing and sketching of printed matter (Part I). Science of colors. An outline of typographical distribution of space, type, characters. The typographical ornament and its application. These topics are elucidated by lectures and exercises.

(2) Science of colors; technical system of colors; preparation of color-printing.
Tuesday and Friday, 7-9 P.M., Section B.— Designing and sketching of printed matter (Part II). The getting up of books, jobwork and advertisements; elucidated by lectures and exercises.
Sunday, 8-12 A.M., Section C.— General study of the trade-topics (lectures, demonstrations and exercises).

(3) I.—From 8 to 10 o'clock: Engineering; modern construction of machinery. Printing of illustrations. Electrical transmission of power and lighting in printing-plants.
II.— From 10 to 12 o'clock: Cutting of half-tone plates out of metal and other material and their treatment.

In addition to the above, the technical institute, through its evening classes, offers an opportunity to acquire a thorough knowledge of its various branches of freehand drawing, of drawing circles and projections, in shading and perspective work, in mathematics, physics, mechanics, chemistry, arithmetic and bookkeeping.

ANSWERS TO CORRESPONDENTS.

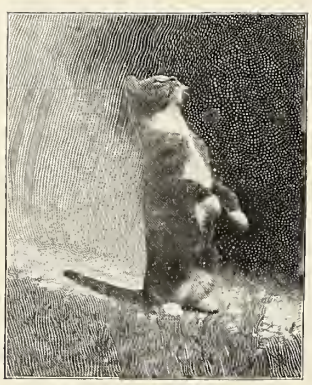
THE MASTER, of New York.— Statement: "The trade needs a warning against the typographical eccentricities that are now in fashion." The trade needs more than an occasional warning — more than a series of essays on the subject; it requires a permanent and indefatigable monitor to ward off the aberrations of modern job-type makers. Competition has not only run amuck against the vital interests of the printing trade, but also against the common sense of beauty. Seriousness and singleness of purpose as well as the sense of harmony between the means and ends of the typographical art have left us and made room for a mad desire of caricaturing the ancients and distorting the plain and sober faces of the English letters. At the end of the nineteenth century we find that our taste has whirled around a circle and that we dote on the sight of letters and forms of titles, etc., which our grandfathers have discarded as crude beginnings of an art in its infancy. The fine typographical acquisitions of the middle of the past century, the artistic designs of the Johnsons, Bruces, Farmers, Connors, seem to have been buried with their designers, and the present generation of printers applauds the silly performances of common scrawlers. It took men of science centuries of agitation to substitute the plain roman character for the distorted Anglo-mediæval type of the monks; the best men of Germany are still at work to nationalize the Roman alphabet, and yet American printers look complacently on the deformed products of the modern

miscegenation between English and Chinese characters. Will you not sound the tocsin, dear master? Go ahead; others will follow.

X. Y. Z., New York, No. 6.— Question: "Have you any statistics showing the number of employed and unemployed workingmen in the printing trade?" *Answer.*— I have none. It should be the principal duty of the International Typographical Union to establish a statistical bureau, gathering through its unions an approximate knowledge of the number of employed, unemployed, and unemployable printers in the United States. This knowledge is necessary, not only for the selection of proper means of relief, but also for the prevention of such indescribable stupidities as have been committed at the expense of the workingmen by Unions No. 6, 16, and 80.

Truth Seeker, Buffalo, New York.— Question: "What became of the movement to found a labor college, and of what benefit can such an institution be for studious workingmen?" *Answer.*—All I know about the subject is that two English trade-union secretaries came to America and agitated the establishment of a college in which the sciences of State were to be taught so as to suit the tastes of workingmen. I myself wish somebody would inform me of the present status of the project. Of what benefit a labor college may be? It will certainly support some lecturers and entitle them to appear in society as professors and doctors. A workingman who really wants to understand why and wherefore nations organize themselves in the form of State and appoint governments, etc., can learn these things without supporting a union-label college. You, as union workingmen, need most of all the complete knowledge of the efficient and final causes of trade-unionism; how to organize and govern local unions so as not to defeat their ends; how to combine local unions to form national bodies which can benefit their trades; how to federate kindred trades; how to administer benevolence and justice in the industrial democracy, etc. If my own writings are insufficient to communicate the knowledge of these things to you, go to the fountain-head of the science of trade-unionism. Study the works of Brentano, Webb, Marshall, Brassey and others. This will keep you busy for several years. I would not recommend to begin with the study of Karl Marx's "Capital," simply because you can not understand it because Marx's language is too cloudy for an average reader.

Socialist, New York.— Do not speak about DeLeon's or Debs' socialism to men who understand every economic vagary, but preach their theories before audiences composed of innocents who have never yet signed a promissory note liable to go to protest, or a mortgage possibly to be foreclosed, and who merely gabble about "the struggle with capital," but never muster courage enough to take it up in actual business life. Besides, it will be useless for the sheriffs of the socialistic State of the future to go to employing city printers in order to abolish private property in printing plants. As a class, they do not own more than one-fourth of the printing material which is ascribed to them — the other three-fourths are mortgaged to others. By the time that socialists will elect the Government of the United States, the printers will not only have lost this one-fourth interest in their chattels, but the dealers in printing material and pressmakers, who are now the holders of most



THE PET OF THE RANCH.

mortgages on record against the craft, will also have pawned the stuff to others who back them up in their own mad struggles of competition. What is the difference for a craftsman whether his tools are owned by mortgagees or by a Governmental committee?

Apprentice, Roxbury.—Question: "Is it of any use to visit a religious evening school?" *Answer.*— Go there and pay attention to everything that is taught, including the history of the Jewish people and the story of Christ. Even if the knowledge of these ancient tales does not exactly make you a better compositor, it might prove very valuable to you when, for example, you go in after years to a large city and, being unable to find work, you learn to suffer hunger and such other misery as is the lot of metropolitan typesetters.

Berthold, Chicago.— Statement: "I do not understand why, as you say, the bad employers will drive away good ones, the same as bad money will drive away good money." *Answer.*— Forsooth, it is difficult to explain in a few words truths which dawn upon a printers' mind after years of experience. The trade-unions extort the highest possible wages from employers, while customers practice the liberal art of competition in order to reduce the prices of printed matter to such a degree that they hardly cover expenses. Like grains between two millstones, so are the employers ground to dust between these two remorseless forces. The only hope to maintain themselves rests in the capacity of human nature to grow so tough and hard that neither the upper nor lower millstone can affect them. Is it a wonder that good-hearted employers grow hard toward workingmen as a class and that naturally honest printers become tricky in their dealings with those who want their best services at the prices of the worst printers in existence? Happy are the few gentlemen who were careful in selecting such fathers as left them a fortune to back up old and well-appointed lien-free printing-offices, so that they can afford to insist on carrying out their own notions of what is right and proper in business life. If such printers are also endowed with the quality of firmness in gloves, they can look complacently upon the turn which economic life in our trade has taken since trusts and labor unions became its determining factors. Poor fellows who mean to build up respectable printing plants on the old-fashioned lines of diligence and self-abnegation and thrift are bound to have an excited shop-meeting every day, a strike every fortnight, a new chairman every month — besides a private reception-room for trade-union committees, furnished with an ever-boiling tea-kettle, with ice water and good cigars.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

Steps into Journalism.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

Alfred Harmsworth, the noted editor of the London *Mail,* will spend three months on the American continent, visiting every city of importance.

The East Liverpool (Ohio) *Tribune* issued a Thanksgiving number with an illuminated cover that was exceptionally well patronized by advertisers.

J. H. Brown, *Canadian Engineer,* Toronto, Canada.—Your magazine compares favorably with first-class trade journals, its large amount of advertising being well handled.

Elmer (N. J.) *Times.*—Your paper is well printed, the half-tones working very nicely. Grading of short items and a few more prominent heads would improve the appearance of the news columns. Ads. are well displayed.

George C. Wolven, pressman in the office of A. V. Haight, Poughkeepsie, New York, has invented and patented an adjustable guide for platen and embossing presses. It can be easily applied or removed, and adjusted in any direction.

Richard M. Bouton, South Norwalk, Connecticut.— It is unfortunate that you were unable to get in your samples for Contest No. 8 earlier, as they are neatly arranged, although differing decidedly from the winning specimens. I fear they would not have been selected by the judges, however, as the

business of each advertiser is not displayed. I would reproduce your ads. were it not for the fact that it would have a tendency to place a premium on late comers in future contests.

WILLIAM G. HITTLE, Sioux Falls, South Dakota.—Your request was received too late for the November number. Your ad. is nicely arranged, but the signature and address are too near the same size — the former deserves the greater prominence.

JUDGE HANECY, of Chicago, has directed the receiver to sell the assets of the *Staats Zeitung,* and his decree also provides for the dissolution of the company. It is expected that the paper will be continued under the management of a reorganized company.

REDLANDS (Cal.) *Facts.*—Your change from a seven-column folio to a six-column quarto is an improvement. You have an excellent advertising patronage and ads. are well handled. Head rules on first page should be transposed and your new volume should appear XIX, instead of XVIV.

ON the evening of election day the office of the Albany (N. Y.) *Knickerbocker-Express* was totally destroyed by fire, entailing a loss of $60,000. This was a bad time to be burned out, just as they were preparing to issue the election returns. The Albany papers all offered assistance, and that of the *Argus* was accepted.

Boys' Industrial School Journal, Lancaster, Ohio.—There is a remarkable improvement in your little magazine since it was criticized a little over a year ago. The defects noted have all been remedied and the work is a credit to your institution. The title-page of the issue of October 26 shows some particularly fine colorwork.

REV. DR. PARKHURST, of New York, is authority for the statement that a syndicate of wealthy men propose to start an ideal newspaper in that city, backed by as much money as any of the great dailies of America. It will tell the truth, will not be swayed by business or politics, will lead public opinion, and will be beyond the reach of patronage.

THE Inland Daily Press Association, which is made up of over fifty daily papers in the smaller cities of Indiana, Illinois, Iowa, Wisconsin and Michigan, has been considering the advisability of building a paper mill, but has decided adversely and is now asking for bids from various mills on a quantity of paper sufficient to supply the entire association.

L. G. STUMP, Port Arthur (Tex.) *News.*—Your ads. are very creditable, a commendable feature being the variety of styles of display used. The panels in the Southern Pacific ad. should have been of the same size and there is an occasional congestion of display, particularly noticeable in the ad. of D. H. Barnes. There are many very good ads., but perhaps the best is that of the Port Arthur Transfer Company.

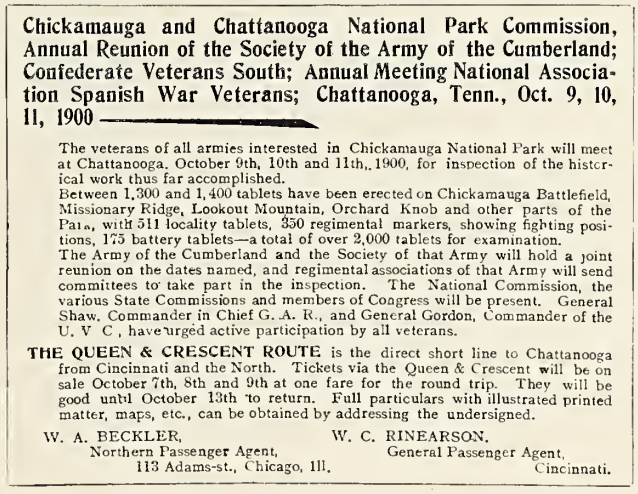
C. H. MCAHAN, St. Joseph (Mo.) *News.*—Your ads. are very tasty and are remarkable for their simplicity. Where a miscellaneous assortment of articles are enumerated, with more or less lengthy descriptions, the name of the article as well as the price should be given prominence, but where the articles are all of a kind, run under a sub-heading such as "Shoes," "Cloaks," etc., it is proper to display the price only.

F. A. DAVIS, manager of the Merrickville (Ont.) *Star,* after reading the glowing description of a fire republished in this department in November, sends a copy of a Canadian paper, which he considers a parallel so far as editorial work is concerned. Characteristic items read as follows:

> The mosquito has made his unwelcome presence known at last.
>
> J. Ferguson and S. Reynolds made themselves quite noticeable last Sunday by starting off in opposite directions.

THE Poughkeepsie (N. Y.) *Eagle* accomplished a remarkable feat on election day. By the aid of a corps of bicycle riders it secured the returns for President from the fourteen districts of its city in just 24½ minutes. This was immediately telegraphed to the Associated Press, and it was the first return received by William J. Bryan at his home in Nebraska. Ballot machines were used, and because of a dispute between the inspectors in one district as to how soon the machines should be unlocked after the closing of the polls, there was a loss in time of eighteen minutes.

CHARLES H. GARD, Chicago, writes: "I enclose you two ads. for criticism. They were both set on the night of October 1, 1900, from original copy, in the regular course of business, by two different ad. compositors in two different ad.-rooms. The



Chickamauga and Chattanooga National Park Commission, Annual Reunion of the Society of the Army of the Cumberland; Confederate Veterans South; Annual Meeting National Association Spanish War Veterans; Chattanooga, Tenn., Oct. 9, 10, 11, 1900

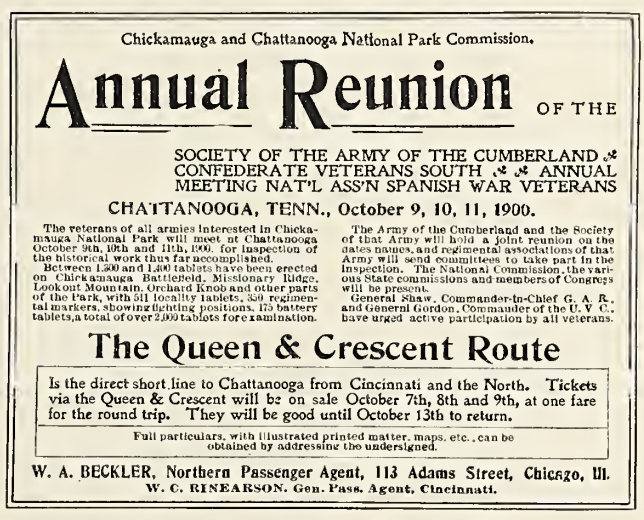
The veterans of all armies interested in Chickamauga National Park will meet at Chattanooga, October 9th, 10th and 11th,, 1900, for inspection of the historical work thus far accomplished.
Between 1,300 and 1,400 tablets have been erected on Chickamauga Battlefield, Missionary Ridge, Lookout Mountain, Orchard Knob and other parts of the Park, with 511 locality tablets, 350 regimental markers, showing fighting positions, 175 battery tablets—a total of over 2,000 tablets for examination.
The Army of the Cumberland and the Society of that Army will hold a joint reunion on the dates named, and regimental associations of that Army will send committees to take part in the inspection. The National Commission, the various State Commissions and members of Congress will be present. General Shaw, Commander in Chief G. A. R., and General Gordon, Commander of the U. V. C., have urged active participation by all veterans.

THE QUEEN & CRESCENT ROUTE is the direct short line to Chattanooga from Cincinnati and the North. Tickets via the Queen & Crescent will be on sale October 7th, 8th and 9th at one fare for the round trip. They will be good until October 13th to return. Full particulars with illustrated printed matter, maps, etc., can be obtained by addressing the undersigned.

W. A. BECKLER, Northern Passenger Agent, 113 Adams-st., Chicago, Ill.
W. C. RINEARSON, General Passenger Agent, Cincinnati.

No. 1.

one marked '7' [No. 2] at the top was set by the undersigned in the Chicago *Chronicle* ad.-room, and the other was set in the ad.-room of the Chicago *Record.* Which is the best ad?" *Answer.*—The two ads. are reproduced herewith (Nos. 1 and



Chickamauga and Chattanooga National Park Commission.

Annual Reunion OF THE

SOCIETY OF THE ARMY OF THE CUMBERLAND & CONFEDERATE VETERANS SOUTH & & ANNUAL MEETING NAT'L ASS'N SPANISH WAR VETERANS

CHATTANOOGA, TENN., October 9, 10, 11, 1900.

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Is the direct short line to Chattanooga from Cincinnati and the North. Tickets via the Queen & Crescent will be on sale October 7th, 8th and 9th, at one fare for the round trip. They will be good until October 13th to return.

Full particulars, with illustrated printed matter, maps, etc., can be obtained by addressing the undersigned.

W. A. BECKLER, Northern Passenger Agent, 113 Adams Street, Chicago, Ill.
W. C. RINEARSON, Gen. Pass. Agent, Cincinnati.

No. 2.

2), and it does not need an expert to decide which is the better. There was a large amount of matter to crowd into four inches, but by using agate for the unimportant portions you were able to give it very creditable display, and the arrangement is pleasing and tasty.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—The ads. of Rhodes & Smith and The Fair are both good, but there is room for improvement in that of Morris & Co. You have placed division rules in the wrong place in two instances—underneath the headline and in the middle of the sentence, "We want you to come and see our stock of couches, chairs, etc."—and "Etc." is too large. Just why furniture and undertaking are so often associated I never could understand (marble cutting would be a more appropriate companion for the

latter business), but I should never give them equal prominence in the same ad. unless the advertiser demanded it.

WILLIAMS BROTHERS, Freeport (Ohio) *Press.*— I note the change you have made in your heads since the *Press* was criticized in November, but think you have made a mistake in discarding the display heads. The first two parts of your original heads placed above your present one, providing the third part as it would then appear was a full line, would be attractive. Ads. are nicely displayed, while a little more impression is desirable on portions of the paper. Your "Smyrna Fair Edition," printed on the grounds, was a good stroke of enterprise and must have proved a telling advertisement.

F. H. MCCULLOCH, of the F. H. McCulloch Printing Company, Austin, Minnesota, sends a copy of his *Saturday Shopper,* a novel publication in that it contains only advertising. "Volume III, No. 37," consists of four pages, about 8 by 10, with four one-page ads., each of a different line of business. There is a dry-goods ad., a cloak ad., a shoe ad., and a grocery ad. Mr. McCulloch says: "As an advertising medium it has proved a great success, so much so that we often have two or three extras with it. We are not running a newspaper or it might conflict with our patronage. We distribute two thousand copies every week to the residences of our town."

E. P. A., taking advantage of the offer made in the editorial columns of THE INLAND PRINTER for November, writes as follows:

Mr. O. F. Byxbee, Editor Newspaper Gossip and Comment Department of THE INLAND PRINTER:

DEAR SIR,— Several months ago, in a criticism of a Western paper in your department, the publisher was advised to print his paper dry, and told that thereby he would secure better results. I wrote to the publisher and received a letter and paper in reply. In the letter he told me he tried "dry printing" and found it very unsatisfactory, and at once returned to the use of wet paper. The "patent inside" of the paper he sent me furnished a good illustration of the two methods, as the local side was printed "wet." Certainly the decision of readers of this paper would favor the wet method, although I think less moisture might have been better in this particular case. I have been an interested and practical observer of newspaper work for more than forty years. When the practice of printing dry was commenced I concluded the chief reason for it was that the wetting machines occupied so much room that it was almost necessary to dispense with them to provide space for additional presses. I then believed the wetting system would be resumed or some other method devised which would produce better work. I am surprised that newspapers have so long continued indifferent as to their "personal appearance" and earnestly desire to see them "look their best." They are pushed through the press so rapidly that every possible help is needed to insure good results. I am not writing without personal interest, but I am honest and emphatic in my belief in needed improvement. The last number of THE INLAND invites correspondence with you to be paid for. So I ask you as a practical printer and a professional critic if you do not believe that the printing of newspapers fed through a web press at the speed which a modern daily is obliged to maintain would be greatly improved by a regular and uniform moisture? I write about rapid newspaper work only, and say nothing at present of fine book or newspaper work. In the interest of good work in everything and more especially in the greatest and most universal of all arts — the art which divulges and promotes every other art, I am,

Very truly yours, ————.

Believing that this question of wet or dry paper would be of interest to many of my readers, the above letter is published in full and my reply is appended:

DEAR SIR,—Your favor of the 20th, enclosing a remittance of $1, is at hand. Some fifteen or twenty years ago the writer was accustomed to use wet paper when printing weeklies. This was made necessary not on account of inability to secure good results from dry paper, but owing to the condition of the paper. In one instance patent insides were rolled and it was a practical impossibility to feed the sheets without wetting and flattening under pressure. In the other instance folded quires were used and the backs had to be broken and flattened by the same process. I do not recall the Western paper to which you refer, but the failure to secure satisfactory results in this instance may have been due to a similar reason. I will admit there are instances where wet paper will produce better results than dry, but the necessity for wetting is brought about by conditions which should be removed. Worn-out type requires soft packing and wet paper to produce results, but type which has not outlived its usefulness will print better on hard packing and dry paper. Soft packing, new type and dry paper is another impossible combination. I have frequently received papers with a new dress of type, printed damp on a soft tympan, where it seemed a shame that the good qualities of new material should be so obscured. In such instances old type had been replaced by new and printed under the same conditions that the old type necessitated. Wetting machines in connection with web presses were discarded, I believe, because they had beeome obsolete, printers having become convinced that far better results were possible where the dry paper was used. The tone of your letter would indicate that you believe the wetting of paper necessary to produce the best results, and I regret that I am obliged to differ with your opinion, but am firmly eonvinced that paper should only be wet when the conditions described exist and make it necessary.

CHARLES A. CONNOLLY contributes the following to the *Fourth Estate:*

A HOOD-LUM RHYME.

Who bade me goose's bridles seek
And tramp the streets the live-long week
For talks with men who wouldn't speak?
The Assistant City Editor.

Who said my copy read like "pi"
And urged that I had better try
Another trade, or else go die?
The Copy Desk.

Who, after I had worked an age
And got my stuff upon the page,
Flew into an unholy rage?
The City Editor.

Who bade me write till 12 from 6
And do a thousand yellow tricks,
Then cut my story to three sticks?
The Night Editor.

Who, after I had been away,
Refused my charges to O. K.
And robbed me of a full week's pay?
The Publisher.

Who yelled my surname through the hall,
In answer to the "Central's" call,
And got the wrong man after all?
The Office Boy.

Who, when the ghost began to walk,
Would rise on his hind legs and balk,
And never listen to my talk?
The Cashier.

Who told me tales of sorrow sad,
And borrowed all the coin I had,
And never paid it back, by gad!
The Rest of the Staff.

Who stuck to me through all my woes?
Who still within his bosom knows
In every act my genius shows?
Myself.

AD.-SETTING CONTEST No. 8.— Contest No. 8, which closed November 1, proved a most difficult task. While forty-eight specimens were submitted, there were but few really meritorious arrangements. The six one-inch ads., or "Business Cards," as they are usually termed, were selected as copy because they represented various lines of business and also because some contained only a few lines of matter while others were crowded. With such a difficult undertaking it is no wonder many of the contestants in previous contests were content to simply watch for results, and those who were brave enough to enter deserve commendation for their efforts and the results attained. In selecting the judges I took particular care to ask only those who were practical men, and the ads. of their choice will no doubt meet the approval of all. The names of contestants were withheld from the judges, and each acted independently, not even knowing who the others were. The gentlemen who accepted the task of selecting the best specimens were Howard Davis, advertising manager, and O. F. Leeds, foreman, of the Scranton (Pa.) *Tribune,* and A. N. Kerr, of the Kerr-

F. F. Ward
DEALER IN
Harness, Blankets
Robes and everything usually carried in a first-class harness shop.
REPAIRING OF ALL KINDS A SPECIALTY
Also Agent for Standard Stock Food.

R. J. Nestor, M. D.
Physician & Surgeon
HUDSON - - - - - - IOWA

C. A. Waterbury,
HOMEOPATHIC **M. D.**
PHYSICIAN AND SURGEON
Special attention given chronic diseases and diseases of children. HUDSON, IOWA.
OFFICE IN BAILEY BUILDING
Hours: 9 to 12 A. M.; 2 to 5 and 7 to 9 P. M.
Residence: One door north of Baptist Church.

William Strayer
Notary Public
All business pertaining to this office promptly attended to.
COLLECTIONS MADE.

First-Class Livery
If you are looking for first-class rigs at reasonable prices I have them. I want your business.
W. D. Strayer

REMEMBER *The* **Old Livery Barn**
When wanting a first-class rig.
We will use you right. **R. E. Smith**

No. 1 (48).
Charles Hill, Chicago, Ill.

F. F. WARD, Repairing of all kinds a Specialty.
Dealer in
Harness, Blankets, Robes, and everything usually carried in a first-class harness shop.
Also Agent for Standard Stock Food.

C. A. WATERBURY, M. D.
HOMEOPATHIC PHYSICIAN AND SURGEON.
Special attention given Chronic Diseases and Diseases of Children.
Residence one door North of Bap. Church. Office in Bailey Building.
Hours: 9 to 12 a. m. 2 to 5 and 7 to 9 p. m.
HUDSON, IOWA.

R. E. SMITH. We will use you right.
Remember the
OLD LIVERY BARN
When wanting a First-Class Rig.

R. J. NESTOR, M. D.
PHYSICIAN AND
HUDSON, ... SURGEON.
IOWA.

WILLIAM STRAYER,
NOTARY PUBLIC.
All business pertaining to this office promptly attended to.
Collections made.

W. D. STRAYER. I Want Your Business.
If you are looking for
First-Class Rigs at Reasonable Prices,
FIRST-CLASS LIVERY. I have them.

No. 2 (9).
B. Bertram Eldredge, Harwich, Mass.

PHYSICIAN AND SURGEON
R. J. NESTOR, M. D.
HUDSON - - - - - - IOWA

F. F. WARD DEALER IN
Harness, Blankets, Robes
and everything usually carried in a first-class harness shop.
REPAIRING OF ALL KINDS A SPECIALTY
Also Agent for STANDARD STOCK FOOD.

REMEMBER THE
Old Livery Barn
When wanting a first-class rig.
WE WILL USE YOU RIGHT. R. E. SMITH

C. A. WATERBURY, M. D.
PHYSICIAN AND SURGEON
(HOMEOPATHIC)
Special attention given chronic diseases and diseases of children HUDSON, IOWA
OFFICE IN BAILEY BUILDING
Hours: 9 to 12 A. M.; 2 to 5 and 7 to 9 P. M.
Residence: One door north of Baptist Church

First-Class Livery
W. D. STRAYER
If you are looking for first-class rigs at reasonable prices I have them.
..... I WANT YOUR BUSINESS

WILLIAM STRAYER
NOTARY PUBLIC
All business pertaining to this office promptly attended to.
COLLECTIONS MADE.

No. 3 (47).
Charles Hill, Chicago, Ill.

F. F. WARD
DEALER IN
HARNESS, BLANKETS, ROBES
and everything usually carried in a first-class Harness Shop. Also agent for Standard Stock Food. Repairing of all kinds a specialty

C. A. WATERBURY, M. D.
HUDSON, IOWA.
Homeopathic Physician and Surgeon.
Special attention given chronic diseases and diseases of children. Office in Bailey building
Hours: 9 to 12 a. m.; 2 to 5, and 7 to 9 p. m.
Residence: One door north of Baptist Church.

REMEMBER THE
OLD LIVERY BARN
when wanting a First-class Rig. We will use you right.
R. E. SMITH.

R. J. NESTOR, M. D.
PHYSICIAN and SURGEON,
HUDSON, IOWA

WILLIAM STRAYER
NOTARY PUBLIC.
All business pertaining to this office promptly atteoded to. COLLECTIONS MADE.

W. D. STRAYER
FIRST-CLASS LIVERY.
I want your business. If you are looking for first-class rigs at reasonable prices, I have them.

No. 4 (26).
Edmund G. Gress, Easton, Pa.

F. F. WARD DEALER IN
Harness, Blankets, Robes
and everything usually carried in a first-class harness shop.
Repairing of All Kinds a Specialty
Also Agent for Standard Stock Food.

R. J. NESTOR, M. D.
PHYSICIAN AND SURGEON
HUDSON - - - - - - - IOWA

C. A. WATERBURY, M. D.
HUDSON, IOWA
PHYSICIAN AND SURGEON
(HOMEOPATHIC) Special attention given chronic diseases and diseases of children.
OFFICE IN BAILEY BLDG.,
Hours: 9 to 12 A. M.; 2 to 5 and 7 to 9 P. M.
Residence: One door north of Baptist Church.

R. E. SMITH WE WILL USE YOU RIGHT
Remember the
OLD LIVERY BARN
When wanting a first-class rig

WILLIAM STRAYER
NOTARY PUBLIC
All business pertaining to this office promptly attended to.
COLLECTIONS MADE

W. D. STRAYER
FIRST-CLASS LIVERY
If you are looking for first-class rigs at reasonable prices I have them.
I WANT YOUR BUSINESS

No. 5 (46).
C. H. Gard, Chicago, Ill.

WINNERS IN AD. CONTEST No 8.

Hall Company, advertising specialists, of the same city. Their selections were as follows:

Mr. Davis — First, No. 48; second, No. 31; third, No. 14. Honorable mention — Nos. 9, 26, 19, 20, 35, 13.

Mr. Leeds — First, No. 9; second, No. 26; third, No. 40. Honorable mention — Nos. 48, 46, 44.

Mr. Kerr — First, No. 47; second, No. 46; third, No. 48.

In the following table, which gives the detailed score of points, the usual custom has been adhered to: Three points for each first choice, 2 for each second, 1 for each third, and ½ for each honorable mention:

Ad.	No.		Points.
1	48	Charles Hill, *Chronicle,* Chicago	4½
2	9	B. Bertram Eldredge, with Enterprise Press, Harwich, Mass.	3½
3	47	Charles Hill (same as No. 1)	3
4	26	Edmund G. Gress, *Free Press,* Easton, Pa.	2½
5	46	C. H. Gard, *Chronicle,* Chicago	2½
6	31	Russell Thompson, *Herald,* Boulder, Colo.	2
7	14	Ed F. Collins, *Item,* Wakefield, Mass.	1
8	40	Edw. A. Tate, with Wagoner Printing Company, Galesburg, Ill.	1
9	13	Frank A. Cunningham, of Cunningham & Co., Williamsport, Pa.	½
10	19	A. D. McGibbon, *Post,* Buckingham, Quebec	½
11	20	R. Hamilton, *Herald,* Harvard, Ill.	½
12	35	Frank J. Conway, with B. Altman & Co., New York	½
13	44	Sol Olson, *Times,* Ames, Iowa	½

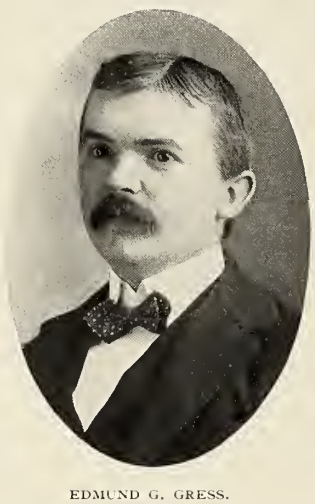
It will be noticed that the leading contestant is credited with 4½ out of a possible 9 points, just fifty per cent. This percentage has only been exceeded once, the winner of Contest No. 7 securing sixty-two per cent. A most remarkable fact is that Charles Hill should secure third place with his second specimen as well as first, although there was considerable difference in the style of display. The alternate panel arrangement met with the greatest approval, but from conversations with the judges after the award it seems that many specimens were laid aside because the business of the advertiser was not given proper prominence. Mr. Gard's effort, No. 46, would have received a position farther up the list but for the arrangement of "We will use you right" in the fourth ad., one of the judges not favoring wording that reads down the column. Mr. Gress, who submitted specimen No. 26, and is tied for fourth place, explained that his ads. were set with the idea of running a double-column department of one-inch ads., headed "Business Directory," setting this head in 24-point Jenson. He adds: "The three vertical 2-point rules would be equivalent to the 6-point column rule, omitted under the scheme I propose, allowing the ads. to be set in the convenient 13-em measure — of course indenting the matter on each side." The plan is certainly a commendable one. The five leading specimens are reproduced herewith and an effort was made to secure photographs and biographical sketches of the four compositors, but Mr. Gard failed to respond. Sketches of the others are given below:

Charles Hill was born at New Albany, Indiana, in 1860; graduated from high school in 1877. He never served an apprenticeship at the printing business, but carried papers for five years previous to his graduating, using spare time to pick up the trade in the New Albany *Ledger* office. His career has been a remarkable one in some respects and is given in considerable detail. Upon graduation he went to Texas and at once secured a situation at $25 per week on the Dallas *Commercial,* but in four months left to accept another at $35 on the Fort Worth *Democrat,* where he remained till August, 1878, when the yellow fever epidemic made it advisable for him to return North. Immediately took up subbing on the Louisville (Ky.) *Commercial,* securing cases in two weeks; in four months became assistant ad. man and make-up, and in a month head ad. man, but in March, 1879, left to go to Cincinnati to learn speed with the famous George Arensberg, and soon became one of the "swifts," a member of the *Enquirer's* crack ten-team of fastest compositors. Cincinnati was the first union town in which Mr. Hill worked, and he experienced serious difficulty in being elected, as a New Albany printer appeared, claiming that he never served an apprenticeship, and was only eighteen years of age. But the foreman of the *Enquirer* secured his election on a statement of ability and speed. Between 1879 and 1885 he traveled the United States and Canada, working in Buffalo, Albany, Boston, New York, Philadelphia, Baltimore, Washington, St. Louis, Effingham, Chicago, Denver, Salt Lake City and along the coast, marrying and settling in Chicago in 1885. He quit the printing business for seven years to circulate the Chicago daily newspapers, giving this up when penny papers killed the profits, and became foreman of the Jefferson Theater Publishing Company. In 1893 and 1894 he set all the ads. by the piece for the Standard Fashion Company, of New York, and during that work made the remarkable record for speed in ad. composition of $103.50 earned in one week's work. From 1894 to 1898 he was superintendent of the large plant of the Amundson Printing Company, acting as foreman, proof-reader and make-up for fifteen cylinders, two ponies and five jobbers, and is now one of the force of ad. setters of the Chicago *Chronicle.* The first prize winner is a carefully preserved man, and at forty years he looks a little more than twenty. THE INLAND PRINTER has several times passed encomiums on specimens of his jobwork and presswork.

B. Bertram Eldredge was born twenty-six years ago in South Chatham, Massachusetts, and at the age of sixteen started to learn the printing trade with the Bee Job Print, at Harwich, in the same State. Here he remained for seven years, at which time he connected himself with the Standard Printing Company, of Brockton, Massachusetts. Early in 1900 the Bee Job Print in Harwich was purchased by Charles E. Brett,



B. BERTRAM ELDREDGE.



EDMUND G. GRESS.

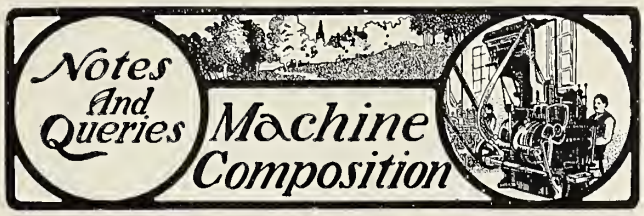
who changed the name to the Enterprise Press. Mr. Brett appreciating the good work that Mr. Eldredge was doing, and knowing his qualifications for dealing with men, persuaded him to return to Harwich and take charge of the Enterprise Press. Mr. Eldredge's work has several times received favorable mention in the columns of THE INLAND PRINTER.

Edmund G. Gress was born in Easton, Pennsylvania, in 1872. In 1882, when but ten years of age, he entered the employ of the *Free Press,* of that place, as office boy, with which paper he is still connected as foreman of the job department. During this time he has served as feeder, pressman and job compositor. This is the fourth consecutive contest in which his work has received notice. In Contest No. 5, Ed S. Ralph, one of the judges, selected his specimen for third place, giving him 1 point; in Contest No. 6, his work received honorable mention from two judges, netting him 1 point, and in Contest No. 7 he received honorable mention from one judge. Mr. Gress' job specimens have from time to time received favorable mention in THE INLAND PRINTER, and upon two occasions samples have been reproduced.

THE NEXT CONTEST.— For Contest No. 9 I desire to secure some specimen of jobwork not yet used. We have had a business card and a letter-head, and I wish to leave it to the readers of THE INLAND PRINTER as to what will be used next. I will make no suggestions myself, but will leave it to you as to what would be the most helpful. Send your suggestions, together with copy for whatever you deem advisable, to the address at the head of this department at once, and a selection will be made and the new contest announced in THE INLAND PRINTER for March.

THE INLAND PRINTER ABROAD.

The writer has just returned from a trip abroad, and is more than ever convinced that your publication is one of the best advertising mediums for the foreign trade, as well as to reach printers at home. In every country he visited where he came in touch with printers' supply houses, he found they had THE INLAND PRINTER, and in some cases were constant readers of its pages.—*R. J. Frackelton, treasurer, the Chandler & Price Company, Cleveland, Ohio.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE Buenos Ayres *Standard* has installed the Linotype composing-machine, the first plant in South America.

Linotype Notes, a London publication, is a 16-page monthly devoted to the interests of Linotype users and operators.

THE Jersey *Evening Post* has the honor of being the first printing-office in the Channel Islands to install a Linotype.

BOTH the Unitype and Lanston Monotype companies have taken out important patents on their machines in England during the past month.

PATENTS have been issued in England to W. H. Doolittle, of Philadelphia, Pennsylvania, on a quad-forming mold attachment for Linotype machines.

THE typesetting machine has broken into Spain. *El Imparcial* and *El Globo,* of Madrid, have installed the Linotype in their offices. There is one machine in Barcelona and nine in Madrid.

THE latest competition announced by the promoters of the British contests on the Linotype is one for the best three specimens of tabular matter composed on that machine. The prizes are £3, £2 and £1.

AT a banquet of Tacoma (Wash.) Typographical Union, celebrating the seventeenth anniversary of their organization, "consommé de hot slug" and "frappé de cold metal" were prominent on the menu.

THE Public Service Reclassification Board, of Victoria, New South Wales, has recommended the introduction of the Linotype and other labor-saving machinery into the Government Printing Department.

A RECENT English invention proposes to utilize an electrical current for producing a slug in a typesetting machine, the printing face being formed by a combination of heat and pressure, the heat being generated by making either the type body or the matrix, or both, act as a resistant to a current of electricity.

IN connection with the Chamberlain meeting at Birmingham, England, recently, the *Mail* staff reported the Colonial Secretary's speech in short turns, varying from five to ten minutes each, immediately transcribing the shorthand notes and handing the copy to one of the cyclist corps waiting outside, who carried it to the office, where it was passed on to the typesetting machines. Immediately the last "turn" of the speech had been recorded, the reporter jumped into a cab and on arriving at the office dictated what he had in his notebook direct to the machine operator. The result was that the speech was fully reported and the papers in the streets within a short time of Mr. Chamberlain sitting down.

THE question as to when overtime rates are chargeable for operators working on 'stab has been submitted to the committee of the Linotype Users' Association, of London, England, which has decided, in accordance with clause 2 of the agreement, that "operators may be required to work the hours in force in their respective offices for case hands without charges for overtime."

GEORGE MEREDITH, a Linotype operator in a New York composing-room, was severely burned through an explosion of gas which occurred November 3. The burner under Meredith's machine became detached and the gas went out. Meredith did not notice this for some time. When he did, and attempted to light it, the gas exploded and burned him about the eyes, face and neck.

A QUESTION has been asked whether the use of a hood and pipe above the melting-pot in a single-machine installation is advantageous. The fact that the arrangement is rarely seen nowadays in small machine plants would indicate that it has been found unnecessary, as no evil effects or bad odors are noticeable unless machines are placed in a very small room or the quality of gas is poor.

FRANK T. RILEY, who does Linotype composition for the trade of Kansas City, Missouri, has gotten out a unique folder calling attention to his specialty. He shows specimens of the various faces he employs — romans and gothics — as also a number of Linotype borders and dashes, which he announces he will furnish at regular composition rates, plus the market price of metal. The cover-design of this neat folder shows a novel effect in combination Linotype borders.

HENRI CELESTE VAN HOYWEGHEN, a Belgian compositor, has patented in Europe a composing-machine "capable of performing all typesetting work, doing away with the assembling and the work upon marble, doing away with the distance pieces and all the leads, as also the distribution, permitting of changing, when desired, the characters (italics, large, fancy) and of composing oval lines, obliques, as well as all descriptions of vignettes, fillets and frames or border lines." Job printers may now see their finish.

AT a recent meeting of the Cardiff Technical College Instruction Committee, in London, a member, referring to the class for teaching pupils to operate the Linotype machine, said that so far the class had been hardly satisfactory. They had spent something like £100 in fitting up the machine and he was surprised to find only two in the class on a previous evening. Another member said applications had been sent in for a reduction in the fees by one-half and that those who had made the application were only waiting to see what action would be taken.

THE short-sighted policy of some Linotype users is inconceivable. An operator relates that after a number of requests for spacebands had been ignored, he called the attention of the manager one day to the fact that he had only eight spacebands in his machine and that after setting a line it was necessary to wait until the spacebands had returned before proceeding with the next line, but was met with the calm reply that the machine worked so fast that the wait was only a short one. He did not realize that the product of the machine was reduced by about one-half by reason of his penuriousness.

A NUMBER of mechanical composers of marvelous construction which a few years ago appeared to be the very acme of perfection are now obsolete. With such bright inventive minds as Rogers, Lanston, Dow, Goodson, Johnson and a host of others engaged on the problem of simplifying existing machines or inventing new processes for setting type by machinery, it

would appear the art is still in its infancy and that the future is very promising for those looking for a simpler and cheaper machine. Time will overrule the objections interposed by patent law, and with these restrictions removed, we may confidently look for as great changes in present methods as has been experienced in the past.

New York Typographia (German) has for a number of years had a Linotype machine which it has used for the purpose of instructing members in its operation. The union was, therefore, in a position to supply skilled operators to German publications as fast as they adopted the machines, and the result is



Photo by A. F. Rowley.

RABBITS.

From collection of H. W. Fay, De Kalb, Ill.

that, although the German-American Typographia has a membership of only 1,044, it controls every German daily newspaper in the United States with the exception of one evening paper in Chicago, the *Freie Presse*. No piecework is done in German offices, the scale being 50 cents per hour, whether on Linotype or Typograph. The average day's work on the Linotype is fifty thousand letters; on the Typograph thirty thousand letters. Two thousand letters is equal to approximately one thousand ems.

Machinist Froelich, of the Toledo *Bee*, has invented and patented a temperature regulator for the metal pot of a type-casting or linecasting machine. A column of mercury when expanded by heat causes a rubber diaphragm to approach the gas inlet and recede when the mercury contracts, thus regulating the flow of gas to the burners under the metal pot. He claims superior sensitiveness and quicker response to variations in temperature than heretofore attained. Mr. Froelich is also the inventor of a direct-reading counter for Linotype machines, which shows on its dial the exact number of ems set on any machine to which it is attached irrespective of length of line or size of type. This is a much-needed addition to Linotype equipment, as it obviates the necessity of taking, pasting and measuring dupes.

In reply to the large number of readers who have made inquiries regarding a dummy Linotype keyboard, we are pleased to announce that The Inland Printer Company has arranged for supplying those who wish to acquire a knowledge of this keyboard an exact duplicate or facsimile, which will enable the possessor to learn the operation of the keyboard or acquire a motion to gain speed quite as well as practice on the machine keyboard itself. The matter of "touch" or play of the keys can only be realized by practical experience, as no "dummy" can faithfully simulate it, frequently leading to a false conception of this feature. Hence it has not been attempted to place before the beginner anything more than is necessary to enable him to learn the keyboard of the Linotype and at a figure which barely covers the cost of production. This innovation is explained in detail at the head of this department.

A Tough Proposition.—E. G. R., an operator-machinist, writes an interesting letter concerning his experience with a one-machine plant in a country office. He says: "I arrived here right-side up, but you should have seen the machine after being run a couple of weeks by an operator of seven years' experience (?). It was floating in oil — matrices and all. There was a pool of oil in the bottom of clutch pulley. The operator was setting type by hand and two girls were operating a Simplex near by. Both mold liners were in loose with metal all around them and when I got them set, the back knife never touched the slug at all. The machine would cast tight lines and the pump-stop was set so any line would cast. The mold disk locked up against the matrix line so tightly that the spaces could not justify the line. After about three hours' work I started her up, and for two weeks have got the daily and weekly out all right. Am working eight hours and setting from seven to nine galleys brevier solid a day."

The *Arbeiter Zeitung*, an afternoon German newspaper published in Chicago, has had in operation since 1895 a plant of four Rogers Typograph machines of the cameo-matrix style. The line of cameo matrices is assembled and justified the same as in the ordinary Typograph, but instead of casting a line, as in the intaglio-matrix machine, the line of dies is impressed into a bar of soft metal, which bars are removed and automatically fed into a separate casting-machine, being successively presented to a mold of the proper dimensions, and a line cast from these bars. The product of this casting-machine is a slug similar to the Linotype slug. A second casting-machine is necessary for producing the soft-metal bars, this also being an automatic machine and making a dozen blank bars at each cast. The capacity of the composing-machine is about one hundred lines of 13-em long primer an hour, while the casting-machine handles the product of four composing-machines. It is understood this style of Typograph was designed to avoid the Mergenthaler patents, previous to its absorption by the latter company.

When the Linotype was first introduced in Great Britain, its promoters were content to claim for it a possible speed of 6,000 ens per hour, or at a rate equal to the capacity of four good hand compositors. Since then, however, the machine itself has been considerably improved, operators have gained practice, experience and familiarity with the machine, and in 1896, after a series of conferences between employers and the unions, it was agreed that an average of 6,000 ens per hour should be considered as a possible output, after allowing for stoppages, etc., and that is the basis of the scale of payment now prevailing. While the machines manufactured by the English company are not as up to date as those built in this country, they possess some features new to American Linotype users. They manufacture a machine in which either pica or English may be used in any measure up to forty-two ems pica. The whole machine is enlarged to obtain the

increased length of line. Their ordinary list of faces consists of twenty-four fonts, ranging from pearl to small pica, in moderns and old styles, romans and italics, with no gothics or other black-letter matrices.

No More Bad Copy.—Thanks to machine composing, it is now being realized more clearly than ever that bad copy is a burden that ought not to be imposed upon the printer. Slovenly copy has made many a hand compositor prematurely gray-headed, and has lost many a good man his frame, to say nothing of his immortal soul; but the hindrance to the hand laborer is infinitesimal in its consequence as compared with that to the machine operator. It is not to be thought of that a magnificent piece of mechanism, designed and built expressly for speed, shall be brought to a standstill for six minutes out of every ten while the operator endeavors to decipher the hieroglyphics of some tenth-rate scribbler who does not know how to hold his pen. The evil ought never to have been tolerated, and can be borne no longer. Bad copy is doomed. In future the chief sufferer from illegible and untidy handwriting will be not the printer, but the author, or the unhappy typewriter girl. In the best offices in the United States most if not all of the matter to be set is put through the typewriter before being placed in the hands of the compositor. In strict fairness, the



Photo by A. F. Rowley.

SQUIRRELS.

From collection of H. W. Fay, De Kalb, Ill.

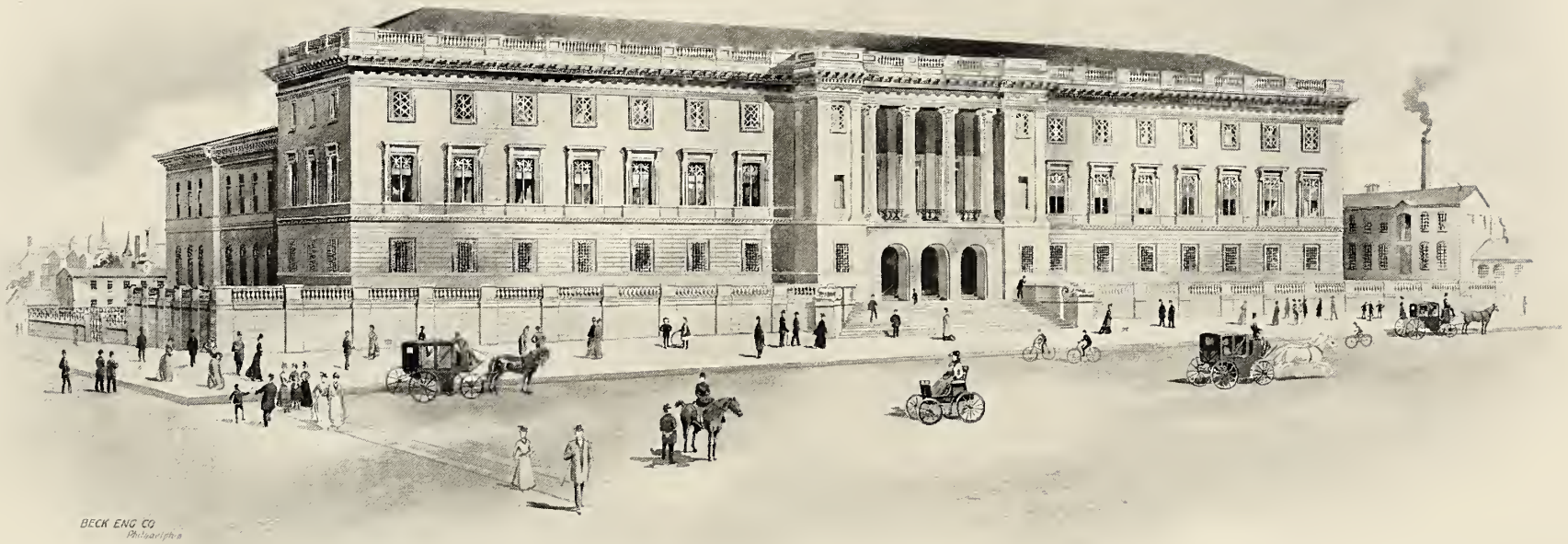
copy supplied to the machine compositor ought to be absolutely perfect in every particular. With the bad copy will disappear the comma fancier, the capping crank, the hyphen monger, the ladder merchant, and all the tribe of soul-vexing and time-wasting triflers. The proofreader's work is likely to become lighter, quicker and more mechanical. On the other hand, a more minutely careful race of sub-editors will be required; they must be able to spell and punctuate, and to read and correct copy with the same patient care that is now bestowed on proofreading. It is therefore obvious that trained and competent proofreaders would make splendid sub-editors of the new order.—*The Printing World.*

"Keyboard," a correspondent in *Newspaperdom*, says there is one thing he does not understand—"Why so many publishers, having ordered one or two Linotypes, send a picked man to the factory and pay his expenses and salary while 'learning.'" He thinks it a foolish thing to do because this man, instead of attending to business, is probably "doing the sights" of New York, and incidentally passing part of his days in the factory, learning there merely the mechanical erection of the machine. He says he knows, as he has "been there." He thinks an instruction-room should be established at some other place where the "sights" are not so alluring. That there is such a school in the quiet city of Washington, D. C., "Keyboard" should know. For his benefit, and for the benefit of others who have inquired concerning the instruction-room of the Linotype Company, we append the following notice, recently issued. "Keyboard's" attention is directed to the concluding sentence. "The Linotype Company has established within its factory, at Brooklyn, New York, a department in which those who are to have charge of Linotype machines are instructed as to the construction of the machine, mode of action of its parts, and the various adjustments required in practice. This department is carried on without charge to those who enter it, and is intended exclusively for the benefit of offices in which machines are now used or from which orders have been received. It is not intended for the purpose of coaching operators on the keyboard. It is not open to the public. Admission is only given to those who are already skilled machinists, or those who have had experience with machinery, or others who are specially adapted to acquire a knowledge of the machine speedily. Publishers are particularly cautioned that it is worse than useless to send to this instruction-room men who are wholly without mechanical experience or who have no mechanical aptitude. Such men can not be successfully trained in any reasonable length of time, and they will not be received. As the instruction-room is carried on at large expense to the company, it is hoped that publishers will refrain from sending to us men who are unfit to be trained. Any good mechanic, or any man who has been accustomed to running and adjusting machinery, such as a pressman or an engineer, can be thoroughly instructed as to every feature of the Linotype and as to all things necessary to be known, in from three to six weeks. Every applicant seeking admission must bring to the office of the company a letter from a user or intending user of the Linotypes, stating in unequivocal terms that he is employed or is to be employed in the office from which the letter is sent. Those admitted will be expected to observe the factory rules and hours and to give constant and careful attention. Men who fail to do so, or who spend their nights in dissipation so that they are unfitted for properly following their work, will be excluded from the works."

PATENTS.

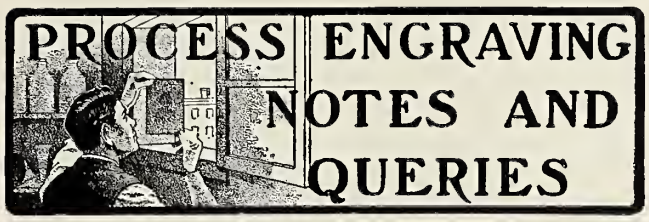
John R. Rogers, of the Mergenthaler Linotype Company, has been granted patent No. 661,386, covering improvements in the driving clutch. He so connects the automatic devices and the manual devices independently of the main clutch that the adjustment of the clutch has no effect on the automatic devices, and with this arrangement the operator is prevented from starting the machine at a point where it might injure the matrices, a thing that has occasionally happened.

Another Linotype patent, No. 662,106, comes from F. J. Wich, of Broadheath, England. The object of the invention is to make the adjustment of the jaw effect automatically the corresponding adjustment of a warning-bell and of a certain finger which assists in the transfer of the matrices, thus avoiding the present necessity for independent adjustment of these parts and insuring their proper adjustment in relation to each other.



Wash-drawing and Engraving by
THE BECK ENGRAVING COMPANY,
Philadelphia, Pa.

THE NEW UNITED STATES MINT, PHILADELPHIA, PA.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

TO CLEAN ENAMEL FROM HALF-TONES.— E. C. Stearns, Brewer, Maine, writes: "Please let me know how the enamel can be cleaned from copper plates after they have been burned in and etched." *Answer.*— Heat the unmounted plate and brush it with strong lye and a scrub brush. Or, if the plate is mounted, cover a flat sheet of glass with strong lye solution and allow the plate to lay on it face down until the enamel is softened and can be brushed away.

WHY DRAGON'S BLOOD IS UNRELIABLE.—J. T. C., New York, writes a long letter of his troubles with dragon's blood. When it is fresh it "drags" or "sticks" to the bottom of the plate; when it is too old it does not stick enough. Different lots work in different ways and so on. *Answer.*— I am using dragon's blood every day in the year, including Sundays, without having the slightest trouble. The best quality dragon's blood is purchased, in the first place; then it is kept in a tight drawer where, when not in use, it is free from the air and foreign matter. If it were allowed to get damp it would "drag," while if it is too dry it will not stick, so it is kept away from both heat and moisture. From this, J. T. C. should learn wherein his trouble is.

PROSPERITY DUE TO HALF-TONE.—William A. Hinners, of the Binner Engraving Company, pays this deserved tribute to the value of half-tone in developing trade. He says, in the *Process Year Book,* that there is not a manufactured article in the United States that is not illustrated in some way for the purpose of a catalogue, booklet, circular or advertisement in the newspapers. In fact, profuse illustration is one of the important factors in buying and selling merchandise. This has been brought about largely by the rapid development of the half-tone process, and to the half-tone process must be credited very much of the prosperity and enlarging of territory in mercantile circles, whose firms do most of their selling through their illustrated catalogues, thus adding to their facilities at a comparatively small cost, and saving the otherwise necessary expense of high-salaried salesmen with attending expense accounts. The engraver and printer has, and is now, reaping the benefits of the labors of the experimenters in process engraving.

THE "PROCESS YEAR BOOK."—This exceedingly welcome annual visitor has been received from Penrose & Co., of London, and is noticed here considerably because it richly deserves it. One of its most valuable features is that it gives examples of the engraver's work from all over the world, which is immensely valuable to the processworker for comparative study. The superior half-tone exhibit from Auckland, New Zealand, as well as the three-color work from Melbourne, Australia, and from Barcelona, Spain, are among the surprises this year. It is to be regretted that our own country is represented by so few examples of work. What there is, however, is highly creditable. The three-color plate by the Electro-Tint Engraving Company is not surpassed, if it is equaled, by any other exhibit. The Standard Engraving Company, Blomgren Bros. & Co., the Binner Engraving Company, the Franklin Engraving Company and M. Wolfe present examples of their work. There is no exhibit from New York city, which makes it appear as if Chicago leads in processwork in this country. The price in America is $1.50, and Tennant & Ward, 289 Fourth avenue, New York, are agents.

ANOTHER ENAMEL FORMULA.— It has been the purpose of this department to print every formula for the enamel solution recommended by a practical worker, or to reprint them from another publication when the formula seemed reliable. It is for that reason we reproduce here from the *Process Photogram* the following: "In the course of an article in our German contemporary, *Zeitschrift fur Reproduktionstechnik,* Ehrhardt Finsterbusch says: 'Of the many published formulæ for the enamel process I prefer that given here which is, in my opinion, the best in practice:

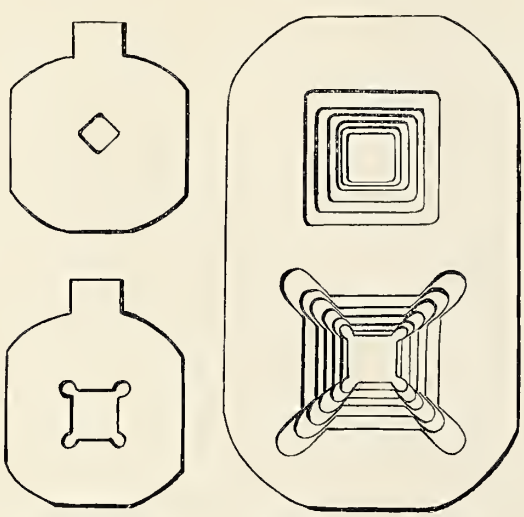
Water	10 ounces
Bichromate of ammonia	150 grains
Ammonia drop by drop until a light yellow color is obtained.	
Fish glue	1,540 grains
Albumen	1,540 grains

The mixture is thoroughly shaken, allowed to stand for at least a day, and filtered twice through wash leather. Good results are obtained with this solution even after two or three months. Formulæ which include chromic acid are not recommended on hygienic grounds.'"

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.— Numerous inquiries continue to reach this department as to the best photographs for half-tone reproduction and how to retouch them. Instructions have been given from time to time, but for the benefit of new readers they will be repeated in brief. A glossy "printing-out paper" which gives a red tone is better than any developing paper. After printing it should be squeegeed on smooth ferrotype plate to increase the gloss. This brings out all the detail there is in the shadows and gives a more brilliant half-tone negative than can be had from any matt paper. To make water-color take smoothly to the glossy surfaced paper, the latter should be rubbed over with good alcohol on a tuft of cotton; then a little oxgall can be used with the water-color, which must be a "body color," that is, it should be a mixture of Chinese white and color, making a thick paint. The trouble with most retouchers of photographs is that they expect to use the method of the water-color artist on

photographs. The retouching on a photograph will usually photograph lighter than the corresponding color on the photograph. This is due to the lack of gloss in the water-color. Gloss can be had in the color by using gum arabic solution instead of water to dissolve the color. Lines may be drawn on these glossy photographs with a non-waterproof ink and washed off afterward, together with the water-color, without injuring the photograph.

PENROSE PATENT DIAPHRAGM SYSTEM.— Several years ago I devised two shapes for diaphragm apertures that theory taught and practice proved to be better than any previously recommended for half-tone negatives. A square small stop was selected in preference to the round one then in general use, only that the square opening was turned forty-five degrees so as to appear like a diamond. This form gives a more isolated dot in the shadows than any other form of opening. If the reader will rule a sheet of paper with diagonal lines crossed as are the lines on a half-tone screen, and then where the lines cross draw squares, he will find that if he but turn the squares forty-five degrees he can use larger squares without having them touch than in any other position. When you remember



HORGAN'S DIAPHRAGM SYSTEM. PENROSE PATENT DIAPHRAGM SYSTEM.

that the half-tone dot is but an image of the diaphragm you will readily see that this form can not be improved on, as it gives the largest opening with the most isolation in the dot in the shadows. In the same way it will be seen that the other diaphragm will close up the dots in the high lights more readily than any other form. To those who wondered how I obtained such contrasts in negatives these diaphragms were shown as the secret of it. Now Penrose & Co. make these diaphragms in nests to fit any lens, only they have not realized yet the advantage of using the square stop diamond fashion. With their diaphragms they send a set of instructions and exposure tables calculated by Messrs. J. A. C. Branfill and William Gamble that saves much guesswork and experimenting over screen distances and length of exposures. This overcomes one of the chief causes of uncertainty in the half-tone process.

TO IMPROVE PROCESSWORK.—William Gamble, editor of the *Process Year Book,* has this to say as to the future of processwork: "Processwork is one of those businesses in which there must necessarily always be a tendency to improve, because 'practice makes perfection,' and the constant doing of the same thing many times, day after day, must gradually improve the standard of work. The world is always waiting to honor the worthy in all branches of human endeavor, but only a small percentage step out from the ranks to receive the favors. The successful men are those who have worked while their fellows slept, who have been thinking while their neighbor's mind was vacant, who have been acting while others have been wrestling with indecision; they are the men who have tried to read all that has been written about their art and craft, who have sat at the feet of professors and lecturers and teachers and master craftsmen, to hear all that was to be said for their instruction; but above all they have been men who have profited by what they have heard and read and learnt, and have gone forth into the world with their eyes open, noting and observing the good and bad points of other men's work, and considering how their own efforts might better it all. If we are to have better processwork and better printing in the future, it will not come alone from continuous practice. That will only carry one to the point of mere excellence above mediocrity. It will never bring about any epoch-making discovery or soul-stirring masterpiece. What we want are men who will strive to improve, but not upon existing lines; who will have courage to get away from the beaten track and aim to find out something the world has not known before."



Photo by George Stark, St. Louis, Mo

PRIZE COCKER SPANIELS.

ONE RUNG HIGHER UP.

We beg to congratulate you upon your superb last edition. It is a record-breaker and places the "best printers' journal in the world" one rung higher up the ladder of fame. This, however, is a mythical rung, so to speak, as everybody knows that THE INLAND PRINTER has for years sat at the top — far away above every other journal in its line in this country or in Europe, either, for that matter.—*H. R. Wills, Hoyt Metal Company, St. Louis, Missouri.*



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

ETC., & CO., AND A COMMA.— F. N. B., Cleveland, Ohio, writes: "In setting cap. lines, such as 'oysters, clams, etc.,' shouldn't 'etc.' be in caps., the same as the other words? In a cap. and lower-case heading, should it be capitalized, as in 'Boots, Shoes, Etc.'? In a cap. and small-cap. line, such as 'Brown & Co.,' should the short and be cap. or small cap., or is it simply a matter of taste? In a date-line, 'Cleveland, Ohio, etc.,' our proofreader allows the comma after 'Ohio' when it is spelled out, but when the abbreviation 'O.' is used he marks the comma out. Is not the comma just as necessary after the abbreviation as after the word spelled out?" *Answer.*—The first case named in these questions seems to be the one that is peculiarly a matter of taste. I think that, in matter like that sent with the letter, where the line in question was a head-line, it is better to use all capitals. In the other kind of line mentioned it seems better to capitalize. I never knew of any rule for such cases, either expressed or understood. If any reader is better informed as to any fixed usage, I should be glad to hear from him. As to the short and I can be more definite. It should be a capital. The small cap. should be used only in a clear small-cap. line. The comma is just as necessary after the abbreviation as it is after the word spelled out.

OPINIONS ON PUNCTUATION.—The *Times,* Washington, D. C., published this paragraph concerning a book on punctuation: "A treatise on 'Punctuation' is not quite as necessary now as it might once have been, owing to the prevailing fashion of writing in a style which insures clearness independent of punctuation." Queer how little some people know of the prevailing fashion! Has any one ever written anything that was perfectly clear independent of punctuation? Following is another notice of the same book, from the *Post,* Hartford, Connecticut, just as it appeared in the paper: "It is a difficult thing to write a book on grammatical rules. Authorities differ usage continually runs in new channels and between the various alternatives and the different opinions one encounters there is room for much indecision, puzzlement and error. 'Punctuation' is useful but hardly likely to attain a wide circulation. It may do for a text book though it is too handsomely made for that and it may become a reference book in private libraries or a desk book for the boudoir. There are so many other books of greater interest and we have so little time for punctuation anyway!" Why did the *Post* use that one comma? Would those other books have so much of the greater interest if they had no punctuation? How would knowledge of punctuation of any sort become common if no one made or published a special study of the art? The principal of a "collegiate academy," on being asked to examine the book, said that he did not believe in punctuation! Did he mean that he wanted writing or print to appear without points, in the style of the *Post* quotation? The suspicion is strong that he meant simply that he did not believe in superabundant punctuation; but in that case he should have been willing to examine the book, when he would have ascertained that its teaching accorded with his own preference.

ALTERATION BY PROOFREADERS.— Most writers are liable to error in their writing, and some kinds of error — those that are plainly erroneous beyond a doubt — certainly should be corrected by the proofreader, if not, indeed, by the compositor, even when ordered to follow copy literally. A fixed line of division between obvious and doubtful cases can not be drawn, and proofreaders often are compelled to leave what they class



FREDERICK W. FREER.
Modeled by Henning Rydén, Chicago.

as real errors uncorrected because they know or think the writer wants just what he has written. This constitutes an awkward position of uncertainty for the proofreader, but it seems impossible to ameliorate it appreciably. Safety for the proofreader lies mainly in following copy when in doubt, not only when the doubt concerns a difference of opinion on grammar, but also, under some circumstances, in matters of fact. A case in point occurred recently within the writer's purview. An art critic wrote the name Grindell Gibbons in context that left no doubt in the proofreader's mind that the person meant was Grinling Gibbons, a sculptor and woodcarver of the seventeenth century. Such an error may safely be corrected by a proofreader who knows the name, but how many do know it? All possible blame in such a case must go to the writer.

An illustration of a common impulsive literalness, that might lead to difficulty, and even disaster, is found in a letter and its answer in the *Printing World,* the letter reading as follows: "What is your opinion concerning the alteration of such words of reference as 'above,' 'below,' etc., when these terms are incorrectly applied? For instance, a writer may correctly use the phrase, 'as in the case quoted above,' when the matter is in slip form; but it may happen, in the process of making

up, that the words ultimately appear upon or near the top of a page — in which case the word 'above' is surely out of place. The eye of the reader is sent fooling around space until the mind grasps the fact that the case referred to is quoted on the preceding page — the operation, of course, not being so long drawn out as my attempted description of it. Some editors and writers appear to be oblivious to the incongruity, and pass for press every variation of the theme. Surely this is one of those crises where the corrector may dare to justify his existence? I pop the question in the hope that you may be able to draft an act of uniformity." In the answer this position is said to be unassailable. As a matter of fact, the position is one of the weakest. There is no incongruity in the case supposed, and the terms are not incorrectly applied. Surely, then, the corrector (which means proofreader) should not dare to make any change. He should rather think sufficiently to enable him to recognize a possibility that editors and writers are about as well qualified as he to perceive an incongruity which is real, and to decide that the matter is written correctly, in accordance with established usage that is recorded in the dictionaries. Here is one of the plainest records of this usage, being the Century Dictionary's fourth definition of the adverb "above": "Before in rank or order, especially in a book or writing; as, from what has been said above." No proofreader should alter any such reference, no matter how far away that which is referred to may be. If he thinks a change should be made, and he can ask editor or writer whether he wishes it made, no one should blame him for asking the question, even if the one asked does think the question shows ignorance (as it actually does). It is better to ask too many questions than not to ask enough, for it shows at least an interest in the work.

Strict instructions to follow copy literally are not always delightful to proofreaders, for they sometimes cause extra work by way of verification; but occasionally a proofreader is saved from getting into trouble, when he is checked by such

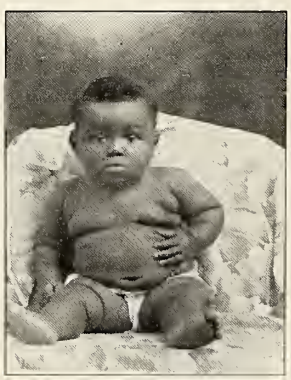
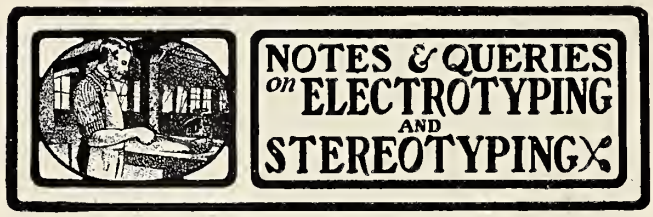


Photo by Andrews, Asheville, N. C.

"THE FAT OF THE LAND."

(An advertising suggestion.)

instruction. Sometimes even the clearest language possible for the intended sense is not understood on first reading; in fact, a first impression that some word is written when another was meant may be so strong that even study may not be convincing. In such a case, if the writer can not be consulted, the only right thing to do is to obey instructions and follow copy. The present writer received a letter asking about a word in one of his articles, as follows: "Speaking of your articles reminds me to ask you regarding what seemed to me a slip of the pen on your part. I found in final proof, following a citation from Goold Brown saying that 'having-boasted' is a noun in 'your having-boasted of it,' the sentences: 'It may well be doubted that "having-boasted" will ever be widely adopted as a noun. The name in the example is not complete without the other two words; if there is a noun in the clause, it should be "having-boasted-of-it."' Should not the word 'name' have been 'noun'? I was so sure I had caught the first reader napping that I sent for the copy. But sure enough, it was so in copy. But for our instructions to follow your copy literally, I should have changed the word. Am I right?" He was not right in thinking there had been a slip of the pen, and he would have made nonsense by the change.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metallizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ROTTEN STEREOTYPES.— H. J. B., New Zealand, writes: "I have noticed inquiries at various times in your correspondence columns and those of other magazines from workers who find a trouble in casting sound stereos. Almost as soon as I started stereotyping my metal went rotten and would not cast with a good face, although I tried every possible temperature and took every precaution. I hunted up books and magazines to find a remedy, but the only suggestions I ever came across were the addition of antimony or lead. Neither of these improved matters with me and I was in despair when a Linotype engineer advised me to try tin. I did so and added about four per cent of that metal, and have had very little trouble since. I hope that this will help some one else working in the dark at present." High-grade stereo metal is composed of lead, antimony and tin. The object of adding tin is to alloy the lead and antimony, or, in other words, to prevent the two primary metals from separating. The temperature required to fuse stereotype metal is not high enough to melt antimony alone, and when separation occurs the antimony crystallizes and causes holes in the cast. Tin oxidizes more rapidly than lead or antimony and where stereo metal is melted and remelted over and over again the tin gradually burns out of it. To restore the metal to its original proportions it is obviously necessary to make up this loss of tin, and owing to the fact that metal becomes hard and brittle with repeated meltings it is also necessary to add a little lead from time to time to soften it. In this way metal may be renewed and made equal in quality to the original mixture. However, tin is a very expensive metal, costing about 30 cents per pound in Chicago. To add four per cent of tin to stereotype metal means an increase of $1.20 per hundred pounds, or $24 per ton, to the cost of the metal, which is a very material item of expense. Moreover, tin, while useful in high-grade metal such as is used in daily newspaper offices, is a prolific cause of shrinks and must be used sparingly on that account. The writer's experience, extending over a period of twenty-five years, justifies the statement that rotten stereos are due, first, to separation of the lead and antimony, in which case

the remedy consists in raising the temperature of the metal to a point high enough to melt antimony, and stirring it thoroughly until a remixture is effected; second, by the metal becoming too hard, the remedy for which is to add a little lead; third, casting the stereos in a cold box; fourth, impurities, such as zinc or spelter in the metal. In proof of the fact that tin is not absolutely essential, it may be mentioned that the writer has cast hundreds of tons of metal which contained no tin whatever and has never failed to prevent rotten casts by the means suggested.

Electrotyping Half-tone Blocks.—There is a general prejudice in regard to electrotypes of half-tone blocks. Electros are, as a rule, used only on sufferance, and no amount of explanation seems to avail in defense of electrotyping. It is possible to show that the multiplication of half-tone blocks by the electrotyping process is capable of a very high state of perfection from a technical standpoint. The usual care has, of course, to be exercised, but there are no particular difficulties, the principal ones being the molding and blackleading of the wax mold, which have to be done in such a manner as not to disturb in any way the surface, which, in the electro, should show a surface similar in every detail to the original half-tone block. The shell, before being backed with metal, should be a good, firm, and ductile deposit of copper, so that when the metal is applied to the back it will be able to withstand any attempt at buckling or shrinking; also that little, if any, finishing is required, and it is only electros that require little finishing that are technically perfect. A good test, showing the extent and finesse to which electrotyping can be carried, is to electro some paper surfaces. It gives an idea of what the poor printer has to contend with, and often instead of the cry "defective electro" it should be "poor paper," which, in nine cases out of ten, is more often the real cause of the trouble, and which most printers are well aware of. A few instances shown where electros of which proofs are taken on the same paper as the good first proofs which are sent with the process blocks, will do much to dispel the idea that electros are defective, and often show that inferior paper and not poor electros is the cause of most of the trouble; and it must be understood that the lower the quality of the paper the longer will it take the printer to make ready his work, and the more distorted will be the resulting impressions in proportionate ratio to the quality of the paper. Underlying a few notes of this description is the whole art of printing, for to take up the cudgels in favor of electrotyping one must be able at any time not only to produce the electro, but also to print it in such a manner as to show that it compares, in every quality, favorably with the original half-tone block.—*J. S. Sunderland, in the Process Year Book.*

Stereotyping Half-tones.—There is a well-defined prejudice among printers against the use of stereotypes for any purpose whatever and particularly for half-tone work. This prejudice is not without foundation, perhaps, in view of the quality of the stereotypes sometimes furnished, and so far as half-tones are concerned, it is admitted that the efforts of the daily papers to print photographic reproductions of oil paintings, etc., have not in all cases proven a howling success. Nevertheless it is quite possible to produce good results from stereotypes if the same care is observed in printing them that is taken with electros or with the original engravings. Stereotypes are cheap compared with electrotypes and, exclusive of the daily papers which have no choice, are employed chiefly for cheap jobs with cheap paper, cheap ink and cheap presswork. Under such conditions it is not strange that the results are often unsatisfactory. The writer does not claim that a stereo can be made equal in merit to a good electro, for even were it possible to make a perfect copy of a half-tone in a paper mold, the electro has an advantage in the fact that it is made of a superior metal — copper or nickel — which is smoother and finer grained and which takes ink better than stereotype metal. Electros will therefore always be given the preference when it is possible to obtain them and the nature of the job will justify the expense. But for the encouragement of those who, for reasons of economy or convenience, are disposed to employ



stereos it may be said that where the screen is not too fine it is possible to obtain very creditable results from stereos of half-tones. An instance of what may be accomplished in this direction is shown by the accompanying 65-line engraving which is printed from a stereotype made by the A. N. Kellogg Newspaper Company. The metal in the stereo is a common, cheap grade, but the paper of which the mold was made is a quality known as half-tone matrix paper, which differs from the ordinary matrix paper in the respect that it is a shorter fiber — a species of blotting paper, in fact — and therefore more plastic or wax-like than the usual matrix paper.

The Use and Care of "X" Quality Ozokerite Wax.—The greatest trouble with ozokerite is that it is either too hard or too soft. Next it must be pressed at an even temperature. Again, the material must be poured on to heated cases on a heated table and kept in a sweat or hot box until ready to be used. I wish to emphasize the fact that it is very bad practice to mold in an ozokerite filled case which has been warmed up from the back. The density of the pure wax varies considerably, it being almost impossible to obtain two lots which are exactly the same, or in which the melting point is the same, but this fact is of little importance to the experienced molder, as he can tell on his first mold whether the composition is too soft or too hard, and either tempers or anneals it as occasion may require. If the wax is in itself too hard, sufficient petrolatum added in very small quantities, not over one quarter of a pound to ten of the ozokerite, will anneal or soften it all that will be necessary. On the other hand, if the composition should prove too soft, as many of my correspondents claim, then the addition of very small quantities of white pine pitch will harden and toughen it at the same time. I should not put in more than from four to eight ounces at a time to ten pounds of the

composition. These are about all the general directions necessary to insure success in making up the composition. It will be found better to use the wax as near in its free state as possible at all times. Avoid adding graphite, crocus, sulphur, ochre or other such ingredients to the composition, as their presence is not beneficial. Upon placing fresh ozokerite in the kettle, allow the froth to boil away from the top before using, and in subsequent heatings be very careful not to overheat to such an extent that a bluish vapor or smoke arises from the pot. Immediately turn the steam off the kettle. Having started in with the wax in good condition, the next step is to properly fill the cases. First heat the filling table and allow the case to heat so that it would melt wax of its own heat; then, with the wax in the kettle sufficiently heated, pour all over the



ADVERTISING DESIGN.

Drawn by Pierre Artigue, Los Angeles, Cal.

case, never all in one spot. The cases may be shaved immediately upon becoming sufficiently cooled to allow a smooth shaving without tearing the surface, or they may be placed directly in the hot-box and shaved as used; it makes no special difference in the working of the composition. If the wax separates into two layers on a case, rest assured that the composition was too cold to pour, and the case not well heated to start with. In this case, especially if the molder pulls a very hard impression, if he should accidentally spread the form, the top layer would come off with and stick in between the type. Consequently this condition should be avoided. As stated, the hot-box is a necessary accessory to molding in ozokerite, as the very important feature is to have the entire mold, filling and case of an even temperature. If special care is given to having this condition just right very little trouble will be had in obtaining satisfactory results with this wax. If the wax is too soft and molds are allowed to chill before pulling in the impression, the type is very likely to become concaved in the mold. This condition is of great importance, or will give the molder considerable trouble where the press is set to pull into a certain gauge, and this is the rule irrespective of all other conditions. Many concerns have their presses fitted with stops placed between the platen and bed of the press, and it is the custom to mold to this depth. Whenever this custom is followed it is very important to have the cases shaved to an exact gauge and to be sure that they are warmed throughout to an even temperature. If the composition is too hard it becomes very brittle, and it will be impossible to pull in the form without spreading the type, concaving the faces of the letters in the mold and tearing the surface in removing from the form. When the composition becomes very hard, brittle and shows a decided granular surface upon shaving, it is very certain that it has been overheated and the life burned out. In this case fresh ozokerite should be added with small quantities of petrolatum. Ozokerite will not stand the amount of heat that beeswax will, on account of its being a petrolatum formation and of a volatile nature. I have been recently informed it is very largely composed of solid paraffin in a crude state, with the presence of certain oxygenated substances. The superiority of ozokerite over ordinary beeswax for the general run of electrotype molding is too evident to need any comment. This is especially true in the molding of fine screen half-tones. But the wax must be handled intelligently and treated carefully.—*George E. Dunton, in Process Review and Journal of Electrotyping.*

TO FIND THE DAY OF THE WEEK FOR ANY GIVEN DATE.

A contributor to the *British and Colonial Printer and Stationer* suggests that calendar printers will find the following data of service in adding novelty to their calendars by printing on them these directions:

"Take the given date in four portions, namely, the number of centuries, the number of years over, the month, and the day of the month.

"Compute the following four items, adding each when found to the total of the previous items. When an item or total exceeds 7, divide by 7 and keep the remainder only.

"The century item. For old style (which ended September 2, 1752) subtract from 18. For new style (which began September 14) divide by 4, take overplus from 3, multiply remainder by 2.

"The year item. Add together the number of dozens, the overplus, and the number of 4's in the overplus.

"The month item. If it begins or ends with a vowel, subtract the number denoting its place in the year from 10. This, plus its number of days, gives the item for the following month. The item for January is 0; for February or March (the third month), 3; for December (the twelfth month), 12.

"The day item is the day of the month. The total thus reached must be corrected by deducting 1 (first adding 7 if the total be 0), if the date be January or February in a leap-year, remembering that every year divisible by 4 is a leap-year, excepting only the century years, is new style, when the number of centuries is not so divisible (e. g., 1800).

"The final result gives the day of the week, 0 meaning Sunday, 1 Monday, and so on.

"Examples: 1783, September 18 — 17 divided by 4 leaves 1 over; 1 from 3 gives 2; twice 2 is 4; 83 is six dozen and 11, giving 17; plus 2 gives 19, i. e. (dividing by 7), 5; total, 9, i. e., 2. The item for August is 8 from 10, i. e., 2; so, for September it is 2 plus 3, i. e., 5; total, 7, i. e., 0. Which goes out. 18 gives 4. Answer, Thursday.

"1676. February 23 — 16 from 18 gives 2; 76 is 6 dozen and 4, giving 10; plus 1 gives 11, i. e., 4; total, 6. The item for February is 3; total, 9, i. e., 2. 23 gives 2; total, 4. Correction for leap-year gives 3. Answer, Wednesday. The above direction seems somewhat complex, but they should form a novelty for printers of date calendars, diaries, etc."



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

POWDERED TALC AS A SUBSTITUTE FOR OIL TO PREVENT OFFSET.— Leon Noel, Roslindale, Massachusetts, suggests the following: "When a form offsets on a tympan and the job is a rush one, try a little powdered talc (French chalk or soapstone) instead of oiling the tympan. Rub the powder over the inked sheet and it will prevent any offset."

OVERLAYS WITH LIQUID GUTTA-PERCHA.— Leon Noel, Roslindale, Massachusetts, writes: "Has any one ever tried liquid gutta-percha, U. S. P., in making a form ready on the press? It is like collodion and when dabbed on with a brush it dries a thin, straw-colored blot on the tympan. The center of the spot is highest and the height gradually thins off at the margin. If too much is put on it can be scraped down with a knife or rubbed with a piece of pumice stone, or any desired portion can be scaled off."

SAVING TYMPAN SHEETS FOR REPEAT ORDERS.—A contributor suggests that when a printer has spent much time in overlaying a tympan sheet and there is a probability of a repeat order, it is a good idea to save the sheet. Have some register mark on the platen such as a slight scratch at each edge and mark the position of the sheet in relation to these with a pencil. Before unlocking the form make a memorandum of the furniture used to lock it up. Make the memorandum on the tympan sheet and put it away for future use.

BRONZING ON GLAZED PAPER.— Bond Brothers, Denver, Colorado, write: "Enclosed you will find samples of labels to which we are unable to make gilt adhere properly. A peculiarity is that, without apparent cause, some stick better than others. Size used, Ault & Wiborg's brown, straight." *Answer.* Evidently our correspondent did not give the job time to dry properly. The samples received were nicely bronzed and the bronze adhered as well as could be expected. If the job is too slow in drying, add a small quantity of body drier.

AN EFFICIENT HOME-MADE BODKIN.—A correspondent asks: "Has any one tried a common coarse crochet needle in place of the ordinary bodkin? File the point so that the hook will catch hold of a lead or piece of type and when you want to pull anything out of a form where there is not room to get hold with the nippers, hook it out with the crochet hook. File the other end to a flat, taper, chisel-shaped form and this will answer to push down leads, etc., and to wedge open a space when anything is to be inserted. With a little modification this might be a salable article for some one to put on the market."

RECLAIMING MISPRINTED POSTAL CARDS.—A New York correspondent writes: "Can you give us information regarding the coating of misprinted postal cards; how it may be done, or who will do it at a low price? There are men in the business who will take postal cards from printers and coat them, but they charge well for the work. Can you give us information in this regard?" *Answer.*— Nearly all the methods for removing ink from postal cards, or coating them, are expensive on account of the manipulation required. If any of our subscribers have a cheap method we shall be glad to hear from them.

SETTING THE ROLLERS ON A CYLINDER PRESS FOR HALF-TONE WORK.—Joseph H. Enos, Portland, writes: "I have been in the habit of setting the rollers with a half-tone plate, guiding it from the bed of press to the face of press with the touch of the hand as a guide, but do not feel satisfied with the result. What I would like to know is if there is not a more up-to-date method of setting." *Answer.*— Remove all rollers and set press so that the bed is beneath the place of rollers. Put the roller next to cylinder in place, adjusting at both ends with a type-high gauge, so that the pressure of roller is very slight upon gauge; then adjust the rest in the same manner.

SUGGESTED IMPROVEMENT ON DRAW-SHEET REEL OF CYLINDER PRESS.— Frank W. B., Dayton, Ohio, would like the opinion of pressmen, readers of THE INLAND PRINTER, on the following suggestion: "In making-ready half-tones or any job which necessitates raising the draw-sheet, most presses have



Photo by C. H. Teets, Chicago.

"PLAYING HORSE."

reels, having burs or small lugs on them to keep the draw-sheet from slipping. After the sheet has been stretched and then released, it is in such a condition that it is hard to draw or stretch the second or third time, and sometimes it tears completely off at the reel. Even the late presses have this fault. Now, take an Eastman kodak spool and see how nicely a sheet can be drawn tight, with just about a half or three-quarter turn. If this idea could be carried out on the reel I think it would be a good thing, and I think it would be a good idea to have three reels on a press. Sometimes on fine work they could be used to an advantage.

HOW TO SECURE STANDING MATTER.— Leon Noel, Roslindale, Massachusetts, suggests that in putting away standing matter it is well enough to lay it on a sheet, but where it is

moved repeatedly or kept standing for a long time it is apt to come to trouble. In 1885, Mr. Noel says he had occasion to send a number of pages to a printer each week. "I made a number of shoes of tough manila board, having a margin twice the type height. This margin was folded over to make the fold just type-high and secured at each corner with an eyelet near the lower edge, a stout cord being first placed within the fold. The corners were cut out before folding so that the bottom of the page sheet was exactly the size of the bottom of the type page. Put the page into the shoe with the marginal edges flat. Turn them up and tie the cord tightly at the corner in a bow-knot. If extra security is needed, tie another shoe over the type and tie it at the bottom, thus making a dustproof cover. I carried a page of type thus tied up from Boston to Florida and back again in a hand-bag and not a letter moved from its place."

Top Varnish on Colorwork.—From R. C. W., Norristown, Pennsylvania: "Will you kindly let me know how the varnishing is done on samples A and C? Sample A was printed in New York; B was printed and varnished by me, but does not have the smooth finish of A and C. How should they be dried?" *Answer.*—We do not know just what process was used on these labels. In some of the larger establishments the varnishing is done with the paper in a web, the paper passing through a series of rollers and then automatically hung from the ceiling in platoons over steam pipes, slowly passing over the pipes until thoroughly dry, and then are cut or removed. A spirit or turpentine varnish is used, and is applied very thinly, sometimes with soft brushes. When the work is varnished in sheets the sheets are handled as large as possible and the drying process is similar to the above. Some run the varnish on printing-presses. Varnishing should be done in a heated room and the sheets dried by heat. The varnish must be as thin as can be handled. Varnish procured from inkmakers sometimes can be improved by the addition of dammar varnish. Hard-finished paper (S. & S. C.) will give the best results. There are many difficulties to be overcome in this work—temperature, stock, unruly varnish, etc.—for which it requires skill and experience. The varnish best suited to the conditions will only be secured by experience and experimentation. Varnishes all have their peculiarities.

Adjusting Air Springs.—A. J. Glick, of San Diego, California, writes: "I am working on a No. 6 Dispatch press running at the rate of about twenty-five hundred impressions per hour, and I would like to find out the correct method of adjusting the air plungers; that is, how should they fit the air chambers when properly expanded, and how could I test them to see if they are correct? Should they snap when they leave the air chambers?" *Answer.*—The following is published by courtesy of the Babcock Printing Press Company: "The plunger-heads for the air springs of the Dispatch, and for all other modern Babcock presses, are adjusted by the large hand-nut in the center of the plunger marked 'A' in the cut. Turning this to the right, i. e., screwing it on, decreases the diameter of the plunger. Turning it to the left allows the springs in the plunger-head to expand the sections of the head, and in this way enlarge the leather packing. This makes the plunger fit tighter in the cylinder. The air cylinders are always beveled on the end, so that the muzzle is considerably larger, tapering in for about 1½ inches. The plunger-head should not be expanded enough to make it necessary for the air cylinder to compress the head materially when it enters the cylinder; in other words, the plunger-head should be just as large as the main body of the air cylinder, as nearly as can be ascertained. Anything above this causes unnecessary friction and tends to wear out the leather packing. The plungers are made air-tight by the pressure of the air against the edge of the leather packing, marked 'B' in the cut. This edge of the plunger-head must always enter the air cylinder first. We have known pressmen to put these plunger-heads on wrong side out, in which case it is next to impossible to make them air-tight, and they never can be made to run satisfactorily. The leather should be oiled occasionally with neat's-foot oil; any good oil will answer, but neat's-foot is best. When the leather is soft and pliable the pressure of the air easily makes the plunger-head tight. Until the leather is in this condition, it is a good plan to spread the edge of the leather with the fingers, tending to make it larger. This helps the compressed air to get a better hold. There should be no "snap" in the action of these heads. We have known them to make a noise when they were being withdrawn from the air cylinder, because they



were expanded too large, and were compressed when they went in, and, of course, as soon as they were withdrawn the sections which were forced out with the springs would snap in resuming their normal position. Again, if the head is not large enough it will leak, which makes a vacuum in the cylinder, and there will be a 'pop' as it is withdrawn. The round-head screws in the plunger-head should not be screwed up tight enough to prevent motion in the sections of the head. The springs are expected to make the head flexible, and if these round-head screws are screwed down hard the flexibility is all gone. They should be just a little slack."

PATENTS.

Another patent, No. 661,245, has been taken out by Charles G. Harris covering improvements in the Harris automatic press. The object is to always insure uniformity of frictional engagement between the coacting feed-rolls—as, for instance, when paper entered between two feed-rolls is of greater thickness than that between the other coacting elements the feed will be uniform. All the coacting elements of the feed-rolls are held in frictional engagement with the stock interposed between them, notwithstanding any variance in thickness in stock.

In patent No. 661,378, Robert Miehle shows an improvement upon his well-known bed motion. The main object therein has been to devise a construction which will permit the shifting or sliding movement of the gear to take place at times when the gear is performing no work, so that such movements may be comparatively free from friction and easy of accomplishment.

Ferdinand Wesel's stereotype plateholder is shown in patent No. 661,780. The bed of the press supports a large slotted base-piece, the slot serving to hold the clamps which retain the plates.

Patent No. 661,924, by Sturges Whitlock and W. S. Huson, covers a number of improvements in flat-bed printing machines.

WOULD PAY 50 CENTS PER COPY.

We are readers of The Inland Printer. Have been getting it from our news-dealers for the last two years and would not do without it if it cost 50 cents per copy.—*Koontz Brothers, Commercial Printers, Mount Pleasant, Pennsylvania.*

TYPOTHETAE NOTES

ANNUAL DINNER OF THE EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT.

Half a hundred members and guests of the Detroit Employing Printers' and Publishers' Association sat down to the third annual banquet of the association, given at the Fellowcraft Club, on Wednesday evening, December 5. After the bountiful repast had been disposed of, John Taylor, the president, conveyed a welcome to the guests in a very neat address. "Fellow-millionaires," the salutation made famous at the Typothetæ banquet in Kansas City, was used with good effect by Mr. Taylor, and the guests certainly looked the title. Mr. Taylor felicitated the members upon the good feeling prevailing among the master printers of Detroit and spoke encouragingly of the success achieved by the association. He referred very feelingly to the demise of three of the members during the year, touching particularly upon the memory of the late Harry Winn, who was chairman of the banquet committee of a year ago. Thomas H. Matthews, of Eby & Matthews, and George M. Gregory, of the Richmond & Backus Company, were the other members whose faces were missed at the annual gathering. Mr. Taylor concluded his address by the announcement that in lieu of the customary speeches, the committee had this year provided a vaudeville entertainment for the guests. An adjournment was then taken into the adjoining auditorium, where a first-class performance, lasting until early in the morning, was enjoyed. Those present at the gathering were:

Thomas Smith, Thomas Smith Press; John F. Eby, Eby & Stubbs; W. H. Ranney; Theodore L. Backus, president the Richmond & Backus Company; Edward C. Suckert and Julius A. Suckert, William Suckert's Sons; Frank Feldman, Dresskell-Jupp Paper Company; Charles S. Roehm, Jr., Charles S. Roehm & Sons; A. Wannfried, Queen City Printing Ink Company, Cincinnati; H. T. Cliff, Cliff & Higgins; W. H. Speaker, Speaker Printing Company; E. T. Gillett, Moser-Burgess Paper Company, Chicago; Charles F. Backus, the Richmond & Backus Company; W. C. Jupp, Dresskell-Jupp Paper Company; Thomas Higgins, Cliff & Higgins; James Hendrick, Dresskell-Jupp Paper Company; Edward N. Hines, Speaker Printing Company; Harry Normandin, Winn & Hammond; J. Edward Liggett, The Richmond & Backus Company; Charles J. Johnson, John F. Eby & Co.; A. C. Ransom, Ault & Wiborg Company, Cincinnati, Ohio; J. W. Morrison, Morrison Printing Company; A. E. Stevens, treasurer Paige & Chope Company; Theodore S. Hanna, Diem & Wing Paper Company; J. G. Starling, Graham Printing Company; Charles T. Goewey, Whiting Paper Company; Jim H. Cousins, Cousins Paper Company; William A. Raynor, Raynor & Taylor; Hy H. Holland, Schober Printing & Stationery Company; D. H. Graham, Bradner Smith & Co., Chicago; W. E. Barie and J. H. Gould, the Richmond & Backus Company; George William Beatty, Central Ohio Paper Company; F. R. Watson, Parke, Davis & Co.; A. F. Peck, Beecher, Peck & Lewis; George F. Kenny; Theodore E. J. Quinby, Record Printing Company; M. M. Daniels, American Type Founders Company; Thomas Williamson, Detroit Free Press Printing Company; Levi F. Eaton, Peninsular Engraving Company; Fred H. McClure, American Type Founders Company, Cleveland; T. W. Barry and A. V. Phister, Record Printing Company; E. A. Meiser, Detroit *Free Press;* John Taylor, Raynor & Taylor; P. N. Bland, Detroit *Journal;* Charles W. Lloyd, the Richmond & Backus Company; Rev. W. S. Sayres; Arthur J. Gervais, Paige & Chope Company; Edward Beck, THE INLAND PRINTER; Harry E. Beecher, Beecher, Peck & Lewis; Charles F. Bornman, John Bornman & Son; T. F. Willis, Chatfield & Woods Company, Cincinnati; J. P. Miner, Barnhart Brothers & Spindler; Robert Williamson, Detroit Free Press Printing Company.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. VI.— DAVID BRUCE.

THE subject of this sketch was certainly a remarkable man, one possessed of qualities which overcome every obstacle and lead to success. Every occupation or business in which he engaged — and his life was a varied one— enlisted all his powers, and he did not abandon anything until



Photo by A. F. Rowley.

"THE GOOSE HANGS HIGH."

From collection of H. W. Fay, De Kalb, Ill.

he had mastered all its details. David Bruce was born November 12, 1770, in the town of Wick, County of Caithness, Scotland. His parents were farmers, but the father, thinking himself oppressed by the "laird," removed to Edinburgh, with a numerous family and crippled finances. It was his intention to have gone to America, but the sacrifices of his removal from Wick were so great that he had to abandon the idea.

At an early age young David Bruce succeeded in getting himself apprenticed to learn the art of printing at the King's printing-office in Edinburgh. This was not until he had been to sea and suffered through impressment for a short term in the channel fleet under Lord Howe, with no good impression of his country's navy. He served his full time as an apprentice to the printer's trade, after which he determined to try his fortunes in the United States, the plan having the approval of his parents, and he reached New York in the spring of 1793. He found employment at once as a pressman on a daily paper.

New York at that time had a population of but 40,000, and the printing trade was at a low ebb. American printers depended solely on importations of type from England and Scotland, and most of the ink and paper were obtained from the same source. The attempts at manufacture were crude and both paper and ink produced here were poor in quality.

The following year, 1794, Mr. Bruce found employment in Philadelphia, in the office of Hall & Sellers, who had succeeded to the business of Franklin & Hall. Feeling that the United States offered opportunities for young men, he sent for his younger brother, John, but not before he had been drafted by Government and sent to join the army in Egypt. The parents were distressed with this loss, and fearing a repetition when the next son, George, should reach a suitable age, they sent him to Philadelphia. David thus had the care and responsibility of his younger brother, but at once found a place where he was apprenticed to the printer's trade. Meanwhile he had married, and had the added responsibility of a growing family. The two brothers continued in Philadelphia for several years, when New York seemed to offer attractions for journeymen printers, and they repaired thither.

In 1806 they commenced business on their own account. This venture was made after the printing of Lavoiser's "Chemistry" was offered them by the publishers. Having no office, nor the means of purchasing one, they hired the use of a font of type for the purpose. At that time no printer in America was using a standing press for dry-pressing sheets, and the Messrs. Bruce introduced one. The results were so satisfactory that publishers gave them all the work they could handle.

In 1812 David Bruce recognized the importance of stereotyping, and determined to add that business to printing. He took passage to England to acquire a knowledge of the new trade, but found to his disappointment the secret was closely guarded by its inventor. However, he learned something from an individual who had been employed by Fowless, of Glasgow, and returning to New York he began a series of experiments. He constructed on his own plans the necessary apparatus, and in 1814-15 the first two sets of plates of a bourgeois New Testament and a nonpareil school Bible made in America were produced. The machine for planing the backs of the plates, to make them of uniform thickness and level, was invented by David Bruce, and but one plate in the entire set required a slight overlay. This was a most important invention, and at once overcame the chief difficulty.

When D. & G. Bruce began stereotyping, typefounders imagined it would seriously interfere with their business, so they were not inclined to furnish the high spaces and quadrats wanted. This induced the firm to turn their thoughts to typefounding, and a partnership with Edwin Starr was arranged. This new field at once opened possibilities not dreamed of in the printing business, and they gradually abandoned printing for typefounding. This was in 1815, and before the end of 1816 they were devoting all their time and energies to typefounding and stereotyping. The partnership with Edwin Starr was of short duration, so the brothers, David and George, found themselves with a typefoundry on hand and a limited knowledge of the business. Their energy and ability conquered every obstacle, and the business steadily grew. Their first specimen-book appeared in 1815, and in 1822 David withdrew from the business and retired to a farm in New Jersey. Two years later (in 1824) he again engaged in typefounding, but his energies were directed more to improvement in the methods, and he experimented on a typecasting machine. He again retired to his farm, where he lived in luxury to the end of his days. Mr. Bruce died at the house of his son, David Bruce, Jr., in Brooklyn, March 15, 1857, at the age of eighty-seven.

APPEAL TO LITHOGRAPHERS OF THE UNITED STATES, CANADA AND SOUTH AMERICA.

The following communication has been submitted with a request that it be published in full:

"We, the lithographic engravers and designers, and the lithographic artists of New York city, each combined in strong fraternal and coöperative league with the process engravers, steel and copperplate engravers, lithographic printers, etc., all organized for the purpose of closer communion between members of the craft, as well as to foster feelings of harmony and friendship, deriving mutual business benefit and information from each other, and further understanding that THE INLAND PRINTER is universally recognized in the printing craft as a graphic journal of the widest circulation and most authoritative tone, adopt this means of reaching all the members of the craft by inserting this letter in its columns, and appealing thereby to all interested to form branches in other centers of lithography to coöperate with their respective bodies in New York city, and thus form a harmonious and concerted action among all members of the profession, from the stone-grinder, pressman, engraver, artist, transferrer, up to the salesman, tending to improve the quality of work, the establishment of just scales and rates and a conscientious understanding between employer and employe, all in the spirit of the advanced thought everywhere discernible in the matters of human progress and endeavor. All those who have any views or communications in regard to or in reference to the subject in question will receive prompt attention by addressing William Miller, 336 Flatbush avenue, Brooklyn, New York."



Photo by Ralph Cary.

LEFT OVER FROM THANKSGIVING.

From collection of H. W. Fay, De Kalb, Ill.

THE INLAND PRINTER IN AUSTRALIA.

Your journal I consider is the best of its kind produced and does not savor so much of the advertising of printers' furnishers and typefounders as usual in English journals, but contains solid and useful reading matter, while the display ads. are works of art in themselves.—*E. Newlands, Manager, The Atlas Press, Melbourne, Australia.*



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of job-work, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents. postpaid.

F. R. AMBROSE, Hillsboro, Ohio.— Brochure neat and good as to display.

H. J. WEIGNER, Philadelphia, Pennsylvania.— Brochure very artistic and attractive.

S. MEANS, Clarkton, North Carolina.— Note-head quite neat and well displayed.

R. P. WILSON, Halstead, Kansas.—Cover-page well designed and effectively displayed.

W. A. SHOEMAKER, Myersdale, Pennsylvania.— Poster well and forcefully displayed.

FRED W. STARK, Chicago, Illinois.— Stationery specimens all first-class. Your bill-head, specimen No. 1, which we reproduce, is very commendable for its neatness, good balance, correct display and dignified simplicity.

CHICAGO, ... 1906

TO FRED W. STARK, DR.
COMMERCIAL
PRINTING

TERMS: CASH

306 DEARBORN STREET
THIRD FLOOR

No. 1.

CHARLES W. RETZER, Rochester, Pennsylvania.— Do not employ such large type on your commercial specimens. It is a mistake to take up the space on your headings in this manner. The Barnett dodger is well and effectively displayed. It is your best specimen.

S. B. NEWMAN & Co., Knoxville, Tennessee.— December blotter neat and to the point.

D. B. LANDIS, Lancaster, Pennsylvania.— Blotter good as to design. Wording appropriate.

R. A. LUEDTKE, Toledo, Ohio.— Specimens excellent in every respect and quite attractive.

T. EDGAR WHITE, Columbia, Pennsylvania.—We reproduce the reprint copy of the Columbia School Board title-page, specimen No. 2, also the same page as reset by you, specimen No. 3. The contrast is too marked to need comment. The

1899. 1900

Officers and
Members....
OF THE
Columbia
School Board,
— LIST OF —
Teachers and Their Salaries.
—AND—
BOOKS USED IN THE SCHOOLS.

Officers of the Board:
JOHN H. KLINE, President.
GEORGE M. ALLISON, Secretary
COLUMBIA NATIONAL BANK, Treasurer

DANIEL FLEISHER, A. M., Ph. D., Superintendent.
GEORGE R. McCULLOUGH, Superintendent's Clerk

COLUMBIA, PA.:
DAILY SPY PRINTING HOUSE.
1899

No. 2.

1900. 1901.

Officers and
Members of the
Columbia
School Board.

TEACHERS and Their Salaries and the Books Used in the Schools.

Officers of the Board.
EDWARD B. ECKMAN, - President.
GEORGE M. ALLISON, - Secretary.
C. C. KAUFFMAN, Esq., - Solicitor.
COLUMBIA NAT'L BANK, - Treasurer.

DANIEL FLEISHER, A. M., Ph. D., Superintendent.
GEORGE R. McCULLOUGH, Superintendent's Clerk.

No. 3.

No. 3 specimen would have been better had 1-point black-face rule been employed for the border.

GEORGE W. O'NEAL, Greensboro, North Carolina.— Specimens all artistic and very attractive.

A. S. WERREMEYER, St. Louis, Missouri.—Type employed on cards is too large. Folder creditable.

W. F. BLACKWELL, Jackson, Tennessee.—We reproduce your envelope corner, specimen No. 4. It is very neat and well displayed, also good as to plan.

After five days return to.....

F. E. ROBINS,
DEALER IN
GENERAL MERCHANDISE,
PINSON, TENN.

No. 4.

LISLE R. MOREHOUSE, Washington, Iowa.— Specimens all neat, good as to design and attractive.

BETZ & ORR, East Liverpool, Ohio.— Blotter very attractive and artistic. It should prove a winner.

LEWIS L. GRAVES, Pomona, California.— Specimens neat, well balanced and correctly whited out.

M. B. BRETSCHNEIDER, Cleveland, Ohio.—Your specimens are certainly very artistic and up to date.

W. G. SAINSBURY, Gladwin, Michigan.— Specimens neat and very creditable as to plan and display.

E. W. JOBE, Little Rock, Arkansas.— Specimens neat and creditable, both as to design and composition.

JAMES F. McMAHON, Crestline, Ohio.— Blotter and letter-head very neat, well displayed and attractive.

W. M. SHUMAKER, Holdrege, Nebraska.—The card is quite well displayed, but we do not think the balance very good. The

whiting out is also faulty. It is top-heavy, caused by needless white space at the bottom.

FRANK BERTHERMAN, Providence, Rhode Island.— Specimens effectively displayed and good as to design.

GEORGE ROWE, Hawera, New Zealand.—Your brochure is effectively displayed and very neat and attractive.

CHARLES L. JOHNSON, Palmer, Massachusetts.— Neatness and good display are evidenced on your specimens.

O. L. LILLISTON, Philadelphia, Pennsylvania.—We reproduce the Arny folder page, specimen No. 5. It is well



No. 5.

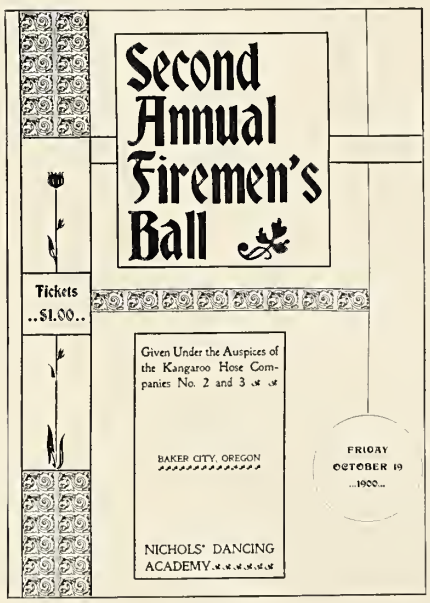
designed, effectively displayed, and good as to balance and whiting out. Cover-page artistic and attractive.

SOL OLSON, Ames, Iowa.— Card and note-head both excellent. The display, plan, balance and whiting out are commendable.

GEORGE E. COAPMAN, Rochester, New York.—Your specimens are all good. They are attractive, well displayed and neat.

W. H. & M. B. TOWNER, Hammond, Wisconsin.— Specimens very neat, well balanced and dignified as to plan and display.

JOSEPH H. ENGLAND, Baker City, Oregon.—We reproduce your Firemen's Ball window card. The only criticism we have



No. 6.

to make is that the date line is not prominent enough. The card is both artistic and attractive. It is shown as specimen No. 6.

JOSEPH A. MONTEFIORE, Belfast, Maine.—Your blotters are all very attractive and well displayed. While your stationery headings are neat, yet they are not out of the ordinary. Type employed on the Wheeler heading is much too large. Break up your display and do not use too large type.

R. H. DIPPY, Philadelphia, Pennsylvania.—We reproduce one of your card specimens, No. 7. It is artistic as to plan,



No. 7,

well displayed and attractive. Other specimens of superior quality.

WILL O. UPTON, Placerville, California.— Specimens good as to design, well balanced and correctly whited out.

B. F. HUNTINGTON, Platteville, Wisconsin.—Your Minstrel program is excellent. The cover is artistic and the ad. display good.

MOHR & CARTER, Bellefontaine, Ohio.— Blotters unique and attractive. We are not surprised to learn that they bring in trade.

KEYSTONE PRESS, Portsmouth, Ohio.—Your latest blotter is a good one. We reproduce it, specimen No. 8. The words



No. 8.

"You can figure on getting good returns" and "The Keystone Press" were printed in red. Balance in black ink.

H. M. WHITEMORE, Chicago, Illinois.—Your cover-page set in italic is certainly very attractive and excellently well displayed.

H. R. LANDIS, Rock Creek, Ohio.—You have no reason to be ashamed of your specimens. We consider them very neat and creditable.

C. B. LANGAN, Austin, Texas.— Specimens all artistic as to plan, also well and effectively displayed. We reproduce one of



No. 9

your letter-heads, specimen No. 9. It is a very attractive heading.

EDWARD R. ARMITAGE, Chicago, Illinois.—Your title-page is better and more up to date than the reprint copy. Very neat and well planned.

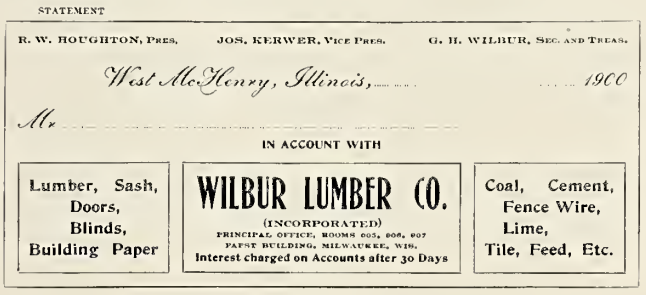
SPRINGER PRINTING COMPANY, San Francisco, California.— The script line on your letter-head is not in good taste. The heavy ornaments on each side of the street address line are out

of place. They are too heavy and we regard their employment in this manner, especially in conjunction with light-face type, in bad form.

WALTER W. MOREY, Morristown, New Jersey.—Your specimens evidence good taste and considerable originality. They are very creditable.

GEORGE W. DUFFY, Grand Island, Nebraska.— Program neat and good as to display. Envelope corner too much cut up with rules. Note-head neat.

CHARLES D. SCHOONMAKER, McHenry, Illinois.— Specimens all neat, well displayed and good as to plan. We reproduce one of your statement headings, specimen No. 10. In spite of the



No. 10.

fact that there was a vast amount of matter to contend with, this heading is well displayed and commendable for its neatness and good display.

L. W. HUNTER, Irvington, New Jersey.—Your specimens marked "D" and "E" are your most artistic examples of display. Your work is all creditable.

L. B. AUDIGER, Knoxville, Tennessee.—The only criticism we have to make on your blotter is that it is too large. The idea is unique and the work good.

ED F. COLLINS, Wakefield, Massachusetts.— Your reset specimens all show decided improvements over reprint copies. Display, whiting out and balance good.

STANDARD PRINTERS, Reinbeck, Iowa.—We reproduce your pony statement, specimen No. 11. While the plan is good, the display is quite faulty. There is too much prominence



No. 11.

accorded "Manufacturer of." "Fine Cigars" and the firm name are the most important items to display. The ornamentation on the specimen marked "D" is in bad form and should not have been employed. Other specimens creditable.

ROSCOE THOMPSON, Ransom, Michigan.— No, you do not send too many specimens. Six is about the proper number. Your specimens are all neat and well displayed.

SAMUEL M. WILSON, Philadelphia, Pennsylvania.—The composition on the cover of your catalogue of furs is not good. The display is faulty. Too much prominence is accorded the line "Manufacturers and Importers," and not enough to the firm name. Your other specimens are very creditable, especially so considering your equipment. The presswork on the half-tones is good.

EDGAR J. WICKE, Richmond, Virginia.—You certainly deserve credit for the improvements you have made over your reprint copy. Every job shows a decided improvement.

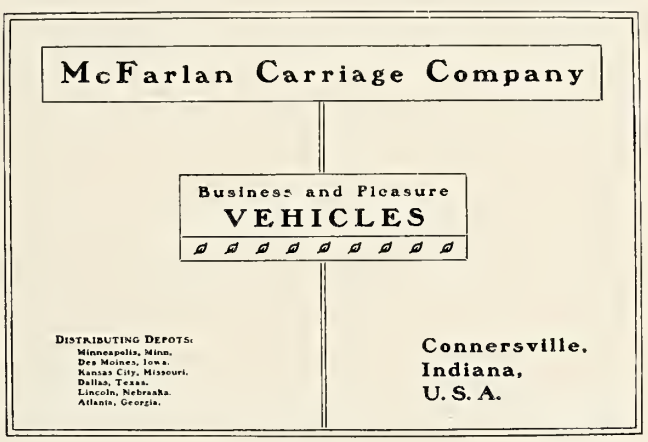
R. E. WILEY, Hartford, Connecticut.—We think the cut on your bill-head out of place on stationery headings. It would be all right for a circular or blotter, but not suitable for other work.

H. A. HOLMES, Brockton, Massachusetts.—Your blotters are excellent. Display neat and forceful, color schemes harmonious and pleasing. Other specimens good as to design and well displayed.

FRED W. BENNINGTON, Cassville, Missouri.—Your specimens are very creditable and show marked improvement over your reprint copies. You are on the right track and will succeed in your work.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—Your card is not out of the ordinary. For the purpose intended, we do not like it. For cards of this kind we prefer a modest, dignified card.

HARRY W. KIESSLING, Hamilton, Ohio.—The Niles-Bement-Pond catalogue is certainly a very artistic one in every respect. It is a piece of work that you may well feel proud of. We reproduce your title-page, specimen No. 12. This is excellent



No. 12.

as to plan and good as to display. The address line is a trifle too prominent. Had you placed "U. S. A." in the line with name of State, the appearance would have been better. The whiting out and balance are good. Other specimens excellent.

A. E. CHAPMAN, San Francisco, California.— Considerable improvement is manifest over reprint copy of Maclean letterhead. We have no doubt that you do the best you can with the material at your command.

WILLIAM B. BRADFORD, Portland, Maine.—The only criticism we have to make on the title-page of your dance program is that the type employed is a trifle too large for work of this class. Otherwise it is very good.

STEWART'S PRINTING HOUSE, Winston, North Carolina.—The plan of your blotter is very good, also the wording, but we do not like the display. There are too many display lines and too many of them printed in red.

T. T. MERRITT, Hattiesburg, Mississippi.— Specimens all neat and creditably displayed. We do not like your new letterhead as well as we do the old one. Cover for the City School pamphlet is artistic in every respect.

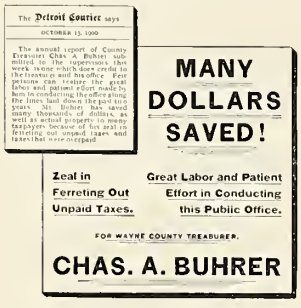
E. L. SUTTON, Fond du Lac, Wisconsin.—The half-tone on the Friday card is well printed. There are too many type faces employed on the Helmer statement and the heading has a very crowded appearance, due in a great measure to the litho-tint

design, which is much too large for the size of heading. Your specimens are only ordinary. You should design your work on more modern and approved lines.

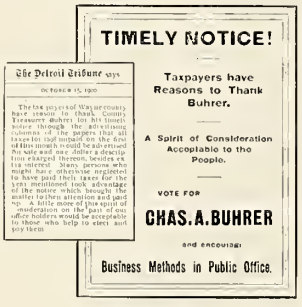
A. E. Huls, Logan, Ohio.— Specimens certainly very creditable as to plan and display. Improvement is evidenced on reset jobs. The plan of the Harden envelope corner has already been illustrated in these columns.

McRoy Printing Company, Fayetteville, Arkansas.—The *Ozark* is very good as to general plan and make-up. The cover is well designed, but the appearance is somewhat marred owing to imperfect presswork. The ads. are not good.

John Bornman & Son, Detroit, Michigan.— Mr. Buhrer, Republican county treasurer of Wayne County, certainly believes in up-to-date advertising methods. His campaign was conducted on the most novel and unique and business-like methods we have ever seen employed. The series of advertise-



No. 13.



No. 14.

ments gotten up by you for this purpose are artistic, attractive and very forcefully displayed. They are a credit to the candidate and to yourselves as well. There were fourteen ads. in the series and every one a gem. We reproduce two of the series, specimens Nos. 13 and 14.

H. E. Haggett, Hawera, New Zealand.—Your best specimen is the catalogue cover of the Hawera Public Library. It is an excellent piece of composition, fully up to date as to plan and display. Your other specimens are very creditable.

L. Hoover, Franklin, Tennessee.—Bennett & Campbell reset heading is much better than the reprint copy. They evidently do not know an up-to-date heading. In every instance you have made an improvement over the reprint copy. Your specimens are very creditable.

Fred N. Dunham, White, South Dakota.— Statement and note-head good as to plan, but the effect would have been better had you employed a 1-point black-face rule, instead of the light-face rule, for your borders. Ornamentation on envelope corner in bad taste.

E. G. Phelps, Ada, Indian Territory.—Your card is very neat and effectively displayed. The plan, balance and whiting out are good. Your envelope corner is not good. A small, neat panel, on the plan of one of the panels on your card, would be much better.

Thomas W. Adams, Raleigh, North Carolina.— Specimens for reproduction must be clearly printed in black ink on white paper. We are sorry that your black-and-white proof of reset title-page was not suitable for reproduction. Your other specimens are excellent as to design and composition.

Charles Roloff, St. Louis, Missouri.—Your large and varied parcel of specimens shows that you have made considerable progress since you submitted the last specimens for criticism. We can only review so large a number of specimens collectively. They are uniformly good and very creditable.

George W. Peckham & Son, San Jose, California.— Bent-rule work is out of date, and while your A. O. U. W. letter-head is neat, yet we believe it would have been more up to date and better had you omitted the bent rules and set it on a more modern plan. Diagonal-set and curved lines have no charm for us. They are time-eaters in every department. Do not employ them, unless specially ordered, and then be sure to charge the customer an additional price.

Edward Herold, Seneca, Kansas.— Cover-page for by-laws is well designed and attractive, but the title-page is bad. We do not approve of the bent-rule work. Mead and Wemple headings too fancy, and are set on the old "long-line-short-line" plan. The Campbell heading is the best heading in your collection.

Ideal Novelty Company, Philadelphia, Pennsylvania.— Letter-head not up to date as to plan. Too much rule and meaningless ornamentation. The separation of wording at right-hand side, in order to secure a balance, is a bad plan. Never sacrifice the sense of a sentence or paragraph in order to secure a balance.

E. B. Woolsey, Corning, Iowa.— In the future, when you send the reprint copies of jobs, please do not write over the printing. We would have reproduced the Shafer headings had it not been for the writing over the reprint copy. Your specimens all show improvement over the reprint copies. Work very neat and creditable. Blotter good.

C. A. Gammon, Cherryfield, Maine.—The best thing you can do is to buy a copy of "Modern Type Display," published by The Inland Printer Company. Get it and study the designs. We can tell from the appearance of your work that you would improve your work greatly with a little coaching such as you would get from this book. Your work is as yet crude.

Walter Redfield, Shenandoah, Iowa.— Endeavor program good as to plan. Could have been improved by placing the words "Baptist Church" in one line and the name of town immediately underneath it. Place both lines in the center of measure underneath the main display. Make these lines same length as main display. Set the motto in smaller type and do not stair-step it.

Gem Printing Company, Natchez, Mississippi.—We do not approve the use of curved lines, and do not like your blotter with the curved display line. Curved lines cost money — too much money for the effect produced. They are trouble-breeders. Do not use them. Your other blotter is all right. Other specimens only ordinary, with the exception of your letter-head, which is all right.

Frank A. Lincoln, Chicago Heights, Illinois.—We reproduce the Democratic Committee letter-head. It will be noticed that there is a vast amount of matter to contend with. This letter-head is excellent and up to date as to plan. It is also



No. 15.

well displayed. We have a criticism to make on it. The heading should have been eighteen points deeper. This would have permitted the leading of the committeemen's names with 1-point leads. The matter in the right-hand panel looks crowded. The above plan would have overcome the difficulty. Other specimens neat and well displayed.

F. M. Kennedy, La Fayette, Alabama.—While the plan of the Nautilus Club brochure is good, yet you could have improved it by omitting the ornaments and also the catch-line "of the." In work on this plan, we find that catch-lines are a decided nuisance. We get rid of them by making decidedly short sentences. The way we would have worded this copy is: "Annual Announcement. Nautilus Club. La Fayette, Alabama." We would have made the top panel the same size as

the bottom panel. Place the first sentence in top panel, next sentence in middle panel and address in lower panel. Also set the address line in 12-point, because 18-point is too large. The type on title-page is entirely too large and also too black for this class of work. The presswork on the inside pages is not at all creditable.

B. Walter Radcliffe, Macon, Georgia.— Folder neat, artistic and attractive. We are pleased to note the improvement you made in resetting the letter-head specimen. You should endeavor to send us clearly printed copies in black ink on white paper. We can not successfully make etchings from copy that is not sharp and clearly printed. Your proof, being taken roughly, is not at all suitable for the purpose of reproduction.

Henry F. Cook, Frostburg, Maryland.—We like the spirit of your letter. It shows that you are anxious to learn, even though criticisms are adverse. You are inclined to employ too much border on your work. Had you set the matter at the top of your note-head in smaller type and placed twelve points more space between the top portion and the name of paper, the heading would look much better. This is your best specimen.

C. L. Powers, Westfield, Massachusetts.— Envelope corner and your card very neat and good as to display. We reproduce the Cole bill-head, specimen No. 16. This heading is faulty. Aside from being set on the old "long-line-short-line" plan, the employment of the outline type gives undue prominence to the agency business Mr. Cole is engaged in. We have repeatedly called attention to this practice, and we reproduce this

Huntington, Mass., 190

M

Bought of C. F. Cole.

DEALER IN

Flour, Grain, Shingles, Lime, Lubricating Oils, Baled Hay, Fertilizers.

Agent for Buckeye Mowers, Hay Rakes, Etc.

No. 16.

specimen merely to show the contrast. We advise you to get away from the old plan of "long-line-short-line." Break up the display and employ panels in which to place the items not intended to be prominently displayed.

T. L. Maule, Aberdeen, South Dakota.— On work of the class in which your ads. appeared, we do not think it advisable to spend too much time. While the ads. do not possess any particular merit, yet we think them good enough for the purpose for which they were set. The chief object of the compositor should be to have the ads. so displayed as to form a contrast when viewed collectively. We think the ads. properly displayed, but they lack contrast and have an appearance of "sameness."

Mo. Weixelbaum, Springfield, Ohio.—The Mitchell card is better than the Wescott example. The chief objection we have to both cards is the ragged appearance of the reading matter at the right and left hand sides of the main display. The Schmidt note-head has the same fault. This heading would have been better had you placed the line "Eagle Drug Store" under the name of proprietor. Then omit the horizontal rules forming the top and bottom panels and worked in the matter contained in the lower panel with that in the panel at left-hand side.

Bert P. Mill, Correctionville, Iowa.—The Sioux Valley Milling Company statement heading is not properly whited out. A size smaller type should have been employed for the line "Merchant Millers" and the names of proprietors should have been smaller. The extra white space at top of heading should be utilized and more liberal whiting out indulged in. As to the Wesley heading, we would advise shortening the panel, omitting the ornaments. Then use a much smaller size type (6-point of same series) for the words "Staple and Fancy," and immediately underneath this, in the center of the line, place the word "Groceries" in the same type now employed. Then place the bottom line, set in smaller type, in the panel now occupied by the ornaments. We reproduce this heading, specimen No. 17, in order that all readers may have the benefit of criticism.

IRA E. WESLEY

STAPLE & FANCY GROCERIES

BOOTS, SHOES AND RUBBER GOODS

CORRECTIONVILLE, IOWA, 190

No. 17.

J. A. Rugaber, Chicago, Illinois.—While your blotter is not bad, we do not consider it very effective. Instead of enumerating everything you can print, it would be better to place in the panel now occupied by this wording a simple paragraph about like this: "Let Rugaber do your printing. You will get your work when it is promised. You will be agreeably surprised at his charges and the quality of his work." We do not believe in singing the same song every time. Get out new blotters every month. If you have calendars to sell, talk calendars. Take up some new subject each month. Go after the trade on some one thing each time.

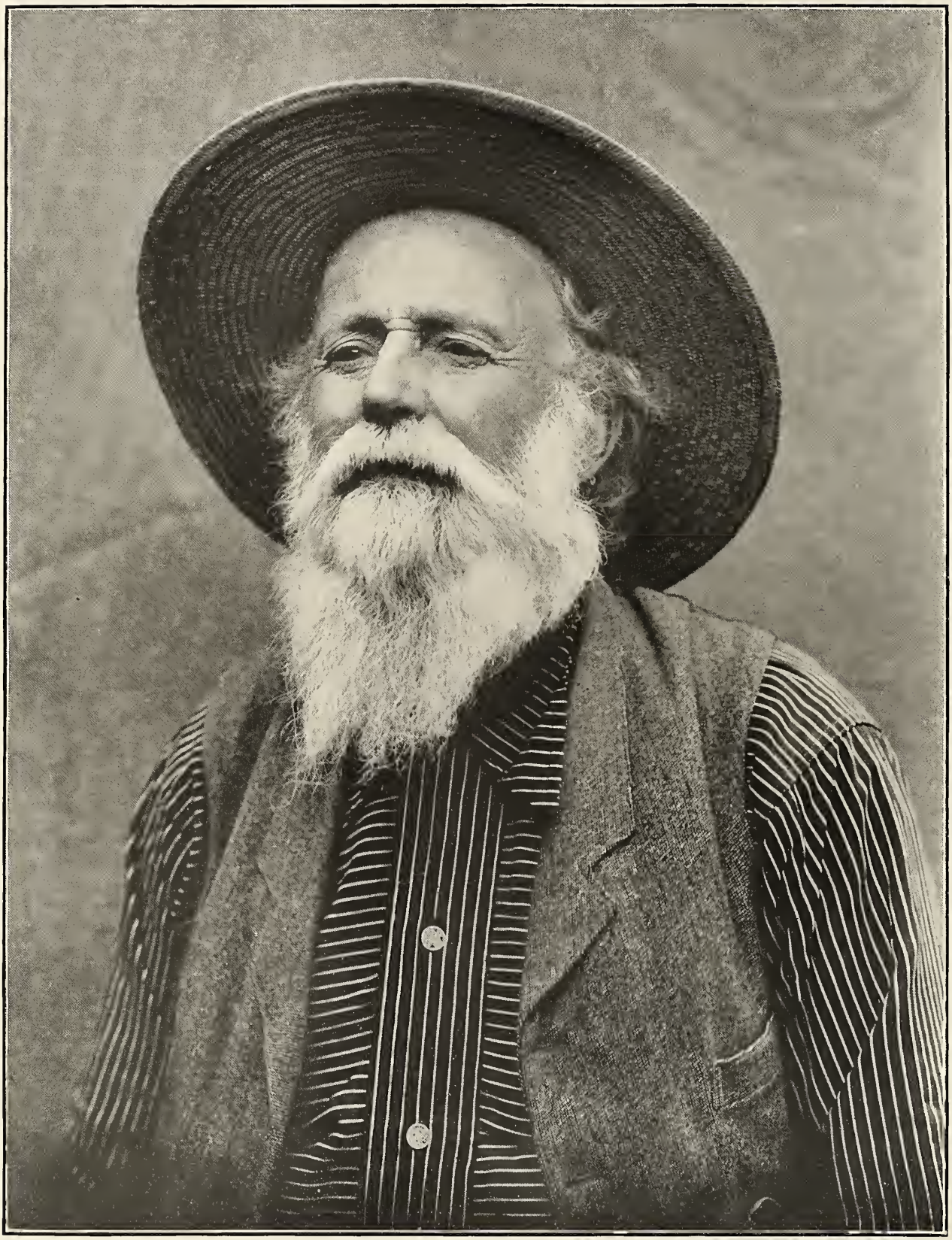
Earle Low, Evanston, Illinois.— Considering your age and experience your work is very creditable. It shows that you must have talent for the work. There is one thing that you must learn and that is the proper prominence of your display lines. On the Piersen envelope we see you have accorded the street address, telephone number and name of town exactly the same prominence. This is wrong. The name of the town should be most prominent, then the street number, with the telephone number considerably smaller. You did not make the word "Furnisher" prominent enough. Probably the envelope was responsible for rules showing white. Sometimes envelopes vary at the seams, which nearly always causes trouble.

William Shattuck, Granby, Connecticut.—As you are doubtless aware, the estimating department has been discontinued, and therefore we decline to make the estimate you ask for. In regard to the perforating rules cutting your rollers, the remedy is a simple one. Turn the form around so as to make the perforating rules run horizontally instead of vertically. In other words, lock up the form so that the perforating rules will occupy the same position in the chase that the rollers do in the roller frame. If the stock is deemed unhandy to feed in this manner, instead of cutting it 3½ by 5½ inches, cut it 7 by 5½ and either change the feed guides or work and turn the sheet, which would give the same result in the end.



PRAIRIE WOLF. Photo by Ralph Cary.

From collection of H. W. Fay, De Kalb, Ill.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

A VETERAN OF THE YAKIMA INDIAN WAR OF 1855.



BY FREDERICK BOYD STEVENSON.

The old night police reporter had filled his pipe carefully. Then he adjusted the blue flame of a match, drew in a long breath and blew out a white cloud of smoke with great satisfaction.

"You never can tell," said he, "when you are going to stumble against a big story."

The old reporter paused, but no one said anything, for when he started in this way he always had something on his mind and it was generally entertaining. Then he resumed:

"Also, you can never tell when one of these fat-witted policemen who wouldn't recognize a good newspaper story if he saw it coming up the street in an automobile, labeled and escorted by a brass band, are going to suddenly spring a sensation on you without note of warning. Why, I guess none of you fellows were around when Jake Reese of the *Sun* got his big beat off the captain in the Mulberry Street Station. I was a kid then in the business myself. Jake was doing night police on the New York *Tribune*. He was making the last round for the night. It had been awfully dull — not a smell of news. More for the sake of form than because he expected to get anything he said to the captain:

"'Anything new, old man?'

"The captain had his feet up on the desk and was pulling away at a big cigar.

"'Naw,' drawled he, 'ain't a thing goin' on,' and Jake moved off toward the door. All the other boys had ducked.

"'Good night, old man,' said he. 'Guess I'll go.'

"He was just about closing the door when the old captain said kind of careless like, as if he were ashamed to give up such an insignificant piece of information: 'Oh, you might make a little item about A. T. Stewart's body being stolen. I've sent half a dozen men out on it.'

"Jake Reese's heart bumped up against his collar button, but he swallowed it again and came back at the old captain in an indifferent manner:

"'Oh, I'll make a paragraph of it if I can get it in — much obliged.'

"'Yes,' said the captain; ''taint worth more than a few lines,' and his head was swelled with the belief that he knew how to size up news along with the best of 'em.

"But when he saw his item in the New York *Tribune* the next morning he opened his eyes. It was the biggest paragraph he ever saw. The *Tribune* put every man in reach on the story and had one of the cleanest beats that was ever turned out in the city of New York."

❦ ❦

Did you ever hear of the jokesmiths?

When you see those bright little paragraphs stuck in here and there in the newspapers you never think that somebody had to get them up. But they did. They are originated by the jokesmith — hold on! Not originated, but revamped, patched up, cooked over. There hasn't been a new joke since Joseph's brothers put him in the pit remarking that it was a fine opening for a young man. Even Joe Miller warmed over his jokes.

But your professional jokesmith is an expert. A thrifty housewife will turn a pair of pants twice and think she is doing a smart thing, but your wise jokesmith will turn a joke a dozen times and then dry it and put it by for a rainy day.

"Billy" Walsh, who is now on the New York *Herald,* has a cabinet full of jokes fully classified so that he can turn out any number of jokes to order on the shortest possible notice. For instance, if the editor says: "I'd like a half column of jokes on the mother-in-law," Walsh goes to his cabinet, runs down the alphabetical list, and there you are. Why, there are mother-in-law jokes to burn. If Adam had had a mother-in-law he would have made a joke about her. To show how easy it is for these professional jokesmiths, a case in point may be given. They have reduced their trade to a science and they have a fixed formula for each brand of jokes, just like a table of logarithms. They think up a subject, apply the indicated treatment, as the doctors say, and that is all there is to it. Now, this is the way that the back-action joke is manufactured in job lots by main strength, so to speak:

"Madam," said the magistrate, scowling at the trembling prisoner, "the officer says he found your three small children entirely alone in the house. The baby had scalded itself, the next infant had fallen down stairs, and the little girl had swallowed a tack. It is the worst case of neglect I ever heard of. Where were you and what were you doing?" "Please, sir," faltered the unhappy woman, "I — I was attending a mother's meeting."

Now take this same style of treatment and apply it to anything you like and it comes out just as easy. Here is the same thing turned around, like the thrifty mother turns the boy's pants:

The doctor looked grave. "You have a delicate constitution," he said, "and must carefully avoid inhaling any germs. Keep away from all dirty localities and filth and rubbish." "Rest easy, sir, I never goes near 'em," said the patient, earnestly. "Indeed, I'm glad to hear it. By the way, what is your business?" "I'm a city garbage inspector, sir."

You see it's easy. Anybody can be a jokesmith. Ranny Lewis, who sells more jokes than any other job-lot jokesmith in the country, says its easier than lying.

❦ ❦

Henry Romeike is the proprietor of a press-clipping bureau in New York. Romeike is very enterprising and keeps a constant lookout for new business. Every time a new author appears on the horizon of the literary world Romeike is after him with a circular letter. Not long ago R. H. Russell, the publisher, issued a reprint of "The Life and Death of Mr. Badman," by John Bunyan. Mr. Bunyan was also the author of that popular book called "The Pilgrim's Progress." As soon as the book came out Mr. Romeike began sending in circulars and letters addressed as follows:

JOHN BUNYAN, ESQ.,
Care R. H. Russell,
51 West Twenty-ninth street, New York.

Enclosed were letters to the effect that he should like to do business with Mr. Bunyan in the way of furnishing him with clippings from newspapers containing criticisms and notices of his new book. John Bunyan does not know what he missed by dying a couple hundred years or so ago.

❦ ❦

The other night the newspaper men of New York who formerly lived in Chicago had a dinner at the "Black Cat," in West Twenty-eighth street. About seventy-five sat down together. Tod Cowles was the one who was instrumental in getting the men together. Among some of the old timers there were Charlie Chapin, city editor of the *Evening World;* William Van Benthuysen, editorial manager New York *World;* Harry Ballard, of the *Evening Telegram;* Melville E. Stone, of the Associated Press; Frank Brooks, of the *Evening World;* William E. Lewis, managing editor of the *Morning Telegraph,* and lots of other good fellows, all of whom you know. Tod Cowles doesn't look much older than he did ten or twelve years ago, when he used to sit at that round table in the back room of the Press Club of Chicago with John Ritchie and John McGovern and the rest of them, and skin them down just as careful — and generally have 'em.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

"Luc Fossari" Process.—Sinclair, Albany, New York: "Kindly state if possible of what does the 'Luc Fossari' process of engraving consist?" *Answer.*—The "Luc Fossari" process is a photographic collodion process of burning photo pictures upon faïence, porcelain, etc., and has no relation to an engraved printing-plate whatever.

Cream of Tartar for Cleaning Engravings Which Ink Up Dirty.—When engraving upon a yellow stone which after inking up shows the surface full of tint and dirt, a little cream of tartar is very useful. It should be used sparingly, only after all lines are fully charged with ink; then a little of the powder is scattered over the dry stone and distributed with the gum sponge. No rubbing should be resorted to, but simply washing off, and if necessary the operation repeated.

The Inland Printer Back Numbers on Transfer Ink and Aluminumography.—D. W. P., Ottawa, Kansas, asks to have issue specified in which receipt for transfer ink appeared; also article on aluminum printing. *Answer.*—The articles on aluminum and metal-surface printing run pretty evenly through all issues. I will pick at random August, October, December, 1899; May, 1900; "Transfer Ink," October, 1900.

Lithographic Varnish.—M. S., New York, sends a print showing red groundwork and asks why the color in the impression is dull and in the can it is bright. *Answer.*—The varnish with which you mixed the ink was burnt, or it boiled too much, giving it the dark green color of the sample. Varnish for mixing color should have a clear, light yellow color, and is obtained from the large ink or litho supply houses.

To Make Etching Ground "Pliable."—J. A., A. L. C., New York, writes: "I have bought some cosmogravure etch ground and I find that after standing on stone for a few days it gets brittle and is liable to crack. What can I put in to remedy this trouble?" *Answer.*—Dissolve some venice turpentine, the size of a bean, in one-eighth pint of turpentine; then add this to, say, a quart of etch ground. Care must be taken not to add too much of the venice turpentine or the ground will remain tacky too long.

Litho Transfers of Type Forms on Enameled Paper Coming Up Blank.—J. K., Brooklyn, New York, says: "In your March issue you say, 'use heavy enameled (80-pound) glazed paper to make clear and clean type-to-stone transfers.' Now, I do get nice, clear impressions from type forms, but they come up solid black wherever the paper touches the zinc or stone. What is the trouble?" *Answer.*—There is an astringent substance in the clay coating of your paper. Give the paper a thin coating of starch and you will have no trouble.

Typographic Chromowork from the Printers' Standpoint.—J. B., Santiago, Cuba, asks for a book in Spanish which would teach him the principles of typographic chromowork, three-color process, how to handle colors, etc., *from the printers' standpoint. Answer.*—Not being acquainted with the Spanish literature on chromowork, would suggest that the book which would come nearest to our correspondent's idea would be "A L'Monet (in French); Machines typographiques et provides d'impression guide practique du conducteur," published by Gaunthier Villars et Fils, Paris; also "La Trephic Photographique des Couleurs et L'Impression," by the same publishers, might prove useful.

"Printing by the Mile" Process.—William H., Chicago, Illinois, writes: "You probably know something of the printing by the mile process, a kind of printing by photography. It originated in Buffalo or Rochester and was used in Germany, then in England. I am informed that there is a man in your city trying to establish it. If you know him, please let me know his address," etc. *Answer.*—This electric-light roll-paper photographic printing device was practiced by "Falk," the eminent photographer, of New York, and fully described in the July or August issue of the *Scientific American,* 1895. It has not the merit of being a useful printing device so far as I can learn.

Orloff and American Litho Company's Multicolor Press.—James, F. A., Boston, Massachusetts, writes: "Some time ago you wrote a description of a certain multicolor press invented by a Russian, and compared it with the Forbes press. Would you kindly inform the writer in what issues these subjects can be found?" *Answer.*—It was not compared to any American invention, but in the same issue, February, 1900, can be found an invention of the American Litho Company's multicolor press, a press which prints a certain class of



"The Rev. Dr. Parkhurst says he is going to run a newspaper that will print *all* the news without fear or favor. All right, doctor; but it's a good wager you won't run it long."

Drawn by R. C. Bowman, Minneapolis *Tribune.*

work from dampened surfaces with great rapidity. See specimens, for instance, "Musical Supplements New York *Press,*" Sunday editions.

Caustic Soda in Washing Out Engravings and for Cleaning Up or Eradicating Transfers from Stone or Zinc. Diluted mixtures of caustic soda are useful in cleaning up stones which have come up very dirty; care of course must be taken to wash off immediately, as it will take away anything in the nature of work. Strong solutions of caustic potash are also used for taking old transfers out of a stone. All solutions which are recommended to renovate used stones have one of the above as a base, but as a precautionary measure counteretching should always be resorted to. The surface on which

the caustic is to be employed must be freed from old ink with turpentine. The only thing which can be employed as a protecting agent against the action of caustic is gamboge.

Oil of Lavender in Lithography.—A volatile oil obtained by distillation of lavender with steam, insoluble in water, but will mix in any proportion of ether, alcohol, benzine, etc., will dissolve many of the resins. Owing to the absence of fat, will not stain paper; owing to the absorption of oxygen, if remaining exposed in the air for a long time, it will thicken and finally turn into resin. Cold has a decided tendency to harden the oil. In its fresh state it is a useful agent in lithography, for if added to "tousche" or transfer ink in a small quantity it will insure a firm hold to stone or plate and is therefore always a part of the "Ben-Day film" ink. Many printers like to mix it with the ink on account of its refreshing effect upon the same. If added to transfer ink, an impression made with the same, can, if enclosed in an air-tight box, be kept fresh for a long time.

A New Lithographic Printing Surface.—P. H. L., New York, asks: "What merit lies in the recent patent issued to Charles Grasses, of a hollow cylinder of zinc and casting molten metal into the hollow tube and then causing a design to be transferred upon the outside, to be printed lithographically, etc.?" *Answer.*—This has no advantage over a sheet of metal spread over a solid cylinder, as used in the Huber or Alumographic litho rotary press. There is rather a disadvantage; that of having a cumbersome cylinder on hand after the work is printed, and the necessity of a special transferring machine and process. It seems more a patent taken out in defense against imitators of a certain other patent, which uses hollow cylinders slipped over a solid metal center, and the above patent shuts off any one from getting around that method of using such a solid cylinder, or a similar method.

The Combination of Process Photography with Chromo Lithography.—In "Handbuch der Lithographie" the different styles of photolithography, three, four and five color plates, the use of positives and negatives, drawing of tint-plates for zincographic reproductions, the utilization of lichtdruck in chromo lithography, the same for purposes of lithographic transferring, chromo lithography in combination with heliogravure color-plates and a beautiful example of five-color printing, is given in part 18 of the greatest work on lithography ever undertaken for publication. Every detail of this gigantic masterpiece is carried out with the most conscientious care. At every step one must recognize the masterly leadership of the author, George Fritz. The student must marvel at the task imposed. We hope it will be carried to its deserving culmination. In German. Wilhelm Knapp, Halle; George Steiger, New York, at 70 cents per part.

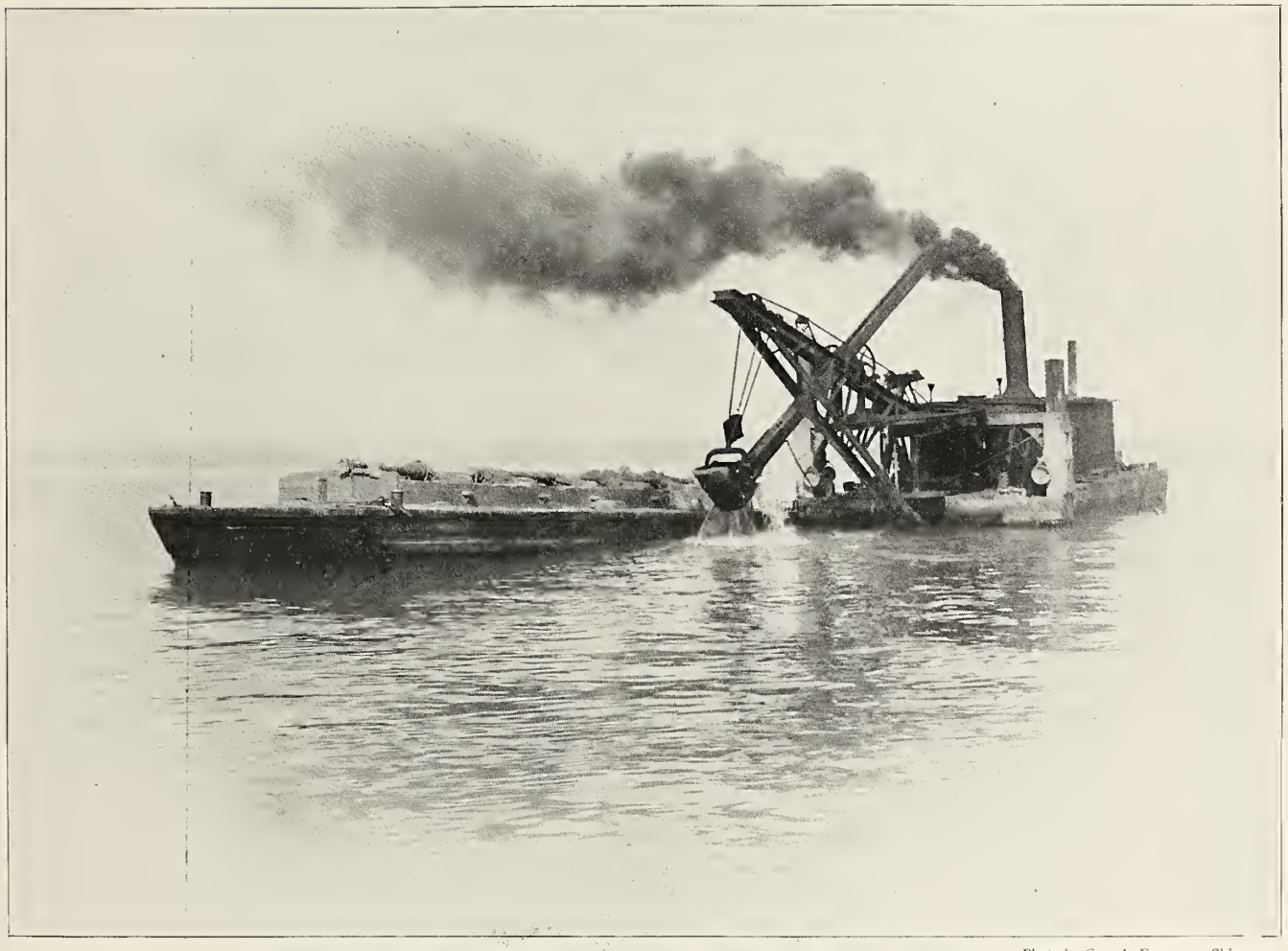


Photo by Geo. A. Furneaux, Chicago.

GOVERNMENT DREDGE, LAKE MICHIGAN, NEAR WAUKEGAN, ILLINOIS.

AN ABSOLUTE NECESSITY.

Enclosed find $1 for which please send me your valuable and celebrated trade journal, The Inland Printer, for another six months, commencing with the November issue. I would not think of conducting a printing establishment without your trade publication any more than I would try to print without type or press.—*Clyde W. Luse, West Fairview, Pennsylvania.*



THE OLD HARPIST'S TREASURE.

From photo by
TONNESEN SISTERS,
1301 Michigan ave.,
Chicago.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

It is well for a man at the beginning of the year to lay out a plan for his advertising. Not that he must of necessity stick to it if better things come to mind, but so that his efforts may be continuous and at least a little consistent, so that his hammer may with repeated strokes hit the nail and not the space around it.

The beginning of the year may not be any better for planning than other times, but as a great many choose this occasion for inventory of both business and private affairs, it is not inappropriate to consider advertising plans of past and future.



A design consistent with heavy old style effects, which are Mr. Heintzemann's usual choice.



An amusing but taking commercial design.

Nothing is so dependent upon experience as this work. Nothing needs to be so constantly watched lest it run into confusion. Therefore, in laying out your ground for this year be sure to plant the best selected seeds of last year's fruits. Do not use merely a lot of clever ideas you get here, there and anywhere else, but plan your crop. Set your mind on the most practical and desirable ends to accomplish and make things that may be expected to produce those results, not just what you happen to fancy.



Eddy Press, Winchester, Va. Simple and striking. Appropriate with most any style.



A publisher's symbolical device. Harper's.



A fine heraldic device consistent with various styles of work.

Conditions differ. Every man's advertising must be based upon what he himself knows of his needs. Perhaps a regular series of monthly blotters and calendars with circulars now and then will fit; perhaps circulars every so often with novelties now and then may be best; perhaps a little periodical will pay; perhaps mailing cards and envelope slips will serve as profitable hints and reminders to the men you want; perchance newspaper advertising will reach them; peradventure card-tacking or bill-posting will do the deed. I do not advise the latter mediums in most cases; I only desire to be broad in appreciation of any form that will produce the desired results.

It is fairly an axiom, however, that a printer's best advertising is his own printed matter in whatever form it may be issued. For this, quality of composition and presswork will always prove of greater effect than any vast amount of distribution or clever wit in wording. Study styles that you know are good.





Not so strong as some special designs, but better than none.

Again, printing matter can so often be put into useful forms that an appeal may best be made at once to the practical side as well as the artistic. Give people things they may be tempted to keep, and tempt them strongly.

PRINTERS' MARKS.

The oldest forms of printers' advertising date back to the fifteenth century, to the very beginning of the art itself. It was the habit of the earlier printers to use a mark of some peculiar or symbolic design, which, standing at the front or back of the book (for nearly all the first publications were books), served the purpose of modern typographical "imprints," which are tucked so modestly into inconspicuous corners.

The advantage of the old-time printers' mark over modern imprints is that the old marks were more capable of combining with the design of the title-pages or forming acceptable tail-pieces. To be sure, printing was more of a mystery then, and printers received greater glory for their work; but even now a dignified house is able to add much to the value of a production by the placing of its mark upon the page. And furthermore, any careful typographer can by a judicious use of a distinctive mark soon gain the position where his sign adds acceptable ornament to the work, while the public gladly accords him the honor due to good printing. This is one of the most dignified forms of printers' advertising, and is thoroughly effective when there is work really worthy of the craftsman's signature. The man who sets his mark or imprint on a job will doubtless do his best, and the more artistic the mark the harder he will try to live up to it. I would encourage every printer to get the best mark he can, something individual, decorative, appropriate, use it on his best work and build up designs around it; in a word, follow the steps of the old masters in appreciating the dignity of the craft, and the intelligent



Some neat modern devices in harmony with modern work.

men of your community will undoubtedly appreciate your printing.

GARDNER (MASS.) NEWS COMPANY presents a neat deckle-edge, long-by-narrow folder, entitled "Twentieth Century Typography." It is easily read and an attractive advertisement.

"I'VE HEARD THAT BEFORE" is the legend across the narrow strip that comes over upon the front of a self-enveloping folder of the Limbocker Press, Springfield, Ohio. This slip is held



Two of the marks of the Roycroft shop, East Aurora, N. Y., representing ancient forms of the printer's device.

down by a 1-cent stamp, which, being broken, shows inside two panels of red paper, each fastened by one corner to the brown cover. Under the free ends appropriate little remarks are hidden to reward more careful perusal than suffices to get at the striking observations printed in plain black upon the red, which the reader is supposed to have heard before.

IT may be a question, of course, whether in general, printing that is not plain reading is good advertising, but in the case where type is subordinated to a color scheme in paper and ink the artistic effect can produce a "saving" quality in the advertisement that keeps the recipient from letting it go the way of the worse. And when a man likes the looks of a thing, he will look at it. Sure!

"JUST FOR FUN" is a blotter periodical "Printed occasionally to advertise Roscoe Thompson, Commercial Printer, Ransom, Michigan." It is mailed in a special wrapper and is a serviceable blotter, nicely printed, but not strong in its matter.

A BLACK blotter is received from George W. O'Neal, who is with J. J. Stone, of Greensboro, N. C. It is certainly some-



BLOTTER.
Printed in silver bronze on black blotting paper.

thing different in the way of blotters and is undeniably artistic withal.

THE H. E. Johns Press, Oil City, Pennsylvania, claims that

STYL
ISH
PRIN
TING
PAYS.

and prints this title in unobtrusive black upon a heavy dark green paper, with strips and panels of a bold orange in pleasing arrangement about the type matter, within and without. I believe in a case like this one is bound to admire the appearance and be curious to make out the matter, but as a rule, it may be considered safer to plan color schemes in paper and ink so that the type will speak without urging. There are plenty of ways of building a fine advertisement without hiding its import.

THE Dow Printing Company, of Peirce City, Missouri, is sending out several hundred envelopes with "SOMETIMES IT PAYS TO INVESTIGATE" on the envelope enclosing a variety of samples of good printing, a business card, a larger advertising card, a circular letter (not in imitation of typewriting) and a little folder giving extended remarks on "Profitable Printing." The advertising arguments in all these are sound and good, but being rather long, may not find many who will read them through. I fancy that the greatest strength of these lies in the excellent typographical appearance.

SOME interesting things are received from the F. H. McCulloch Printing Company, Austin, Minnesota, among them a striking little announcement printed in a small script upon "French folio" paper, and this bit of a sheet fastened by a gilt wafer to a square of heavy green cover-stock, giving a three-



An idea of W. H. Wright, Jr., Buffalo, N. Y., used on a blotter.

quarters' inch margin all around. Another thing of theirs begins: "Let us draw — your attention to," etc., the latter part of this being hidden by a fold of the paper which is held in place by two bits of ribbon woven through the double thickness. By drawing the edges of the paper apart the ribbons slip out and the whole matter is unfolded. These novelties, with their excellent typography, should do well.

WHILE mechanical excellence is not always bound to make a piece of printing artistic, the display of such skill is a good advertisement, since people do not always ask for more than neat and careful work. In view of this I would commend the specimens of J. A. Roy & Son, Worcester, Massachusetts, although the bent-rule work and a few other things that they use are not considered elements of good printing at present.

WHY would it not be a good scheme for printers to offer business men something in which to keep specimens of typography which they like? It is often for want of a good place provided for them that good things go to the waste-paper basket. No man wants to pigeonhole a lot of odd-shaped printed things only to have them

Tumbled and mussed
And browned with dust.

Make a portfolio (see THE INLAND PRINTER for October, 1900, page 127), and label it handsomely in large letters, "Samples of Printing." Send it out with some of the best of your work, each piece bearing your imprint. I take it for granted in doing

this you will be giving some artistic work that will be worth preserving, so that if you can add a notice under the title reading:

Keep this in your desk or anywhere else close at hand, to preserve specimens of printing that you receive. Mix in anything you like — we are not afraid of comparison.

If you are afraid of comparison, don't for any sake try this.

CUNNINGHAM & Co., Williamsport, Pennsylvania, print some very neat telephone-list cards, with the head-line:

Don't matter WHERE you are
We're next door to you by
TELEPHONE.

The cards are attractive and obviously useful. Their blotter, "We Believe in Talk," is a handsome advertisement, but it is not really strengthened by its reading matter.

A GENEROUS blotter (4¾ by 9½) is presented by Broome & Herbig, of Coshocton, Ohio. For simplicity and good taste it deserves success.

THE Skaer Printing Company, St. Louis, issues neat blotters of unpretentious style. Their effectiveness would depend upon whether they present any contrast to other printers' blotters. While there is nothing extraordinary about them, they represent good work.

BURNELL BROTHERS, Harrisburg, Pennsylvania, printed a blotter for October, saying: "We'll convince you, if not already a customer, that it will pay you to give us your orders." Whether their statement means anything or not will depend upon succeeding advertisements, for there is practically nothing further in this one except a suggestion that they will help prepare copy and that they keep the "know how" right under their hats. The printing of this blotter is rather heavy and not convincing on the score of style.

A VERY tasteful announcement is made by the French Broad Press, of the famous resort town of Asheville, North Carolina, the text being printed upon rough white deckle-edge paper, fastened into a peculiar cover of heavy cream-colored stock. The cover, which is a third longer than the enclosed sheet, folds over upon it a half inch on the left side, where the two are fastened together. This fold enables the cover to be securely closed for mailing, while a diagonal cut of the upper part which is folded over lightens the weight of paper and rids the device of an awkward projecting corner.

NEW ORLEANS must be a hot place, judging by S. S. Leslie's advertisement. I do not think his style is a good one, for although many may smile, few will be convinced by it of



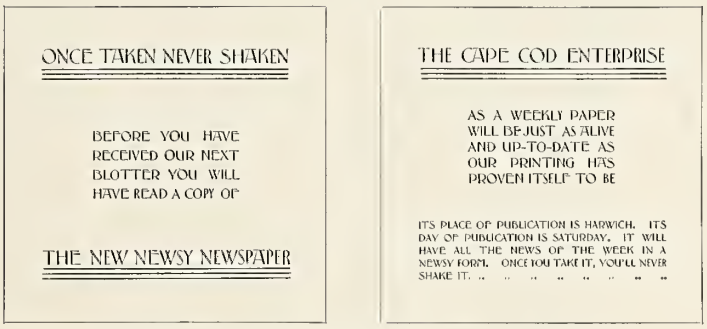
A BLOTTER.

any superiority. As a joke, the "printer's devil" antedates even old files of *Judge* and *Puck*, while the poor, ink-besmeared "devil" himself is not the person to be posed as a representative of one's office.

THE advertising of the Enterprise Press, Harwich, Massachusetts, is certainly worth while. I believe it was in April they began a series of original blotter calendars with the Enterprise "Kid" in various attitudes as the subject of illustration. And now the "Kid" is hawking a newspaper — the *Cape Cod Enterprise*. The interesting matter upon their blotters has been marred by just one defect — inharmonious composition. In nearly every case the matter has been too crowded, the type being inappropriate in style or heaviness of face. We reproduce three of the best blotters, the "Kid" and two pages of a circular. The writing of these advertisements, however, is very clever. It would be worth one's while to study these



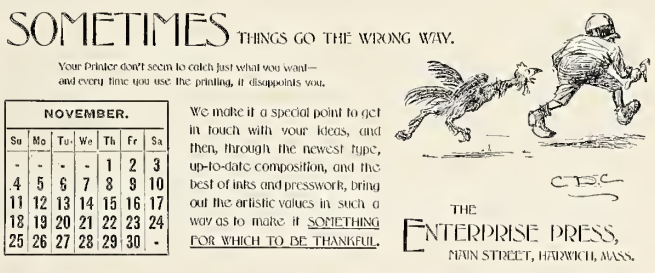
Design for first page of four-page leaflet of Cape Cod *Enterprise*. Printed in red.



Two inside pages of a four-page leaflet of Cape Cod *Enterprise*.

examples reproduced, not for the purpose of "lifting" them for use in your own copy, but to get an appreciation of their excellent way of putting things.







BLOTTERS OF THE ENTERPRISE PRESS.

Some one in the Sun Spring Valley (Wis.) print-shop was inspired by Thomas Hood's lines on November, and published an additional stanza in the Spring Valley Monthly Blotter:

No slipshod work, no paper poor,
No disappointment you will long remember;
No wait for printing got of us in this
No-vember.

Printing their blotter in the form of a section of a small newspaper, this shop presented a special number, happily labeled, "Extra," the matter upon it consisting of prices on envelopes and note-heads, with a paragraph at the end of each column reading:

EXTRA.
The quality of our work is Extra. Our prices, etc.

"Looking Backward" is not a new subject for an advertisement, but it is well treated by the State Journal Company, of Lincoln, Nebraska, in a recent blotter.



A BLOTTER.

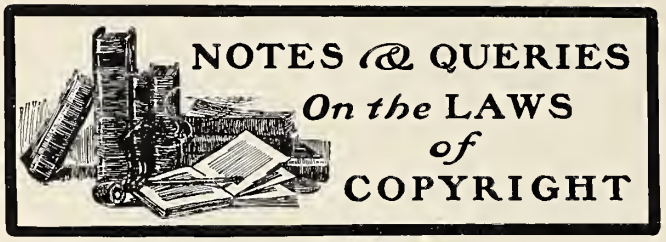
The race to announce the results of the November election was not confined to the newspapers. On November 8 I received a mysterious black-bordered envelope from Philadelphia with an ornamental "U" upon the back flap. Inside was a black card with a portrait of Mr. Bryan printed in silver and the words: "We Thought So. The Umpehent Printing Company." While that was mailed with some caution from Philadelphia on November 7, at 9:30 A.M., Betz & Orr, of East Liverpool, Ohio, took time by the forelock. A blotter with McKinley and Roosevelt's portraits flanking a little pasted flag left East Liverpool November 6 at 10 A.M., although the blotter bore the date, "November 6, 1900. Midnight." Betz & Orr thus announced that they were candidates for patronage "for a like term (and then some)."

THE ST. LOUIS PHOTOENGRAVERS' STRIKE.

The employing engravers and the photoengravers' union of St. Louis failed to come to an agreement on a new contract asked by the union, and a strike was called on Monday, December 3 which involved all the commercial photoengravers in St. Louis. The points in dispute were very small and the employers claim they were ready to make any reasonable arrangement with the union, as it was the general feeling among them to prefer operating union shops. The engravers' union, however, acted rather arbitrarily and showed little disposition to make any concessions, refusing an offer to make a scale the same as exists in Chicago, and also to arbitrate the points in dispute. As the strike was called without the authority of the International Typographical Union, their parent union, it was illegal and they failed to receive its support or endorsement, though the Typographical Union treated both parties in a very fair manner. Through the influence of the officers of the International Typographical Union a settlement was finally made upon the same basis as exists in Chicago, which was originally offered them by the employers, and the men returned to work on Saturday, December 8, under a three years' contract.

A PACIFIC-COAST EXPRESSION.

Each copy of The Inland Printer is a thing of beauty and a joy forever. Genial Will French is the local agent and he is ever ready to enlist new subscribers. Every wide-awake journeyman should read this excellent publication.—*Organized Labor, San Francisco, California.*



CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Authors and Publishers.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

The Question of Copyright.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

Notes on Copyright, Domestic and International.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

The Law of Copyright.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

It may be of interest to the readers of this department to learn something of the history of legislation concerning copyrights. Several of the original States, pursuant to resolution of the Colonial Congress passed May 2, 1783, "recommending the several States to secure to the authors or publishers of new books the copyright of such books," enacted laws for that purpose. The resolution limited the period of protection to fourteen years, with right of renewal for another fourteen years. The first State to legislate under this resolution was Connecticut, and in January, 1783, passed a law with the following eloquent preamble: "Whereas, it is perfectly agreeable to the principles of natural equity and justice that every author should be secured in receiving the profits that may arise from the sale of his works, and such security may encourage men of learning and genius to publish their writings, which may do honor to their country and service to mankind."



SKETCHES.
Drawn by Pierre Artigue, Los Angeles, Cal.

Recognizing that dissemination of knowledge would be of lasting benefit to its inhabitants by granting to authors and

publishers a monopoly in securing them special privileges, and that the people in return should have some recompense, the "Nutmeg" Commonwealth inserted this clause in the statutes:

"And whereas, it is equally necessary, for the encouragement of learning, that the inhabitants of this State be furnished with useful books, etc., at reasonable prices.

"Be it further enacted, that whenever any such author or proprietor of such book, pamphlet, map or chart shall neglect to furnish the public with sufficient editions thereof, or shall sell the same at a price unreasonable and beyond what may be adjudged a sufficient compensation for his labour, time, expence and risque of sale, the judge of the Superior Court in this State, on complaint thereof made to him in writing, is hereby authorized and impowered to summon such author or proprietor to appear before the next Superior Court, to be holden in that county where such author or proprietor dwells, if a resident in this State, if not, in that county where such complainant dwells; and said court are hereby authorized and impowered to inquire into the justice of said complaint, and if the same be found true, to take such sufficient recognizance and security of such author or proprietor, conditioned that he shall within such reasonable time as said court shall direct, publish and offer for sale in this State a sufficient number of copies of such book, pamphlet, map or chart, at such reasonable price as said court shall, on due consideration, affix. And if such author or proprietor shall, before said court, neglect or refuse to give such security as aforesaid, the said court are hereby authorized and impowered to give such complainant a full and ample licence to reprint and publish such book, pamphlet, map or chart in such numbers and for such term as said court shall judge just and reasonable."

By this provision, it will be observed, this "paternal" Government not only undertook to provide a market for the "brain food" of its literary citizens, but also reserved the right to determine what would be a "sufficient number of copies of such book" if the author did not perform his statutory duty.

The next State to follow Connecticut was Massachusetts, in March, 1783. That act failed to emulate its predecessor across the border in its paternalism.

Maryland, in April, 1783, legislated along the same line, and like the "Bay State," steered clear of parental rules of conduct.

In May, 1783, New Jersey followed Maryland, but repealed the law in 1799.

November 7, 1783, New Hampshire enacted a law, which was repealed in 1842.

Little Rhode Island did not propose to be left out of the procession, and in December, 1783, joined the sister States.

Then in March, 1784, Pennsylvania united hands, and during the same month South Carolina, not to be outdone, adopted a similar law to that of Connecticut, with the paternal clause included.

October, 1785, Virginia, having been lonesome too long, fell into line, and in November, 1785, North Carolina said: "Whereas, nothing is more strictly a man's own than the fruit of his study, and it is proper that men should be encouraged to pursue useful knowledge by the hope of reward; and as the security of literary property must greatly tend to encourage genius, to promote useful discoveries and to the general extension of arts and commerce," and became one of the copyright States, adopting Connecticut's idea.

Georgia realized, in February, 1786, that this was becoming too unanimous for her to neglect, so she encouraged authors and publishers and thought Connecticut had the right view by insisting the author should be made to suffer if he neglected to furnish the public with sufficient editions or should sell them at unreasonable prices.

In April, 1786, New York emulated Georgia and also became inoculated with the "Nutmeg" views. Delaware did nothing.

The Constitution of the United States, September 17, 1787, provided that Congress should have power "to promote the progress of science and the useful arts by securing, for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries."

May 31, 1790, the original copyright act was passed. April 29, 1802, a supplementary act was adopted, and February 3, 1831, all previous acts were revised. From this last period sundry supplementary acts were passed, and on July 8, 1870, the law was revised, consolidated and amended. December 1, 1873, the copyright law was incorporated in the United States



"PRETTY AS A PICTURE."

Revised Statutes, commencing with section 4948. From this date amendments have been made until we have the law as it is today.

The United States Supreme Court handed down an opinion April 24, 1889, construing the law with reference to serial publications in monthly magazines. This case was argued twice, so great was considered the importance of a correct interpretation of the principle involved. The subject matter was originally published in twelve monthly instalments in one of the standard magazines. No copyright was secured. Subsequently the author caused these twelve instalments to be printed in the form of a book, and sought protection under the statute by copyrighting the book as a whole. The defendants reprinted the several instalments from the twelve magazines in which they appeared. Plaintiff asked for an injunction, basing the application upon the supposed exclusive property right, which the law guaranteed to those complying with its provisions. It will be noted that originally the contents of this book had been dedicated to the public by printing and selling the several instalments without copyrighting the same. The court held, gathering and binding these portions together, even if in a new form an attempt was made to copyright them in their entirety, did not avoid the effect of the previous publication and dedication, and in conclusion said:

"We have not overlooked the inconvenience which our conclusions will cause if, in order to protect their articles from piracy, authors are compelled to copyright each chapter or instalment as it may appear in a periodical; nor the danger and annoyance it may occasion to the Librarian of Congress with whom the copyrighted articles are deposited if he is compelled to receive such articles as they are published in newspapers and magazines; but these are evils which can be easily remedied by an amendment of the law.



AN ARTISTIC BUSINESS OFFICE.

View of the private office of Oscar E. Binner, New York, President of Binner Engraving Company.

FORTY-EIGHT POINT

The Priscilla Series

EIGHT POINT

Thus for a while he stood and mused by the ocean
Thinking of many things, and most of all of Priscilla;
And as if thought had the power to draw to itself, like the loadstone,
Whatsoever it touches, by subtile laws of its nature,
Lo, as he turned to depart, Priscilla was beside him.

TEN POINT

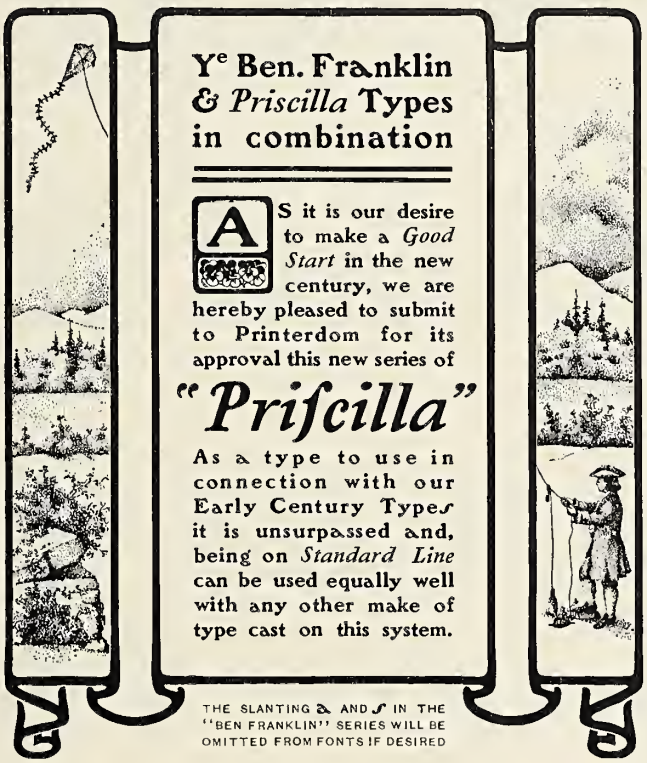
I heard you speak of Miles Standish,
Praising his virtues, transforming his very defects into virtues,
Praising his courage and strength

TWELVE POINT

"Puritan flowers and the type of Puritan maidens
Modest and simple and sweet, the very type of PRISCILLA."

FOURTEEN POINT

Nothing is lacking now, but the distaff; Then you would be in truth my queen. 7654321



Priscilla Series

PATENT PENDING

8-PT.	CAPS, 16 A $1.00.	L. C., 45 A $1.25.	FONT, $2.25
10-PT.	CAPS, 14 A $1.15.	L. C., 34 A $1.35.	FONT, $2.50
12-PT.	CAPS, 12 A $1.20.	L. C., 32 A $1.60.	FONT, $2.80
14-PT.	CAPS, 9 A $1.25.	L. C., 22 A $1.75.	FONT, $3.00
18-PT.	CAPS, 7 A $1.45.	L. C., 16 A $1.75.	FONT, $3.20
24-PT.	CAPS, 5 A $1.70.	L. C., 10 A $1.80.	FONT, $3.50
30-PT.	CAPS, 4 A $2.10.	L. C., 9 A $2.20.	FONT, $4.30
36-PT.	CAPS, 3 A $2.70.	L. C., 7 A $2.80.	FONT, $5.50
48-PT.	CAPS 3 A $4.75.	L. C., 5 A $3.75.	FONT, $8.50

Colonial Border-Scroll

PATENT PENDING



Price per font, $1.00

EACH FONT CONTAINS 12 INCHES OF NO. 1463; 12 PIECES OF 1464; 16 OF 1465; 8 OF 1466; 4 EACH OF 1467 AND 1468; AND 2 EACH OF 1469 AND 1470.

Also sold by the foot at Regular Prices

EIGHTEEN POINT

THE MAYFLOWER
Voyage of Captain Standish

TWENTY-FOUR POINT

A PURITAN
The Blue Laws of 1650

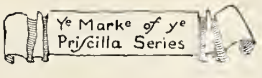
THIRTY POINT

PILGRIM
Thanks
Offering



THIRTY-SIX POINT

Ye Keystone TYPES



Products of the KEYSTONE TYPE FOUNDRY, of Philadelphia, Penna.

"POST" Old Style Roman No. 1

72 POINT — IN PREPARATION (will be ready January, 1901)

HOLD Home

60 POINT — IN PREPARATION (will be ready January, 1901)

Sound BENDS

54 POINT — 3 A 4 a $10 75

LUCID & TRUE
Bright Phrase 34

48 POINT — 3 A 4 a $8 50

CHERISH MEMOIR
Halcyon Days of 3

42 POINT — 3 A 4 a $7 00

SECLUDED NOMADS
The Land of Moab 478

American Type Founders Company

"POST" Old Style Roman No. 1

36 POINT 3 A 5 a $5 50

EXERCISING
Grand Powers
Displayed ☙ 3

18 POINT 8 A 12 a $3 25

HONEST PRICES
Our Third Annual
Sale of Fine White
Lawn Goods ⌀ 36

30 POINT 4 A 6 a $4 25

ENTERS HOUSE
Prominent Ladies
are Welcomed 18

14 POINT 12 A 18 a $3 00

SUPERIOR QUALITY
Judging by the variety
of weaves that are now
displayed in our Dress
Goods Department ☙ 17

24 POINT 6 A 9 a $3 75

SINGERS CHOSEN
For a Grand Concert
Next Saturday ⌀ 24

12 POINT 14 A 20 a $2 75

WOOLENS AND WORSTEDS
DOMESTIC

Last week we spoke about the new woolens and worsteds for the closing Sartorial season of this century being ready. The show is complete in its varied but quaint beauty. Never have our designers and cutters ⌀ 89

6 POINT 16 A 25 a $2 00

REMARKABLE HIGH GRADE PIANO SALE
GREAT SACRIFICE

We have inaugurated a special piano sale for the month of September to dispose of a large accumulation of very slightly used pianos. The sale is necessitated through extensive alterations made in our crowded warerooms, together with the return of a number of pianos from summer renters. All the pianos are marked from one-third to one-half lower than our regular prices. Pianos used by the profession and in concerts during the past season have also been greatly reduced. All of the instruments offered in this sale are in first-class condition and entirely in keeping with the reputation of this house ☙ 48

8 POINT 16 A 24 a $2 25

GREAT OFFERINGS IN REAL ESTATE
CHEAP CITY LOTS

The people are learning that prices on all kinds of dependable real estate are lower here than at any other leading houses in our line. There is no uncertainty about this. It is done in pursuance of a well-considered and perfectly safe plan which we are finding very satisfactory. While we are still young in this field of enterprise, people have come to look upon us as an extremely precocious and vigorous ⌀ 875

10 POINT 14 A 20 a $2 50

STEADY SLUMP IN COTTON
MILLS STOPPED

The present period starts in with less than a three weeks' supply of American cotton in the Liverpool market and about a three days' supply on the sea. Cotton of late has been more active than in the past. The business in yarns was irregularly distributed and ☙ 982

American Type Founders Company

"POST" Old Style Roman No. 2

72 POINT 3 A 4 a $20 00

RUN Home

60 POINT 3 A 4a $13 00

Grand BIRDS

54 POINT 3 A 4a $11 25

FOUND BANK
Depositors $127

48 POINT 3 A 4a $9 50

HEROIC POLICE
Receive Medals 6

42 POINT 3 A 4a $7 50

HANDSOME IDEAS
Prince of Fashion 23

American Type Founders Company

"POST" Old Style Roman No. 2

36 POINT 3 A 5 a $5 75

QUESTIONS Reply Heard Distinctly 5

18 POINT 7 A 10 a $3 25

TRUE MELODY

Music the source of social pastime, educates the 4

30 POINT 4 A 6 a $4 50

NORTH RIDGE Grand Scenery Mountainous 3

14 POINT 10 A 15 a $3 00

CLASSIC STUDIES

Milton was not only the greatest of poets who lived since the days of Homer 26

24 POINT 5 A 8 a $3 50

JAUNTY RACERS Seven New Yachts Ready for the Race

12 POINT 12 A 18 a $2 75

DRESS GOODS DISPLAY FALL OPENING

To-day you are invited to inspect the richest display of Dress Goods, Satins and Silks ever seen in this city. The entire Center Aisle of the Main Store is given up to this exhibit, the result 8

6 POINT 15 A 24 a $2 00

HANDSOME SHADES AND COLORINGS HARMONIOUS EFFECTS

This assemblage of Dress Goods includes every worthy weave that has come from the looms of two continents during the past six months, a collection that must immediately interest every woman in our wide circle of customers And not one can afford to be disappointed Many of these fabrics are enriched by scarf lines of threads and colorings, by faint stripes and webbings, and by various means of ornamentation which reflect the handiwork of the greatest textile artists in the world Among the best are textures 204

8 POINT 14 A 20 a $2 25

POWERFUL TELESCOPE SHOWN STUDY IN ASTRONOMY

The principle thing in a telescope is the object-glass, which concentrates the rays of light at a focus, and these create an image of the object looked at. The image is in turn magnified by means of a powerful eyepiece which resembles a microscope. A good telescope will possess a magnifying power of one hundred diameters to the inch 38

10 POINT 12 A 18 a $2 50

NOVELTIES FROM EUROPE COME SEE THEM

To adequately describe them is beyond our power They show color and design that know no rule but the artistic impulse of the designer and weaver There are delicate evening shades aglow with printing of gold in large 826

American Type Founders Company

"POST" OLD STYLE ITALIC

60 POINT 3 A 4a $10 50

NOBLE PERSON
Receives Token of
Esteem From $89

48 POINT 3 A 5a $7 25

PURSUING ROBBERS
Bands of Outlaws in the
Mountain Retreats $68

36 POINT 3 A 6a $4 75

MODERN HOTEL BOUGHT
Syndicate Composed of Sporting
Men Purchase a Large Hotel at
Popular Summer Resort $1642

American Type Founders Company

"POST" OLD STYLE ITALIC

30 POINT 4 A 9 a $4 25

FRENCH STYLES
You may see here samples of elegant French Wraps and Costumes from $21

18 POINT 7 A 16 a $3 00

SHOE SALE OPENS
The very latest styles for women are ready to-day, and every day we are receiving $172

14 POINT 9 A 20 a $2 75

AUTUMN CLOTHING
Our salesmen have been through all the principal European cities to secure this stock, and we claim superiority for all $2346

24 POINT 5 A 12 a $3 75

REAL IRISH LINEN
Buying all our Linen at greatly reduced figures, we can afford to sell at bottom prices in $1234

12 POINT 10 A 25 a $2 50

BUY YOUR HEATING STOVES
PRICES ARE RIGHT
We have a number of Gas and Oil sample Stoves which have become slightly tarnished during the past summer, but are none the worse for heating. For chilly mornings and evenings there is nothing can take the place of a gas stove $293

6 POINT 16 A 36 a $2 00

EXHIBITION OF SUPERB SILK AND TRIMMINGS
PARIS IMPORTATIONS
When novelties are few or not successful, our show of them is small; when they are many and good, there is not a place in this whole world where you may see so many, so novel, or so rich, as in our Salon. Our buyer of these things goes to Paris without instructions or limitations. He can buy as much or little, and as fine as he chooses. We do not question or obstruct his taste or purchases; but place them at your disposal. The result is, this year, fewer real novelties in dress goods than usual, and more than the usual novelty in silks. We have put the best of them together in the Salon for your inspection. Individuality of dress will consist this year almost entirely in the trimmings $94

8 POINT 14 A 32 a $2 25

INNUMERABLE DRESSES FOR CHILDREN
COMPLETE ASSORTMENT
Dresses that look as though they were made by the most fastidious mother; such splendid materials beautifully finished; the kind that takes American ladies to London for tailor-made things. The difficulty about children's dresses is to get them not over-burdened with trimming, yet not too plain for the unformed figure. We are ready to give you just what you like without the worry, without any more expense, and with all the daintiness that $32

10 POINT 14 A 32 a $2 50

AN OPENING OF ORIENTAL RUGS
GREAT OFFERINGS
It is a great fad of American people to go to rug auctions. There they have to speculate as to kind of rug and what price it will bring. If you come to this store and buy a rug you don't have to speculate. If you don't like your rug we give you, your money back for the asking. The Rug Department is 3827

American Type Founders Company

Caslon Old Style

The Original Face

ENTERING ITS THIRD CENTURY OF USEFUL EXISTENCE

CASLON OLD STYLE SERIES			
72-POINT	4a	3A,	$15.00
54-POINT	5a	3A,	9.00
42-POINT	6a	3A,	6.00
36-POINT	6a	4A,	5.00
30-POINT	9a	4A,	4.30
24-POINT	12a	5A,	3.50
20-POINT	16a	8A,	3.30
18-POINT	20a	9A,	3.20
16-POINT	20a	10A,	3.20
14-POINT	26a	14A,	3.00
12-POINT	30a	14A,	2.80
10-POINT	42a	16A,	2.50
8-POINT	44a	16A,	2.25
6-POINT	50a	20A,	2.00

MANUFACTURED ONLY BY THE

INLAND Type Foundry

SAINT LOUIS, U. S. A.

Full Series of this Old-time Favorite Now Completed

Cast on Proper Bodies and on Standard Line

We Add Our

Modern

Improvements to

Ancient

Type Faces

We have Obtained the Sole Right from the Originating House to Manufacture this Series in the United States

Standard Line and Unit Set

Prime Causes of

Enlarged Usefulness

OTHER SIZES NOT SHOWN

The 7-Point, 9-Point and 11-Point of this face are also made, but are sold only in regular weight fonts



A. D. Farmer & Son Type Fdg. Co.

CHICAGO HOUSE:
163 & 165 Fifth Avenue

63 & 65 Beekman Street, New York



Engraved by
ELECTRIC CITY ENGRAVING CO.
Buffalo, N. Y.

BIRD'S-EYE VIEW OF THE PAN-AMERICAN EXPOSITION.

To open in Buffalo, N. Y., in May, 1901, and continue until November, 1901.

Copyright by Pan-American Exposition Company, 1900.

A FAMOUS THREE-COLOR PRINTER.

IN every calling there arises as occasion demands one man endowed with genius and sterling character. We revere the name of a Franklin as the father of printing in America. The world has paid the tributes time and again to pioneers in the field of invention. Fame is ephemeral unless founded on the rock of what we call practical success.

Sam R. Carter, born and raised in Rochester, New York, began his apprenticeship to the printing business in 1856. During the forty years that intervened between 1856 and 1896, his experience covered everything in the progress of printing and engraving. Of sturdy physique and enamored of his calling, he early took leadership and became well known to the craft through his prominent connection with several leading concerns both East and West. Three-color printing first came to the world through the learned chemist, aided by the photographer. One might say that it should be classed even today as an engraver's art entire. But that would be in a sense untrue. The chemist's discovery was but a theory. The photographer simply aided him. Neither could have accomplished much had it not been for the assistance of the printer whose modest half-tone picture is shown herewith. That he should have undertaken at the age of fifty years to work out of the chaos of chemistry and photography in five years a complete whole, and accomplish, upon the merits of the work he printed, a successful business enterprise, is almost past belief.



SAM R. CARTER.

To let Carter tell it in his own honest way is the most convincing: "I became interested in the crude exhibits made at the World's Fair of three-color printing and determined to engage in the business on my own hook. I found several men who had theories regarding the platemaking, but when it came to the printing there was no one that understood anything about the delicacy and sensitiveness of the work. Therefore I determined to find out for myself. After constructing special buildings and bringing to bear all that I had learned during forty years' experience in every kind of printing, I labored for a number of months and finally found how to manipulate the kind of plates that were then made. Naturally it was necessary to change the photographers' and engravers' methods somewhat."

The printer of this work today is "the man behind the gun." and the photographer and engraver are constantly being taught the requirements of the printer, that the beautiful effects desired may be assured in the finished work. Mr. Carter has had many visitors from all over the world at the works of the Chicago Colortype Company, over which he has presided, and is known to nearly all the book publishers in America, having been the pioneer in making three-color work for illustrations in de luxe editions of many splendid exclusive works during the past four years. His concern is a good example of what zeal and industry, coupled with wide experience, can accomplish, and at the same time make a remarkable financial success.



A GOOD PAIR TO DRAW TO.

C. H. Casler, of the Ault & Wiborg Company, and James Croke, of the Fuchs & Lang Manufacturing Company. Taken at St. John, N. B., in October last, on a mound between the two bridges in that city. These gentlemen, while always busy taking orders for inks, evidently have time to pause a moment for some kodak fiend to get in his deadly work, as this half-tone goes to show.



ASA M. MATTICE has been appointed chief engineer of the Westinghouse Electric & Manufacturing Company.

E. B. TABOR has sold the Brandon (Miss.) *News* to W. S. May, and has purchased the Earlville (Ill.) *Leader*.

THE members of the Inland Press Association have arranged to purchase paper of one concern, the quantity being about eighteen hundred tons per year.

THE Electric City Engraving Company, of Buffalo, New York, is doing the half-tone work for the Pan-American Exposition — a large contract. A bird's-eye view of the exposition is shown in this issue.

M. R. MUCKLE, JR., & Co., the Philadelphia representatives of Westinghouse, Church, Kerr & Co., have removed to their new office, No. 512 Stephen Girard building, No. 21 South Twelfth street, Philadelphia, Pennsylvania.

THROUGH Mr. D. E. Goe, advertising manager of the Northern Electrical Manufacturing Company, Madison, Wisconsin, we learn that the contract for the complete lighting plant for the city of Detroit, Michigan, has been let to his company.

JAMES S. MASTERMAN, for several years superintendent of the J. G. Shaw Blank Book Company's factory, New York, has resigned and accepted a position with the Metropolitan Life Insurance Company as superintendent of printing and binding.

THE December issue of *Profitable Advertising* contained 140 pages of live, up-to-date matter pertaining to advertising and publishing interests, all profusely and handsomely illustrated. From an artistic and typographic standpoint the magazine is well nigh perfect.

THE interests represented by Chr. Hostmann in Russia, Poland and the Eastern provinces have been transferred to Mr. James G. Mosson, who will have his headquarters in St. Petersburg and transact all business from that point. Mr. Mosson is also agent for THE INLAND PRINTER in St. Petersburg.

OWING to a constantly increasing demand for its products, the Sprague Electric Company has been obliged to greatly increase the floor space in the New York office, which is now located on three floors of the factory. The New York factory is devoted exclusively to the manufacture of the various lines of interior conduit and appliances which have brought the art of electric wiring to an absolute simplicity. The company operates a still larger plant in Bloomfield, New Jersey, where are manufactured all the light and power apparatus, such as generators, motors, fans, elevators, hoists, etc. A new branch office will be opened soon, the details of which will be given later.

THE large addition to the machine shop and the new building provided for the brass foundry, boxing and brass-polishing

departments of the Bullock Electric Manufacturing Company are nearing completion. When occupied they will so increase the floor space and improve the facilities to such an extent that the capacity of the works will be nearly doubled. Many large contracts have been recently received from both home and abroad, and the company states that the present outlook for business during 1901 is even better than during the past four years. The company has recently issued Bulletin No. 37, which gives a list of purchasers of the Bullock apparatus, shows numerous views in the works and the various types of machines manufactured.

THE excursion arranged by W. D. Boyce, of Chicago, on December 15, proved a wonderful success. Nearly fifteen hundred newspaper men, advertisers, artists, paper salesmen and others took the two special trains at noon of that day for a trip to Marseilles, Illinois, where the new paper mills of the W. D. Boyce Paper Mills Company are located. All the arrangements were carefully planned and well carried out and every one had a fine time. The mills not only make paper for Boyce's publications, but for any one wishing the product. The capacity of the mills is twenty-five tons of print paper and twenty-five tons of combination strawboard a day. All the visitors were delighted with the wonderful exhibition of papermaking, which was entirely new to many of them.

THE Chicago Trade Press Association gave a "ladies night" entertainment at the Victoria Hotel, Chicago, on December 11, about fifty people being present. A buffet lunch was served during the evening. Among those who favored the guests with selections were Mr. E. J. Southwick, humorous recitations; Mr. Ralph B. Adams and Mr. George B. Knaggs, assistant, sleight of hand; Mr. Harry E. Davis, French horn soloist; Mr. G. B. Brigham, accompanist; Miss Alma Borman, vocalist; Prof. William Rahn, zither soloist. Of those who came through members were Miss Mills, piano; Mrs. Barrett, piano; Mr. E. T. Clissold, vocal; Mrs. H. J. Bohn, piano; Mrs. John J. Bohn, violin. The Cable Piano Company very kindly furnished the piano, a courtesy which all the members appreciated. The occasion was a most enjoyable one and there is talk of having other nights of a similar character.



Henry G. Heumann. Stephen Schinner. Hugo E. Niehus. Harry C. Kendig.

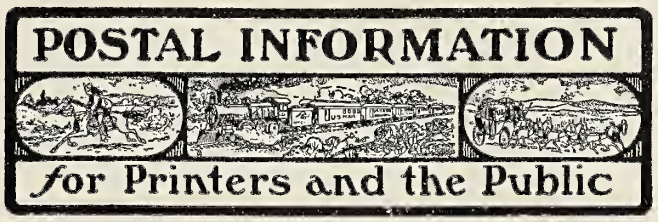
Prize-winners in the title-page contest recently conducted by the Inland Type Foundry of St. Louis, and announced in the November number of THE INLAND PRINTER, page 306. All of the gentlemen are connected with the United Brethren Publishing House, Dayton, Ohio.

A HISTORY OF BUTTE, MONTANA.

There has been laid on our table a volume of H. C. Freeman's "History of Butte, Montana, Above and Below Ground." It is from the press of the Henry O. Shepard Company and is one of the most satisfactory works treating of a local subject that THE INLAND PRINTER has ever seen. The contents, while dealing with the past and present of the great mining town, are so attractively arranged as to elicit a universal interest. For the first time in the history of the great mining West, perhaps, the reader of Mr. Freeman's work is given an adequate impression of what is being done in the mining industry in that section of the country. It seems incredible that so many illustrations — numbering over two hundred and fifty, and all the finest of half-tones — could be utilized in a publication of this nature, but so prolific a subject has Mr. Freeman proven "the world's greatest mining camp" to be that they are all vitally essential and reveal volumes of facts heretofore practically unknown concerning the expanseless West. Mr. Freeman both describes and illustrates early-day life in so typical a manner as to satisfy the most lively curiosity generally attending the whole West. In addition, he brings his story up to the present, and describes and minutely illustrates every phase that can possibly be of a broader interest. Not only are the great mines and smelters exhaustively illustrated by a wonderfully complete line of views, but the reader is allowed to visit every point of deep mining and every department of the smelter processes by a detailed description of such. In addition, every step possible of illustration, from the breaking of ground through to the pure metal state, is illustrated so accurately as to almost impress the reader with the idea that he is personally on the ground. The publication is artistically bound in heavy cover, the design being a most attractive one, printed in black on a copper-colored linen — copper being the chief output of the Butte mines. A frontispiece in three colors portrays two prospectors at work "panning gold," and is a work of art in itself. A very fine enameled paper is used and, in fact, from cover to cover Mr. Freeman has produced a work which shows much labor and thought and which is bound to have a splendid reception.

Mr. Freeman is a new star in this field of effort, but, if the expedition which he has shown in working his publication to print is a criterion of his succeeding labors, a happy success is in store for him. Without the slightest interruption every detail was so nicely arranged that, three weeks after the first

composition matter was submitted to the printer, the entire book was in type, proof read, put in forms and placed upon the presses, and in their covers ready for shipment — a record-breaking feat for so large a volume, 128 pages, and of an edition of ten thousand copies. We doubt if the East can furnish many young men who could more successfully handle every detail of such a large work and so conduct every step as to make them all fall with such accuracy of calculation.



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

SIZE OF PACKAGES.— E. T. McL. asks: "How large a package can I send through the United States mails?" *Answer.*— There is practically no limit as to size, but the regulations provide as to weight that, except in case of single books, packages weighing in excess of four pounds can not be sent through the mails. Of course, you understand that this does not apply to second-class matter mailed in packages at the pound rate or at the rate of 1 cent for each four ounces.

SECOND-CLASS POSTAGE TO CUBA.—We wish to correct the statement on page 470, of December issue of THE INLAND PRINTER, under the heading "Rates to the Philippines, Cuba, Etc.," to the effect that Cuba is included among the countries to which periodicals from publishers to regular subscribers may be sent at the pound rate. This was a misprint in the Official Postal Guide. Cuba is not included among those countries. Second-class matter for Cuba must be prepaid at the rate of 1 cent for each two ounces or fraction.

RECEIPTS FOR REGISTERED LETTERS.— R. M., says: "Two months ago I sent a registered letter to England and have never received any return receipt for same. How can you account for this? I have always understood that a person was entitled to this when they pay for registering a letter." *Answer.*— It is true that return receipts are always sent to senders of registered letters or packages when such letters or packages are addressed to points in this country. In the case of foreign registered mail, return receipts are only sent when demanded by the sender. The postmaster or clerk registering your letter should have informed you of this privilege, and upon your request for same, stamped on the face of the letter the words "Return Receipt Demanded."

IDENTIFICATION OF PAYEE OF MONEY ORDER.—T. R. D. asks: "Is it always necessary for the payee of a money order to be identified? I desire to send one, yet am certain that party to whom I am sending it will not know any one in the city of address." *Answer.*—The remitter who desires to relieve the payee of a domestic money order, or his indorsee, or attorney, from the inconvenience of producing at the postoffice of payment proof of his identity by the testimony of another person present, may do so by writing across the face of his application for a money order the words: "Identification of payee, indorsee, or attorney waived," and by signing the same. The paying postmaster may require the applicant for payment, if unknown to him, to show such evidence as he may possess of his right to payment *without requiring identification of another person.*

A NEW RULING ON SECOND-CLASS MATTER.—The following circular letter, issued by Charles U. Gordon, postmaster at Chicago, December 1, 1900, will be read with interest by publishers:

Recent departmental rulings concerning the number of copies of a paper that may be issued legitimately by a publisher of a regularly entered second-class publication, or a publisher offering a paper for entry as second-class matter, are of considerable interest to publishers, and this circular has been prepared with the view of bringing the rulings to your attention.

The regulations, as you are aware, provide that a publication shall have a legitimate list of subscribers at the time application is made for entry. In the legitimate list of subscribers the Department has ruled that the following and none other shall be counted:

First — Direct subscriptions to the publisher.

Second — Copies regularly sold over publisher's counter to purchasers of individual copies.

Third — Bona fide sales of consecutive issues to news agencies to be sold in the usual way, but without the return privilege.

Fourth — One copy to each advertiser to prove advertisement.

Fifth — Bona fide exchanges (one copy for another) with existing second-class publications within reasonable limits.

Referring to the third paragraph, it is to be noted that a news-agent's order can not be accepted as forming a part of the legitimate list of subscribers, unless it is shown that such news-agent possesses bona fide subscribers equal to the number of copies in the order.

Number of Papers Issued.—The foregoing indicates just what the Department will accept as forming part of a legitimate subscription list. All other papers issued, and for whatever purpose, can not be counted as



AN ARTISTIC ADVERTISEMENT.

Reduced from full-page design run by the Chicago Pneumatic Tool Company in several trade papers. Reproduced by courtesy of C. P. Zacher & Co., Chicago.

a part of the subscription list. Papers to the extent of double the number of subscribers may be issued by a publisher, but they must be issued distinctly in connection with each issue. For example, if a publisher has a legitimate list of ten thousand subscribers he may issue approximately twenty thousand copies of each issue of his paper, but no more. The Department, on March 21, 1900, in this connection ruled that the "legitimate list of subscribers contemplated by section 277 of the Postal Laws and Regulations should approximate 50 per cent of the number of copies issued." In other words, it is permissible to issue approximately of each paper a number double the number of legitimate subscribers. The

Department in another way has enunciated the same principle in reference to sample copies:

"The publisher of a second-class publication is entitled to mail, with every issue, at the pound rate of postage, as many sample copies as he has bona fide subscribers."

Sample copies, under the law, can not be mailed continuously to the same person, and when this is persistently done a publisher forfeits his rights to second-class privileges. All sample copies in addition must be made up separately, and not combined with copies intended for regular subscribers. Sample copies shall also be stamped "Sample Copy" on the wrapper or exposed face of the paper. It is not permissible to stamp the words "Sample Copy" and "Marked Copy" on the same paper.

You will please be kind enough whenever sending out sample copies, or copies not included in the list covering legitimate subscribers herein mentioned, to refrain from exceeding the number permitted by the Department. Also, be kind enough to note the reference to the stamping of "Sample Copy" on sample copies, as this regulation is frequently contravened.

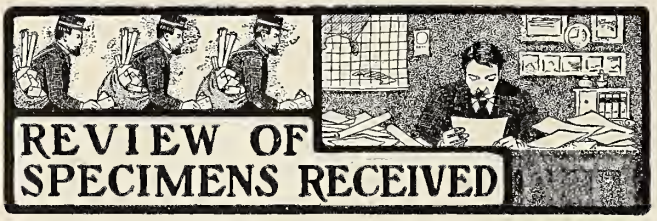
In connection with the delivery of second-class matter, this office would direct attention to the fact that in many cases sufficient notice is not paid to cards sent by postoffices in regard to the non-delivery of newspapers. If you can do anything to assist in bringing about a better system in respect to these notices, this office will be greatly obliged.

DEATH OF CHARLES L. MERRILL.

The death of Charles L. Merrill, which occurred at Philadelphia on November 23 last, after a brief illness, at the age of fifty-three years, removes a well-known and familiar figure in the printing-ink business. Mr. Merrill started in life as a printer, and in 1872, growing tired of his trade, accepted a position with a New York firm which was then sole agent for Jaenecke's inks in the United States, as salesman. Subsequently, when the Jaeneckes came to this country and built a factory of their own (the business now known as the Jaenecke Printing Ink Company), he continued in their employ, and for twenty-seven years has been selling these inks without interruption. He was well known to the printers throughout the United States, but more particularly in the States of New England and Pennsylvania, where for the last decade he has devoted his time almost exclusively. Possessing a practical knowledge of the printing business and being well versed in the varied uses and manipulation of printing-inks, his long experience on the road gave him a technical knowledge of his business which made him of inestimable value to the printer, and his advice was often sought and acted upon. He leaves a wife and three sons to mourn him.



CHARLES L. MERRILL.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Shelby *Record*, Shelbyville, Kentucky, sends a package of commercial printing, the composition of which is up to date and the presswork of good quality.

C. D. SCHOONMAKER, McHenry, Illinois, submits two Thanksgiving programs of unique shape which were cut out on the ordinary paper-cutter. The designs are good and the composition and presswork are of excellent quality.

WE are in receipt of a booklet gotten up by Harry A. Rodgers, "Advertect," San Francisco, California, advertising ladies' shoes. The composition, engraving and presswork are all of the finest grade, and the paper used is elegant. The work is attractive and artistic.

"GEMS" is the appropriate title of a folder issued by the Illinois Engraving Company, of Chicago, showing examples of the company's half-tone and three-color process plates. The work is delicately printed on highly enameled paper, the presswork being of the finest quality.

CORDAY & GROSS, Cleveland, Ohio, have issued a handsomely printed booklet entitled "A Little Preachment on Printing and Bouquets." The work is in three colors, illustrated with appropriate engravings, and is in the most artistic and up-to-date style of composition and exquisite presswork.

JOHN ROYLE & SONS, makers of routing machines and photoengravers' specialties, Paterson, New Jersey, send out their usual memorandum book for 1901. Besides the spaces for daily memoranda it contains tables and many pages of valuable information. Customers receiving the book will undoubtedly prize it.

FROM Adelaide, South Australia, we are in receipt of a nicely printed catalogue issued by Marshall & Sons, of that city, on their fiftieth anniversary. The work is well printed in two colors, with cover in black and gold on deep blue stock. The composition and presswork are by Hussey & Gillingham, and are both of the highest quality.

Two cards from William B. Scott, of the Keystone Type Foundry, Philadelphia, Pennsylvania, are very neat specimens of artistic letterpress printing, in black, pink and white on gray cardboard. They are printed in an artistic manner, are attractive in appearance, and should evoke favorable comments from their recipients.

THE Times Printing House, Philadelphia, Pennsylvania, delights in getting out stationery printed in antique style. The latest effusion from this house is a calendar for December in which old-style spelling and general old-style appearance have been preserved. To those who love this style of work the sample under review will be a treasure.

"DUPLEX DISTRIBUTION VS. DOUBLE ROLLING" is the title of a booklet issued by Golding & Co., Boston, Massachusetts, elucidating their method of getting a double rolling on a form on the Golding jobber. The work is set in first-class style and presswork is of A1 quality. The booklet is very attractive in appearance and contains information of value to job pressmen.

"THE BINNER YELL" is the title of a pamphlet issued by the Binner Engraving Company, Chicago, calling attention to their facilities for engraving and printing college annuals. Two kinds of stock are used, enameled and rough deckle-edge, so that different characters of cuts can be shown on suitable paper. The "Hinners Girl in the Moon" transparency is one of the features of this book.

"FINE BOOK AND JOB PRINTING" is the title on a booklet issued by the Miller Press, 52-54 Lafayette place, New York. The booklet itself is an evidence that the finest letterpress printing can be executed by the firm. The composition, engraving, presswork and binding are all in the very latest style of the art and every detail is carried out to perfection. Patrons entrusting this house with orders for fine printing are not likely to be disappointed.

THE Christmas number of the Auckland (N. Z.) *Weekly News* is a folio of 44 pages, well printed and illustrated freely with half-tones. The paper is an eloquent exponent of the territory in which it is published, the literary contributions and artistic illustrations combining to give a very good idea of the beauty and resources of the islands in the antipodes. The mechanical excellence of the paper can not be gainsaid, and the

staff employed in the artistic and engraving departments is well up to the exacting requirements of the present age. The publication is a "thing of beauty" and ought to be a "joy forever" to all the recipients thereof. The composition is of good quality and the presswork above reproach. The cover is printed in red, green and gold and makes a very suitable wrapper for such excellent contents.

THE Gottschalk Printing Company, St. Louis, Missouri, submits samples of letter-heads, envelopes, cards, etc., plain and in two or more colors, the composition on which is excellent in design and execution and presswork above criticism. The company does the printing for the leading commercial houses in St. Louis, and this is a guarantee that its work is of the highest class, for the commercial public of the Southwestern city is discriminating in its printorial tastes.

A CALENDAR which all printers will be very anxious to get hold of for 1901 is that being sent out by Philip Ruxton, the ink dealer, 290 Broadway, New York. The lettering on it says, "You do not gamble when using Ruxton's inks." The calendar pad is attached to a board of green



tint, on which is printed a bar of music, "I'd leave ma happy home for you," and attached to which are poker chips, cigar and cigarette, match, deck of cards, beer glass, etc., which give it quite a gambler's flavor. The shoestring hanger seems to complete the picture. We show a reproduction herewith.

THE Joseph Dixon Crucible Company sends out from month to month considerable matter pertaining to its graphite and pencil business. The blotters which go out each month are among the most interesting of this advertising. The December blotter shows the Dixon Graphite plant. It could undoubtedly stand alone, but is supported by one of Dixon's pencils. These blotters are not as large as the regular blotter size, but are always convenient for the desk.

A SIXTY-FOUR page pamphlet, 7 by 10½ inches oblong, issued by Clay County (Ill.) *Record,* illustrating the town of Flora, Illinois, is a poor specimen of typography. The make-up is very indifferent, the presswork is bad — some pages being gray and some intense black. The half-tone cuts are printed without make-ready, it being difficult to tell what some of them are intended to illustrate. Altogether it is the poorest specimen of "Souvenir" printing we have run across in a long time.

THE Christmas number of the *Weekly Press,* Christchurch, New Zealand, is an elegant production, filled with beautiful half-tone views and overflowing with enchanting literature. The size is 12½ by 19 inches, and there are over one hundred and eighty pictures. The whole work — letterpress, process engraving, lithography, etc.— was done in the office of the *Weekly Press,* and the work is all of the highest quality and artistic to a marked degree. The colored supplement is a beauty.

STETTINER BROTHERS, Duane street, New York, are on time with their annual calendar — a very useful article for business men. Each page shows the days of one week, with ample space to make memoranda in the panel allotted to each day. The entire calendar for the year is shown on each sheet, and everything has been done to make the calendar extremely useful as well as ornamental. The last sheet shows calendars for the years 1900, 1901 and 1902. The composition and printing in colors are excellent.

A SELECTION of general commercial printing from R. S. Peck & Co., Hartford, Connecticut, shows that their establishment is prepared to undertake almost any kind of printing that any business man is likely to need. Circulars, letter-heads, booklets, plain or embossed, typewriter letters (imitation)— all are printed in the latest up-to-date styles. Composition, presswork, choice of stock, arrangement of colors — are all chosen with an artistic eye to the final result, which is in every instance a most pleasing one.

A MISCELLANEOUS assortment of commercial printing forwarded by R. S. Cunningham, Moberly, Missouri, is of medium quality in composition and presswork. The announcement of "Guardians' Sale" is poor in composition, spacing, proofreading and general appearance; the program of "Cumberland Presbyterian Church Service of Song and Praise" might have been set by an apprentice in his first year. Much improvement can be made in both composition and presswork on all the samples submitted.

THE Kansas City (Mo.) *Journal* sends out a box containing a corncob pipe with a booklet in the shape of a bag of tobacco, sealed and tied with cord, on which is printed "Put this in your pipe and smoke it." The booklet is a well-printed brochure of sixteen pages and cover, setting forth the advantages of advertising in and patronizing the *Journal,* with its large circulation and unrivaled news service. The composition and presswork and the general get-up of the ad. novelty are of the highest class of work in all branches.

FROM Hotel Van Nuys, Los Angeles, California, we have received a copy of the Thanksgiving menu provided by the hotel. The bill of fare is voluminous and of variety sufficient to satisfy the most exacting epicure. Apart from this, the work from an artistic point of view is excellent. The design on the cover, in pale blue and gold, by Mr. Fred S. Lang, is neat and very attractive, and the balance of the program is a fine piece of typography and letterpress printing. The printing-office of the Van Nuys Hotel is up to date in every particular.

A SPECIMEN book of types has been gotten up by the Stone Printing & Manufacturing Company, Roanoke, Virginia. It is a book of 104 pages, about 4½ by 6 inches, printed on good book stock, bound in flexible morocco, with red edges. All the series of types are grouped and named, but we think a number for each line would be much easier for reference. It is much less trouble for a customer to say "use 214" than to say "use 10-point Antique Condensed." The work is neatly gotten up and of convenient size to carry around in the pocket.

JESSE RAY MILLER, Los Angeles, California.—There is no doubt you have done your best with the outfit at your disposal, but you should try and get something more advanced. In your No. 4 sample you should have a stronger rule around the words, "Let it talk for you"; leave out the flub-dub below and let the words, "Our Printing Talks" be a little heavier; then your announcement will be striking. On your envelope a 1-point rule around the reading matter, about 4 by 7 picas in size, instead of the border used, would improve the appearance of the corner-card. The note-head and letter-head are very poor.

THE Sparrell Print, Boston, Massachusetts, is a house that evolves original ideas in advertising. A blotter issued since the election is illustrated with a portrait of President McKinley carrying Uncle Sam on his shoulder, the prominent line of type reading "Uncle Sam Isn't Worrying." Another blotter illustrates a stubborn mule being hauled at one end by an energetic coon and hoisted at the other end by another son of Africa, the title below reading "Push and Pull." The work is artistically designed, very well set and excellently printed, colors suitable for the designs being chosen in every instance. They should prove to be good trade-bringers.

THE French Broad Press, Asheville, North Carolina, is a candidate for public recognition as an "art printery." Several specimens of work which have been received therefrom show that an artistic mind is directing affairs in the North Carolinian printery. A booklet recently gotten out for the Ingleside Hunting Lodge, Mocksville, North Carolina, by this house is a very neat piece of composition, excellent arrangement of matter and illustrations, and fine presswork. The stock used is of superb quality and the cover-design is a steel die in bronze green on olive-tinted rough deckle-edge stock. The work from front to back cover is an excellent specimen of the twentieth century letterpress printers' art.

THE Peoria Printing & Stationery Company, Peoria, Illinois, has prepared for the annual session of Mohammed Temple, A. A. O. Nobles of the Mystic Shrine, an elaborate program, the composition, engraving and presswork in many colors being of the highest quality. The engravings have evidently been specially made for the occasion and are very suggestive in their treatment from an artistic point of view. The cover is neatly designed and printed in silver and gold on purple stock, and tied with old gold colored silk cord. Altogether the work is of a character of which the Mystic Shriners may well feel proud, and they will no doubt retain their souvenirs for many years as something above the ordinary in the line of letterpress printing.

THROUGH the courtesy of George P. Hall & Son, general photographers, 175 Fulton street, New York, THE INLAND PRINTER has hanging in its Chicago office one of the finest photographs of New York city ever made. The picture is thirty-eight inches long by ten inches high, and gives a view of the lower part of the city looking from the North river toward the east, showing the piers on the North river front from No. 2 to No. 13, inclusive. The magnificent new sky-scrapers stand out in bold relief and in wonderful contrast to the smaller buildings that have for

years made New York so famous. It is a picture than can well grace the walls of any business office or home, and from a photographic standpoint is a wonderful production. This firm makes a specialty of New York views and has numbers of others taken from different points.

Barnhart Bros. & Spindler have issued a specimen book that has, so far as we know, no parallel among specimen books up to date. It is wider and longer than their pony book, but not quite so wide or long as their big blue book. It contains 879 pages, printed on good paper, showing their entire line of manufacture, with price-lists, etc. It contains cipher code and a complete index. It has a valuable communication on estimating for profit from J. Horace McFarland, Harrisburg, Pennsylvania. It also tells a continued story through several of its pages of specimens, but the chief feature of excellence which will recommend it specially to the printer is the fact that a large number of its pages show job type and show it in display form, such as advertisements might be set in, with border, rule, ornament, etc. The book also has a large number of pages devoted to the uniform line roman job faces made by this foundry.

An Attractive Blotter.—The advantage of originality and timeliness in what may be termed "topical advertising" is shown by a blotter issued by the French Broad Press, of Asheville, North Carolina. On the upper left-hand corner a few cotton-seed hulls are fastened and beneath is a short account of the alleged adaptation of cotton-seed hulls to papermaking. The excellent work produced by this printing-house is one of the indications of the great future of the South, for where there is a demand for superior work there is assurance of an energetic business community.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A simple form of gauge for platen job presses is shown in patent No. 662,047, by G. C. Wolven. It may be attached to the top sheet only, and is adjustable by tightening or loosening a thumbscrew.

The Smyth Manufacturing Company, of Hartford, has acquired another patent, No. 661,763, on its book-cover machine, the inventor being A. I. Jacob. It deals with numerous minor improvements in the machine for the purpose of facilitating smooth running. Novel features are introduced for connecting the picker-shaft so as to insure a positive motion.

A novel form of ink fountain is that patented as No. 661,737 by J. S. Doheen. It has a perforated cloth bottom through which the ink is fed.

Oscar Roesen, in patent No. 660,970, assigned to the Hoes, describes an improved form of printing-bar for web printing machines. In order to prevent smutting of the printed sheet in turning the bar, raised portions are placed on the bar so that the friction may come on the margin between the printed pages.

A process of longitudinally folding and inserting printed webs is the subject of patent No. 660,726, granted to Henry Hartt, of Chicago. The object of the invention is to take advantage of the fact that a single web will move over a V-former without wrinkling or smutting. Mr. Hartt, therefore, makes his longitudinal folds of the webs singly and then brings them together for the final folding.

An improvement in embossing presses has been designed by Charles Seybold, patent No. 662,099. The invention is particularly designed for embossing presses in which it is very essential that the paper stock shall be accurately fed. He provides a movable platen for holding the forms which shall automatically, after each impression and while the platen is rising, slide the form from under the platen into a position readily accessible to the operative for the adjustment of the paper stock, the plate and forms to be carried back automatically under the platen, and independently and rigidly locked in position for the action of the forms as soon as the platen commences to descend.

A non-slippable quoin has been devised by C. A. Reussenzehn as No. 661,706. He locks the teeth with a spring catch.



"Specimens of Three-color Printing" is the title of a book being sent out by the American Three-Color Company, of Chicago and New York. The examples include many different styles of work and show the many uses to which the three-color process can be applied. The pictures which have the first place in the book are book illustrations, and these are followed by excellent reproductions of birds, flowers and other natural objects. Besides these, furniture, clothing, fancy goods, candies, jewelry, canned goods, musical instruments, neckwear, cigars, carpets, harness, lamps and almost any commercial product can be reproduced with startling accuracy. One would hardly believe from an examination of some of the illustrations which show decided blues, yellows, reds, greens or browns that only the three primary colors were used in the production of the pictures. The work is printed on fine enameled stock on one side of the sheet and is bound in a tasty cover, through an opening in which the illustration on the title-page appears. The book certainly ought to bring business, especially from houses that have found it necessary to sell goods by samples sent by agents or by mail. Printed reproductions can now be had, true to life as to color, saving bulky sample-books and the natural expense attending their preparation and distribution.

The Inland Type Foundry, St. Louis, Missouri, has issued a unique pamphlet or specimen book showing the Studley series of type in medium, extended and condensed faces. The work is printed in black and red and is a combination of two booklets in one — one being printed regular 8vo and the other oblong 8vo, both in one cover. The idea is a good one and shows the type to advantage. The cover is printed in three colors and the booklet is sent out in an envelope printed in four colors and bearing the legend "More Money Makers." Every printer should send for a copy of this excellent piece of work, which was printed by the Meyer-Rotier Printing Company, Milwaukee, Wisconsin. This foundry has also printed a number of letter-heads in the standard-line type for which it is famed, in various colors and on different kinds of stock. The collection is artistic from every point of view and is enclosed in a portfolio of rough gray stock, with lettering in white and dark blue — the design being both neat and attractive. The cost of this portfolio, entitled "Specimens of Letter-heads," is 50 cents, which is a small price for such a beautiful collection of practical, neat and artistic specimens of commercial letterpress.

The quoin can be tightened and held in place without any manual adjustment of the catch, and when it is desired to loosen the quoin the catch may be readily held back with the fingers.

Clarence C. Marder has patented a printer's rule, illustrated in patent No. 662,365. It has a round-cornered face, but is rectangular as to body for convenience in locking up. It looks like a good thing, though difficult of manufacture.

The American Lithograph Company has received a number of new patents connected with the new color-printing mechanisms that it is perfecting. No. 661,142 is by C. Grasser, and describes a method of making a zinc tube for mounting on a cylinder, and printing lithographically. A curved sheet of zinc is placed in the cylindrical chamber and fluid metal cast within it, so that the two adhere, the zinc sheet forming the printing surface and the cast portion a rigid backing. By making in this way, a perfect zinc surface is assured.

Edward Hett, of New York, in patent No. 662,862, claims an impression surface or platen for printing-presses having a support of iron, a base of hard rubber, an inner intermediate layer of continuous soft rubber, an outer intermediate layer consisting of pillared or sponge or other openwork rubber, and a continuous facing laying of soft rubber, all integrally connected together.



Photo by George Stark, St. Louis, Mo.

"OH, HOW GOOD!"

A COMPLIMENT FROM HIGH AUTHORITY.

The following, from Sigmund Ullman, one of the best judges of good printing in America, is presented as showing the appreciation he has for THE INLAND PRINTER:

NEW YORK, December 15, 1900.

The Inland Printer Company, Chicago, Illinois:

GENTLEMEN,—We wish to compliment you on the appearance of THE INLAND PRINTER, especially the last number. We have on hand a copy of each of the European journals devoted to printing, lithographing and allied arts, from which to select those suitable for our advertising. We find that THE INLAND PRINTER outranks all these papers in size, quality and general make-up, and that it is really impossible to make any comparison whatever. The reason for THE INLAND PRINTER'S standing among this class of journals is plainly to be seen, since while the European printers' papers strive only to give their readers the facts and news relating to the progress of printing, and that in a most meager way and in the cheapest manner, THE INLAND PRINTER is in itself an exponent of the progress of the art, and may well serve as a model for the most ambitious printer. Respectfully yours,

SIGMUND ULLMAN COMPANY.

Coming from such a source, an expression of this kind is certainly gratifying to the publishers of the magazine. It is not customary to publish letters of this sort, although many of like character are received, but our readers will pardon this presentation, as it so thoroughly voices the sentiments of others who know what THE INLAND PRINTER is and what good it is accomplishing for the benefit of the craft at large.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE "POST OLD STYLE."

The enormous success of the Post Old Style must be very gratifying to the American Type Founders Company, which has recently issued a broadside specimen of the three series (Post Nos. 1, 2, and Italic), in connection with striking half-page college ads. of the *Saturday Evening Post,* using effectively the lines "Strenuous type, Strenuous ads., Strenuous printing." Several pages of this popular letter are shown in this issue. The type can be had at any of the branches of the company.

REMOVAL NOTICE.

The Arabol Manufacturing Company, favorably known to our readers for its excellent pastes and glues for the use of printers and binders, has removed its offices to the ground floor of 155 William street, on the southwest corner of Ann street, New York. Its new and commodious quarters in the busiest trade center of the world have already added quite a number of customers to the great circle of the company's patrons, and we may say with it, "once a customer, always a customer," as it has become a by-word with the company that "its goods are all that they are claimed to be."

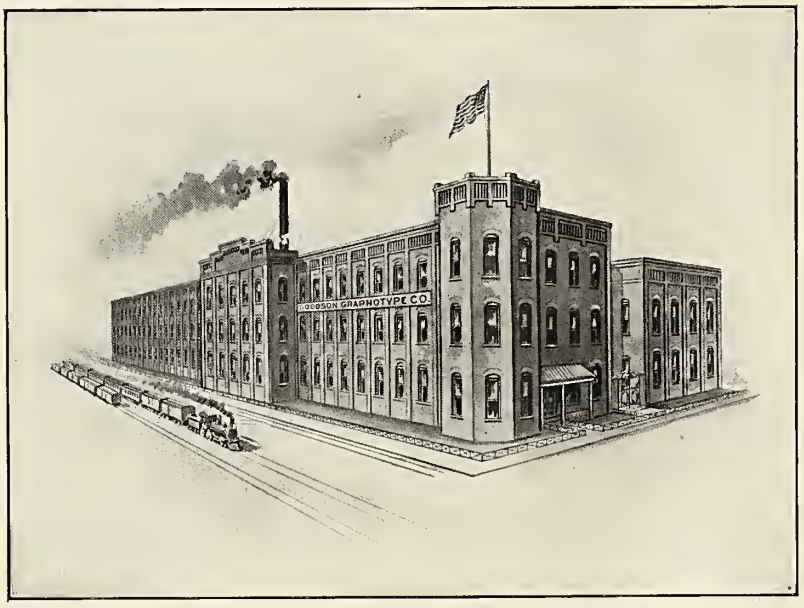
NEWSPAPER FOREMEN AND PUBLISHERS.

The very best composing-room equipment is that of the *Evening Star,* Washington, D. C. It is as nearly as possible all wrought iron and brass, space-saving, labor-saving, handsome and indestructible. Wanamaker's *North American* is to be housed in a splendid new building in Philadelphia, with a new plant. The foremen and engraver of the *North American* journeyed to Washington, recognized the superior merit of the *Star* equipment, and have placed an order for a duplicate of it, but on a larger scale. Both equipments are made by the F. Wesel Manufacturing Company, 82 Fulton street, New York, under the personal supervision of Mr. F. Wesel, who has unequaled experience and ability in this line of work. The *North American* equipment will contain two double-roll Wesel self-inking self-feeding proof presses — practically four

proof presses — sixteen Wesel Linotype slug cutters, a Wesel Linotype saw table, a Wesel Linotype power brush table, while the photoengraving department will have a Wesel routing machine, saw and trimmer and Daniels planer, all with direct-connected electric motors. The stereo department has a Wesel power matrix dryer, drying a matrix in fifteen seconds. The F. Wesel Company caters specially to the wants of newspapers, and constant study and practice have given it preëminence in this large field.

THE GOODSON GRAPHOTYPE.

Frequent references have been made in our columns to the Goodson Graphotype, and we have just learned that the machines which the Goodson Graphotype Company has had under process of manufacture for the past year have progressed to such a point that it recently became necessary for the company to install its manufacturing plant in a larger establishment than the one occupied by it at 14-16 Morris street, Jersey City.



GOODSON GRAPHOTYPE COMPANY'S FACTORY, THOMPSONVILLE, CONN.

The factory buildings formerly occupied by the Lozier Manufacturing Company, at Thompsonville, Connecticut, were found to be admirably suited for every purpose, and negotiations were concluded which resulted in the company acquiring possession of that property.

The buildings are of brick and stone and were built in 1896, and are of the modern slow-burning mill construction type, fully equipped in every particular, including the most modern heating system, steam and electric power, the amplest provisions against fire, including the Grinnell automatic sprinkler system, modern frost-proof hydrants, fire doors and a reservoir of 100,000 gallons capacity — a reserve water supply.

The office and main building is of three stories, 40 by 200 feet, with a floor space of 24,000 square feet, and the pattern-shop, grinding-room and smithy of two stories, 60 by 100 feet, with a floor space of 12,000 square feet. The engine-house, boiler-house, coal sheds, oil-house and shooks are all separate buildings.

The plant is provided with all the modern appliances of an up-to-date manufacturing establishment, and with the facilities at its command it is expected that the company will offer the Graphotype machines for sale at an early date. The offices at 13-21 Park Row, New York city, will be retained as salesrooms.

ECONOMIC AUTOMATIC FEEDING MACHINES.

We call the attention of our readers to the advertisement of the Economic automatic feeding machines on pages 688 and 689. Contrary to the opinion of many otherwise well-posted printers, the automatic feeding of paper to printing-presses and other machinery is no longer an experiment, but has been successfully accomplished for several years with the machines manufactured by the Economic Machine Company, of New York, which has employed a large corps of trained and expert mechanics, and it has expended large sums of money to produce a perfect automatic feeding machine, and conclusive evidence that it has been successful is shown in the fact that many of the best printing plants in this country are completely equipped with the machines, while many others partially equipped are constantly receiving additional machines. The American Book Company, of New York, has these machines attached to every printing-press and folding machine in its establishment — thirty-three altogether. Ginn & Co., of Boston, have purchased over thirty; *McClure's Magazine,* in New York, twenty-four; the *Ladies' Home Journal,* of Philadelphia, is just now attaching eighteen additional machines in its pressroom, and several more attached to folding machines. Recent large purchasers are the United States Government at Washington; Jenkins & McCowan, New York; Jersey City Printing Company; the Mershon Company, Rahway; Eclectic Press, Cincinnati; Crowell & Kirkpatrick Company, Springfield, Ohio; Berwick & Smith, Norwood, Massachusetts, and scores of others have purchased from two to six machines each.

Messrs. E. C. Fuller & Co., of New York and Chicago, are the sole selling agents, and they have just issued a new descriptive catalogue of their machines, which is a most excellent piece of work. It is printed on enameled stock with gray cover in brown and gold ink. Not only a very full description of the machines is given, but several fine illustrations showing the different qualifications of the machines are also presented. One shows the use of auxiliary truck in loading paper; one gives an idea of the quantity of paper that may be piled on the feeder; another shows the machine attached to a folding machine. The large double-page cut in the center of the catalogue shows the feeder attached to a cylinder press, giving the method of operation. A cut presenting the feeding machine attached to a ruling machine is also one of the illustrations. Testimonials are given from some of the most prominent printers and publishers in the country, and a list of purchasers occupying two pages of the catalogue is good evidence that the machines are working satisfactorily.

QUICKLY RECOGNIZED.

As an illustration of the enterprise and up-to-dateness that marks the management of the American Type Founders Company, reference to its most recent achievement is pertinent. After the *Saturday Evening Post* began the use of its now famous old-style lettering for headlines, each heading being specially drawn by an artist, the company quickly recognized the possibilities of such a type-face. Permission was secured from the Curtis Publishing Company, designs were made by the *Post* artist, Mr. E. J. Kitson, and the "Post Series" appeared in type. Advertisers at once adopted it for their announcements, and today the "Post" type may be seen in almost every magazine and newspaper with any pretensions to typographic excellence. It is in three series (Nos. 1, 2, and

Italic), and deserves consideration from both advertisers and printers, being well adapted to their special needs. The "Post Series" appears elsewhere in this number.—*Profitable Advertising.*

BRONSON'S MACHINERY WAREHOUSE.

Readers will notice in this issue that the advertisement of the Bronson's Printers' Machinery House has been increased to a full page. This has been made necessary by the largely increased number of presses that is being turned out by this establishment. Not only have the facilities been increased for repairing, but receiving, shipping and all other details have been greatly improved. Especial attention is called to this list, in which will be found a number of very fine machines. Presses are set up on the floor, belt attached and a person desiring to buy can come in personally or send some representative to look the machine over. If it is not as represented it need not be bought. Even if it is examined in this way and does not prove satisfactory it can be returned, as the absolute guarantee of the house follows every press. This is a plan which the firm has found most satisfactory, and it is meeting with the approval of purchasers of this kind of machinery in every part of the country.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

COMPLETE FILE INLAND PRINTER, 1890 to 1900, inclusive, for sale; won't sell single copies. MUNN, 413 Fulton street, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

EMPLOYING PRINTERS' PRICE LIST, new edition, improved, 75 cents, two $1; 1,000 sold in 1900. DAVID RAMALEY, St. Paul, Minnesota.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

"IT'S ALL IN THE MAN" is a new-century booklet that points the way to success; 15 cents in stamps. WRIGHT, Electric Printer, Buffalo, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PRINTERS' TRADE SECRETS — Photoengraving, zinc etching, chalk plates, simple process on common stove zinc; transfer process, embossing, inkoleum, colorwork, padding glues, printers' varnish, tint grounds; many other processes, etc.; illustrated; 50 cents; contents for stamp. A. GAINES, Mendon, Michigan.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

"SOME ADVERTISING THAT ADVERTISES," the progressive printer's book of design, color and text for self-advertising; few to close out, 25 cents. WRIGHT, Electric Printer, Buffalo, New York.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR— Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

TYPOGRAPHIC STYLE-BOOK —All about capitalizing, punctuating, abbreviating, compounding, spelling, tabular matter, make-up and kindred things; 76 pages, indexed; leather, 50 cents. Specimen pages or books by addressing UNIVERSITY PRINTING COMPANY, Bellevue, Nebraska, or your nearest typefoundry.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD INVESTMENT—An investment of $1,500 to $2,000 in a profitable and successful publishing and printing business will secure the purchaser a position as editor and manager at a good salary, and the active control of the business; this proposition will bear the closest investigation; do not write unless able to carry out your end of the proposition; for a young man looking for a desirable opening this will prove a great opportunity. Address for particulars J 85.

A RARE BARGAIN —An old-established printing-house, with complete bindery outfit, doing over $1,000 per month, located in small city of central Ohio; will sell cheap, terms reasonable; for full particulars address J 41.

A RARE OPPORTUNITY—Two young men having come into the possession of a large printing business desire to take in as a partner in the business a man having a practical knowledge of the same, who would be willing to put into the business $10,000 and take an active part in it; the business comprises job-printing office, book bindery, lithographing plant and stationery and book store, and is one of the largest and best equipped in New York State; has done over $100,000 worth of business in a year; established 75 years; if desirable partner is not found the business will be for sale. J 71.

BIG CHANCE —A first-class book and job-printing business for sale; good city in Michigan; everything modern and up to date; business has netted $2,000 per year for the past 5 years and can be made to do considerably better, as no soliciting has been done; office has splendid patronage; books open to inspection; best of reasons given for wishing to sell; buyer must have at least $3,000 in cash, reasonable time on balance; if you have not got the money and don't mean business please don't answer. J 75.

FOR SALE, CHEAP — Controlling interest in large incorporated printing company situated in one of the largest cities of Michigan; good established business. J 22.

FOR SALE — First-class book and job plant; 3 presses, paper-cutter, perforator, 5-horse-power motor, belting and shafting; $2,000 worth of nearly new type, etc.; cost $5,500, will take $2,000. A. BEHREND, 617 E street, Washington, D. C.

FOR SALE — Model job-office with established cash business; best manufacturing city in Illinois; completely assorted; standard-line type, finest machinery and tools; instalments if desired. J 81.

FOR SALE — Newspaper and job office in Ohio town of 3,000 inhabitants; Republican paper, town and county; write for particulars if you have money and want a paying plant; only plant in town. J 74.

FOR SALE — One of the best newspaper properties in Iowa; Republican county-seat paper, town and county Republican; first-class and complete equipment; town of 2,000; 2,200 circulation; county patronage; total business annually about $6,000; cash or cash and good real estate; don't write unless you have a reasonable amount of cash and good security, but a bargain if taken at once; no lease. J 84.

HEALTH AND WEALTH — Established paper, job-printing, good business, best plant in county-seat city of 4,000 population; healthful climate, base of Rocky Mountains; $2,500. J 16.

PRINTERS AND PUBLISHERS, GREAT OPPORTUNITY—To lease, a large printing plant in first-class condition, consisting of 11 cylinder presses (Hoe, Miehle and Cottrell), suitable for magazine, book and illustrated work; owner guarantees business $10,000 yearly; plant now occupying the ground floor in Fox building, Franklin Square, New York city; also complete bindery on fourth floor for sale or to lease. Address MANAGER RICHARD K. FOX PRINT, New York.

PRINTING-OFFICE — First-class book and job, can be bought at a bargain; central location, old-established trade, modern office; for particulars address B. W., 30 S. St. Clair street, Dayton, Ohio.

PUBLISHER of evening daily (non-union) in good Southwestern town, 16,000, who has small job-office on his hands but no time to give it attention, wants young printer who can do neat work and understands platen presses to take hold of it; will give the right man half-interest on a thoroughly liberal proposition; good chance for a hustler to get into business for himself; ought to be a man who could solicit jobwork and can jump out onto the street occasionally and get business; chance to learn the Linotype; send samples of work; none but a pusher need apply. J 10.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

RARE CHANCE for man with limited capital; 2-press job plant running monthly newspaper; best field for weekly in United States, live and booming town, no opposition; best reason for selling. G. W. HUBBS, Dexter, New York.

THE KIRGATE PRESS, recently established for fine reprints in limited editions, fine bindings, and all bookwork, requests dealers in all materials for this work to send samples with prices to Room 802, New England building, Cleveland, Ohio.

WANTED —A first-class photoengraving establishment at Duluth, Minnesota; population 100,000; no competition; regular employment at once; some capital furnished. Address DULUTH IMPROVEMENT ASSOCIATION, Duluth, Minnesota.

$1,000 for $1 — For $1 we will send details of four brand-new, easily worked schemes (with handsome specimen of one); can be worked simultaneously; will clear live printer or solicitor in fair-sized town $500 to $1,500 in three months; first comers served first. R. BAUR & SON, Wilkes-Barre, Pennsylvania.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Hoe 7-column double, newest pattern, air springs, guaranteed perfect condition; to be replaced by fast newspaper press; price very low if removed before February 15. A. S. GILMAN PRINTING COMPANY, Cleveland, Ohio.

FOR SALE — Nine-point Thorne, without type; good condition; $285 aboard cars Portsmouth, Ohio. THE TIMES.

FOR SALE — Pony cylinder; 6-horse-power steam engine; water motor; bargains. J 20.

HARRIS PRESS, good as new, for sale at a bargain; will trade in on pony or Gordons; for particulars address THE ENTERPRISE PRINTING COMPANY, Cleveland, Ohio.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AD.-SETTER — Steady position in Chicago office to bright, ambitious, reliable young man (country preferred), with 2 or 3 years' experience; chance of a lifetime to complete trade under A1 printer, and take foremanship when competent; send photo if possible, and specimens, enclosing stamps for return. J 18.

A THOROUGHLY COMPETENT OFFICE MANAGER and solicitor wanted by a modern printing and blank book house in the East; must be a practical man, steady, reliable and a hustler; life position if satisfactory. J 76.

COMPETENT PRESSMAN for medium sized up-to-date job-office in Pennsylvania; cylinder and platen presses, general work; steady; state experience and give full particulars. J 79.

ELECTROTYPE FINISHER — First-class, who is able to take charge of a small, well-equipped shop; must be sober and reliable. J 3.

ELECTROTYPE FOREMAN-FINISHER, capable of handling high-grade work, with thorough practical experience and up-to-date at the trade; one with sufficient managerial ability to conduct a medium size room in a systematic manner and insure the production of uniformly high-grade work; good opening for proficient man; state fully as to past experience, wages expected, etc. J 82.

FORWARDER AND FINISHER — Must understand machine stamping, morocco and cloth full gilt work; address, stating salary expected, WALES BOOKBINDING CO., Hudson, Massachusetts.

MACHINIST-OPERATOR, one fully competent to take care of machine and get best possible results in a one-machine office, Pennsylvania town of 12,000; state salary expected. J 64.

MACHINIST-OPERATOR wanted for three-machine plant; better machinist than operator preferred; state wages expected. WASHINGTON COMPOSING COMPANY, Washington, Pennsylvania.

PHOTOENGRAVER — We desire the services of a first-class photoengraver, thoroughly experienced in all branches of the trade and accustomed to the highest class of half-tone work — preferably a man posted in three-color work, but this is not imperative; to a conscientious and reliable man, thoroughly expert at the trade we offer a foremanship with prospects of business interest if connection justifies; excellent opportunity for man of above qualifications. H 82.

RULERS — You can learn to prevent double pens running blind and other points on ruling by sending $1 to JNO. LOWE, 328 Campbell avenue, Roanoke, Virginia. Reference: Stone Printing Company.

THE FOUR GOOD JOB-PRINTERS WANTED entered the contest and won the $50 in prizes offered for a type cover-design for the National Printer-Journalist. Full particulars and the winning and other designs shown in the January, 1901, issue. Every progressive printer ought to see these designs. Send 20 cents for a copy. NATIONAL PRINTER-JOURNALIST, Caxton building, Chicago.

WANTED — A man to take charge of a composing-room; must be a man of good presence, education and character, a good disciplinarian and have original and up-to-date ideas of display advertising; must also be able to furnish good references as to character and ability. Address all replies to J 5.

WANTED — First-class draftsman familiar with type designing, capable of making good freehand drawings. Address, stating experience and references, J 56.

WANTED — Foreman for press and stereotype departments of morning newspaper; must be a competent man. Address, stating experience and giving references, THE HOUSTON POST, Houston, Texas.

YOUNG MAN learn illustrating by correspondence FREE. Tuition payable 60 days after position is secured paying $13 a week. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pennsylvania.

SITUATIONS WANTED.

ADVERTISING ARTIST—Young man with character and ability, seeking place with progressive people; thoroughly reliable; working at present. J 23.

AN UP-TO-DATE STEREOTYPER wants position where responsibility and good workmanship are exacted; competent to take charge. J 55.

ALL-AROUND COUNTRY PRINTER, age 28, now foreman, desires change; up to date, steady, reliable. J 66.

ALL-AROUND JOBBER—Young man, 7 years' experience in country and city offices, job composition and presswork, wishes permanent position in Philadelphia or New England city. J 15.

A JOB FOREMAN, thoroughly familiar with the highest class of catalogue, booklet and commercial printing, and possessing good executive ability, desires engagement as foreman or superintendent with progressive firm who wish to improve the quality of their work. J 65.

A YOUNG MAN, speaking Spanish, wishes to travel for a good house; in Spanish-speaking countries if desired. J 9.

A1 HALF-TONE PHOTOGRAPHER AND ETCHER, expert and experienced, open for position with reliable firm. J 59.

EDITOR, 15 years' experience, wants to hustle on live news daily. J 14.

FIRST-CLASS FEEDER, capable of doing ordinary cylinder work, wants position; will go anywhere, Chicago preferred; strictly sober. J 48.

FIRST-CLASS MACHINIST-OPERATOR, strictly A1 in both branches, now employed in West, desires situation in East or South; will give good production and expect corresponding wages; also competent as machinist. J 61.

FOREMAN OR SUPERINTENDENT — By up-to-date printer; can handle men, experienced estimator; 12 years' experience as foreman. J 40.

FOREMAN OR SUPERINTENDENT, up to date, progressive, can take complete charge, young man, used to handling publications and advertising matter, also commercial and railroad printing; union. J 21.

FOREMANSHIP wanted by competent all-around printer and up-to-date jobber, now employed in New York city; experienced in all classes of work; best references as to character and ability; union man, single, steady, age 28; will go anywhere in United States. J 58.

GOOD HALF-TONE PHOTOGRAPHER, understands other branches, wants work. J 51.

HALF-TONE PHOTOGRAPHER desires position with responsible firm; large work a specialty; married, sober and reliable. J 70.

JOB COMPOSITOR — Strictly up to date, capable of taking charge; do you want to raise standard of your work in 1901? samples. J 24.

JOB PRINTER, with originality and good executive ability, anxious to better present position, desires situation in Chicago or charge of country office where first-class work is required; 14 years' experience, city and country; unmarried, sober, energetic. J 49.

LADY LINOTYPE OPERATOR, 4 years' experience, desires position; expert in newspaper and bookwork. J 54.

LINOTYPE MACHINIST desires situation; book or news; references; competent and reliable. J 86.

LINOTYPE OPERATOR-MACHINIST desires situation; 5 years' experience, good operator and machinist; sober and steady; references. J 63.

LINOTYPE OPERATOR wants permanent position; swift and reliable; can take care of machines. J 43.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.

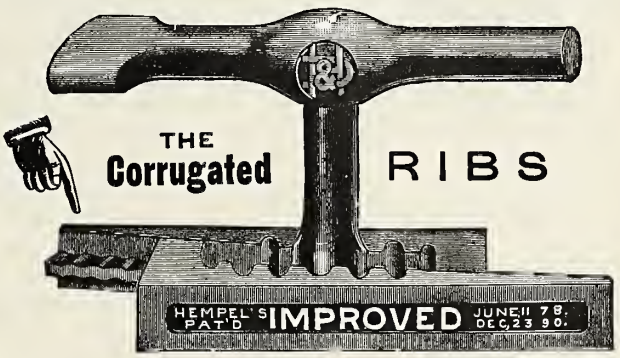


GOLD MEDAL awarded Hempel at 1900 Paris Exposition for BEST QUOINS ON EARTH.

If You Want the GENUINE

HEMPEL QUOINS

Note these points



that prevent Slipping, and which are found only on the GENUINE HEMPEL'S *IMPROVED* QUOINS, and which are marked "IMPROVED," as in above cut, and *not otherwise.*

BEWARE of Quoins marked Hempel which are *not made* by Hempel and are intended to *deceive!* The Genuine are *made only in Buffalo, N. Y.*, and *nowhere else*, and ARE SOLD BY ALL DEALERS IN PRINTERS' MATERIALS.

ALWAYS IN STOCK
AT ALL OUR BRANCHES

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

Chandler & Price Presses and Paper Cutters

AMERICAN TYPE FOUNDERS COMPANY

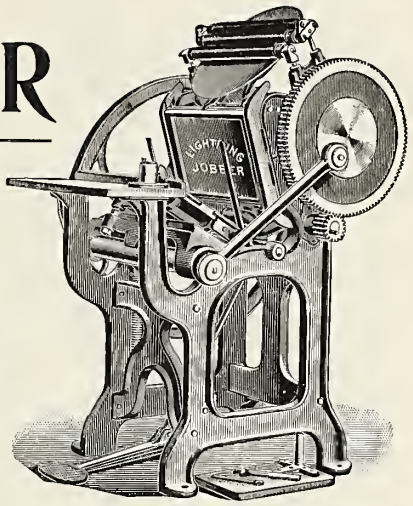
SET IN ARLINGTON SERIES


GEO-H-
BENEDICT & CO.
—
ENGRAVERS
&
ELECTROTYPERS
1901
175-7 S. CLARK-ST.
CHICAGO

THE LIGHTNING JOBBER

IS NOTED FOR

Strength, Durability, Speed, Light-Running. HAS NO EQUAL FOR THE PRICE.



THE LIGHTNING JOBBER.

THOSE WHO HAVE THEM IN USE SPEAK NOTHING BUT WORDS OF PRAISE:

We have used your Lightning Jobber since September, 1897, and gladly recommend it as the most satisfactory press we ever saw when price and simplicity are considered. We run the Lightning Jobber day and night for days at a time, and still it's like a "Kicking Broncho," it is ready to run at all times.—TRAINER BROS., Decatur, Illinois.

SIZES AND PRICES:

7 x 10	inside chase,	2 Rollers, . . .	$ 95.00
8 x 12	" "	3 Rollers, . . .	105.00
9 x 13	" "	3 Rollers, . . .	120.00
10 x 15	" "	3 Rollers, . . .	145.00

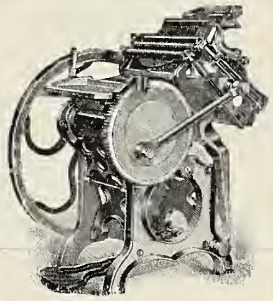
Write for Circulars and Descriptive Matter.

THE JONES GORDON

The Prince of Gordons

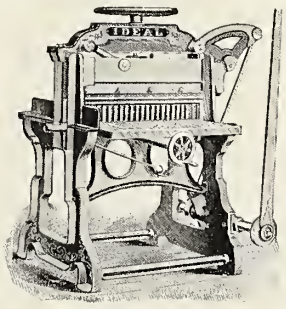
HAS NO EQUAL IN THE WORLD.

Investigate its merits before placing your order for any other Gordon.


JONES GORDON.

FOR SALE BY ALL DEALERS

Manufactured by



IDEAL CUTTER.

THE IDEAL CUTTER

ACCURATE, HEAVY, STRONG, DURABLE.

Front table 16 inches wide on 30 and 32 inch machines, instead of the usual 12 inches; 12 inches wide on our 20 and 25 inch cutters.

THE JOHN M. JONES CO., Palmyra, N.Y.

BOSTON
190-192 Congress Street

AN ECONOMIZER OF TIME!

The Vierling Patent Printers' Tie-up...

IT IS A GOOD THING FOR YOU TO HAVE



Is announced to the trade throughout the world as an economical device for the composing room. It is made of steel, has brass corners, is pica thick and exact picas long. It is easily and quickly applied, is not removed for but **ENTERS INTO AND IMPROVES THE LOCK-UP.** It assures the maximum of return for the minimum of investment. It is just what progressive printers have been looking for.

IT SAVES ONE-HALF THE TIME IN IMPOSING BOOK FORMS.

WRITE FOR CIRCULAR TO

AMERICAN TYPE FOUNDERS CO.

GENERAL SELLING AGENTS.

FOR SALE AT ALL BRANCHES




Excellent
Through Service
From Cincinnati
and the North to
Florida
New Orleans, Asheville and all
Winter Tourist Resorts, via the
Queen & Crescent
Route and connecting lines.
W J MURPHY,
GEN'L MANAGER.
W. C. RINEARSON,
GEN'L PASS'GR AGT.
CINCINNATI.
When You Go to Florida
So Much Like Home
When You Go South
Golf in Midwinter
Queen & Crescent
Consult a Queen & Crescent time table - buy a ticket over the Queen & Crescent Route - make a pleasant experience of your trip south.
We believe the service via the Queen & Crescent and Southern Ry. to Southern Winter Resorts is in many respects superior to other lines. Our printed matter will tell you why.
The printer is just completing for us a handsome hand-book on Cuba and Puerto Rico.
Perfect service via the Queen & Crescent to all Southern Winter resorts.
YOU are going South this winter for recreation, rest, relaxation. The winter resorts are open now.
You can ride over the Queen & Crescent Route and Southern Ry. from snowy north to sunny south, your sleeper, diner, smoking room, easy chair, all at hand. Many travelers will this year add a short sea voyage from Miami or Tampa for a visit to Cuba Puerto Rico to their itinerary.

NOW IS THE TIME TO SUBSCRIBE FOR THE INLAND PRINTER

BEGINNING with the April, 1901, number, which commences a new volume, the yearly subscription to THE INLAND PRINTER will be raised from $2 to $2.50, and the six months' subscription rate from $1 to $1.25. The retail price for single copies will be 25 cents. The publishers have decided upon this policy for the reason that the publication has grown so rapidly, not only in point of valuable matter and illustrations, but in actual bulk, that it is simply impossible to furnish it at the old figure. All subscriptions received between this date and April 1 will be entered at the old price, but any coming in after that will be placed upon our books at the new rate only. Those who are desirous of receiving the magazine for the next year at the old figure should send in subscriptions AT ONCE.

The Inland Printer Co.

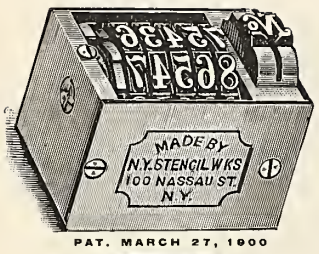
116 Nassau Street
NEW YORK

212-214 Monroe Street
CHICAGO



1883 1901

HOW THE INLAND PRINTER HAS GROWN!



PAT. MARCH 27, 1900

PATENT PROTECTED, BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

APEX TYPOGRAPHIC NUMBERING MACHINE

Size, 1⅛ x ⅞ inch. Type High.

Made entirely from Steel and fully automatic

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.

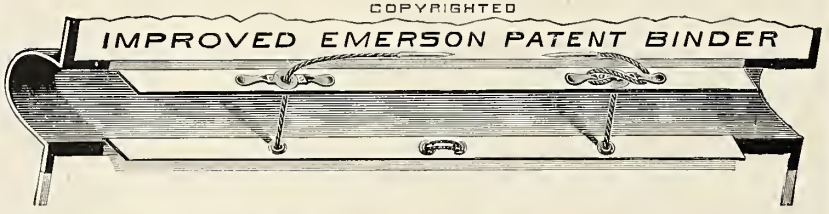
A Binder that Binds

Greatly improved, new patents "allowed"

Compact and not clumsy. No thicker than its contents. Is its own "Compressor." Holds contents in a Vise. Papers can't be jerked out.

Best for Pay-Rolls, Balance Sheets, Estimate Blanks, R.R. Blanks, tariffs, way-bills, blue prints, photographs, fabrics, catalogues, anything, everything that can be filed or bound.

Best as a file, best permanent binder, best transfer file.
Best all-round binder on earth. Costs half the price of others.



CALL, WRITE OR TELEPHONE

THE BARRETT BINDERY CO. 180 and 182 Monroe St., CHICAGO

Embossed Letter-heads, Envelopes, Cards, etc.

FROM STEEL DIES.

We have just completed a Sample Book for the *Trade*, embracing over fifty samples; also illustrating fifty different grades of Bond and Linen Papers.

WM. FREUND & SONS,

WRITE FOR PARTICULARS.

174-176 STATE STREET, CHICAGO.

Headquarters for { ENGRAVED INVITATIONS AND CARDS, EMBOSSED STATIONERY, all kinds, } At prices consistent with superior workmanship.

SAVES TIME. INSURES ACCURACY.

LEFFINGWELL'S PAY-ROLL CALCULATOR

For 54 Hours a Week.

Gives SHORT-TIME and OVERTIME amounts in quarter-hours for every 25 cents of wages from $1.00 to $25.00 per week.

OTHERS SAY:

"Just what we want."—FOSTER & WEBB, Nashville, Tenn.

"Will recommend it whenever occasion arises."—WM. STEINER, SONS & Co., New York City.

"Far superior to all other methods."—TIMES PRINTING HOUSE, Philadelphia, Pa.

"A great help."—BARNHART BROS. & SPINDLER, Chicago, Ill.

"Worth $5.00 a copy."—THE HENRY O. SHEPARD Co., Chicago, Ill.

Price, postpaid, $2.00 per Copy. Cash with order.

THE INLAND PRINTER CO.
116 Nassau St., New York. 212 Monroe St., CHICAGO.

EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

The Inland Printer Co.

212-214 Monroe Street, CHICAGO,
OR
116 Nassau Street, NEW YORK.

PRICE, $3.50 PER COPY, EXPRESS PAID.

ELECTRIC POWER

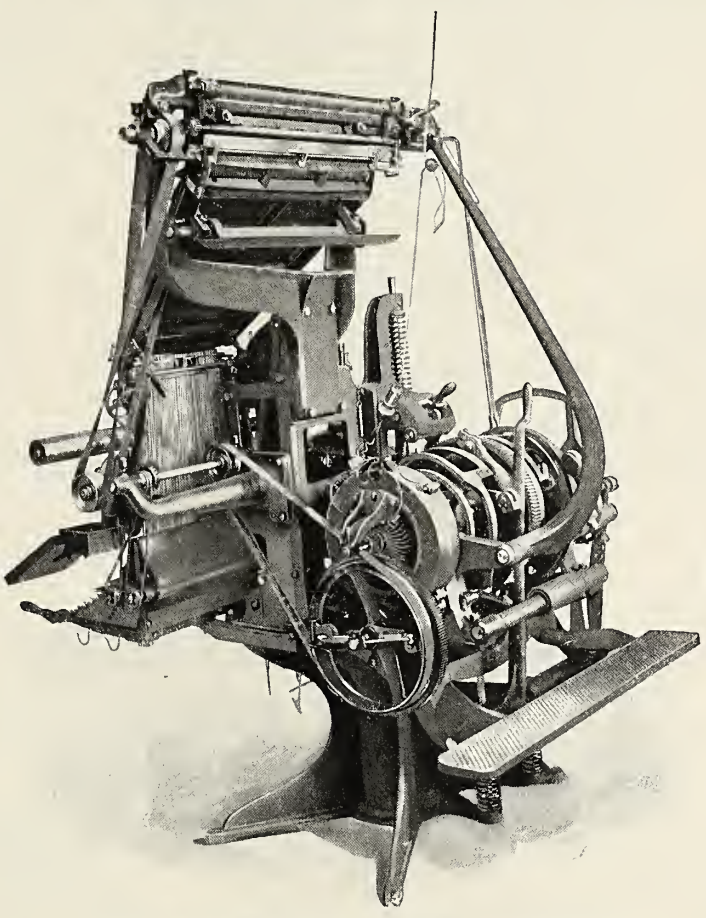
LUNDELL MOTORS

The 20th Century Power

We
Were
The
Pioneers

And

We
Are
The
Leaders



Lundell
Direct
Connected
Equipments

For

Printers
Lithographers
Binders
Engravers

THE DAWN OF A NEW CENTURY

is a proper time for progressive printers to adjust themselves and their plants to new conditions. The Lundell Motor is the real thing, and on account of its simplicity and low cost is within the means of any printer who can obtain electric current. Our illustrated Bulletin No. 3200 is free, and gives a full description. Send for it. : : : : : :

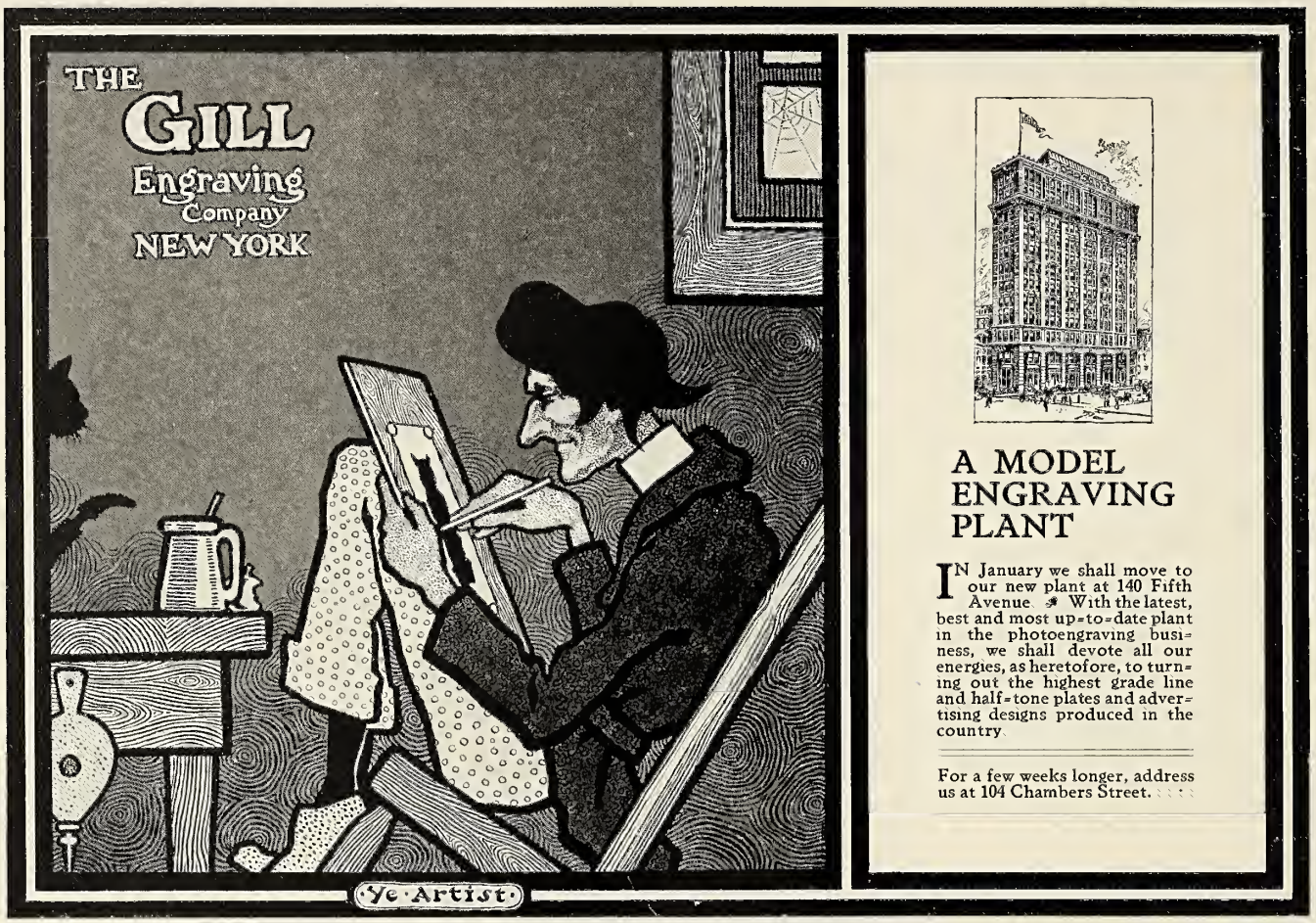
SPRAGUE ELECTRIC CO.

General Offices: 527-531 West 34th Street, New York

Chicago
Fisher Building

Boston
275 Devonshire Street

St. Louis
Security Building



A MODEL ENGRAVING PLANT

IN January we shall move to our new plant at 140 Fifth Avenue. With the latest, best and most up-to-date plant in the photoengraving business, we shall devote all our energies, as heretofore, to turning out the highest grade line and half-tone plates and advertising designs produced in the country.

For a few weeks longer, address us at 104 Chambers Street.

If you need a pony size



PAPER CUTTER

you want the best.

If you buy the best you will get the

UTILITY

It's all in the make, and the Utility Paper Cutter is built with care and precision.

If the material should be defective we

MAKE IT GOOD

Two Sizes { No. 1 squares 16 inches full
No. 2 " 18 " "

Every dealer takes pleasure in selling this machine, because their customers are always satisfied.

Its good points are: Compound leverage, easy and accurate cutting, patent label cutting clamp which permits cutting stock as narrow as one-half inch without marking the paper, and an extra wide back gauge.

For sale by all type foundries and dealers in printers' supplies.

Write to us for descriptive circular.

PAVYER PRINTING MACHINE WORKS

600, 602 and 604 South Broadway, St. Louis, Mo., U. S. A.

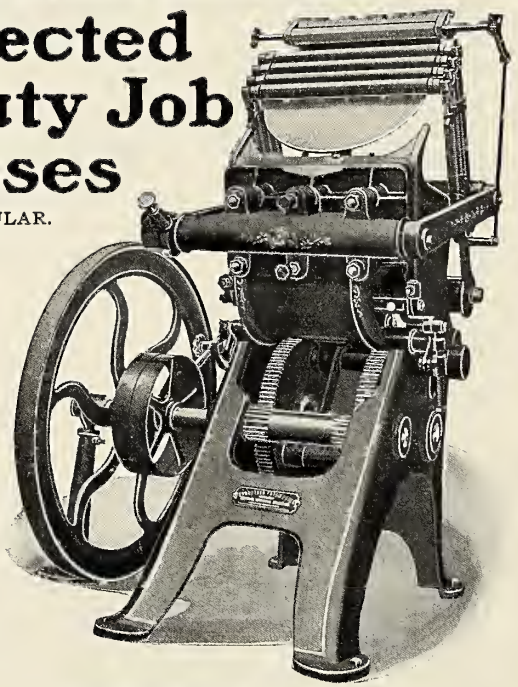
Ask about the Utility Ink Fountain. Price, $3.75.

Speed, Half-tone and Embossing

ARE THE POINTS WHICH MAKE THE

Perfected Prouty Job Presses

SO POPULAR.



Perfect ink distribution.

Noiseless, strong and simple of construction.

Two main gear wheels.

Not a CAM on the press.

Presses running in every civilized country.

Send for catalogue and prices.

Manufactured only by

BOSTON PRINTING PRESS CO.

Successors to GEO. W. PROUTY CO.

7 Water Street, BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies.
SALISBURY SQUARE, LONDON, ENGLAND.

When Buying Second-Hand Machinery



BEAR in mind that this Company carries the Largest Stock in the World, having on hand more than 600 Machines, representing over $150,000 invested in Rebuilt Machinery for Printers.

We can supply ANYTHING in the line of Cylinders, Jobbers, Hand Presses, Paper Cutters, Wire Stitchers, Folders, Engines, Motors, Etc., Etc.

Descriptive pamphlet furnished upon application. Send to our nearest branch for January edition and

Examine the "Big List"

BRANCHES

New York
Rose and Duane Streets

Boston
270 Congress Street

Philadelphia
606 Sansom Street

Baltimore
Frederick and Water Streets

Buffalo
45 N. Division Street

Pittsburgh
323 Third Avenue

Cleveland
255 St. Clair Street

Cincinnati
124 E. Sixth Street

Chicago
203 E. Monroe Street

St. Louis
Fourth and Elm Streets

Minneapolis
24 First Street, South

Kansas City
612 Delaware Street

Denver
1649 Blake Street

Portland
Second and Stark Streets

Los Angeles
105 North Broadway

San Francisco
405 Sansome Street

SPECIAL DEALERS

Atlanta, Ga.
Dodson Printers' Supply Co.

Dallas, Tex.
Scarff & O'Connor Co.

AMERICAN TYPE FOUNDERS CO.

Set in **Post Old Styles** *Nos. 1 and 2 and Italic.*



A bit of Florida's Wilder Beauties. It is unnecessary to show her palatial hotels—their fame is world-wide.

TO FLORIDA
LAND of FLOWERS

Magnificent Through Limited Pullman Train
CHICAGO to ST. AUGUSTINE
WITHOUT CHANGE

Via MONON ROUTE and C. H. & D. R'Y.

Leaves Dearborn Station every Monday and Thursday noon, beginning January 14, 1901.

City Ticket Office
232 CLARK STREET, CHICAGO

FRANK J. REED,
Gen. Passenger Agent, Monon Route,
Chicago.

CHAS. H. ROCKWELL,
Traffic Manager, Monon Route,
Chicago.

W. H. McDOEL,
Pres. and Gen. Mgr., Monon Route,
Chicago.

D. G. EDWARDS,
Passenger Traffic Manager, C. H. & D. R'y,
Cincinnati, Ohio.

BURT A. REEVE,
Northwestern Pass. Agent, C. H. & D. R'y,
232 Clark St., Chicago.



There's some doubt

As to the authorship of "The Beautiful Snow," but there is no question as to the origin and excellence of the BEAUTIFUL

Snowflake Enamel

6c lb.

It was produced by us to supply the demand for a good white enamel paper at a LOW COST. Nothing can equal it at the price.

IF YOU WANT something just as white and a little warmer than "Snowflake," get

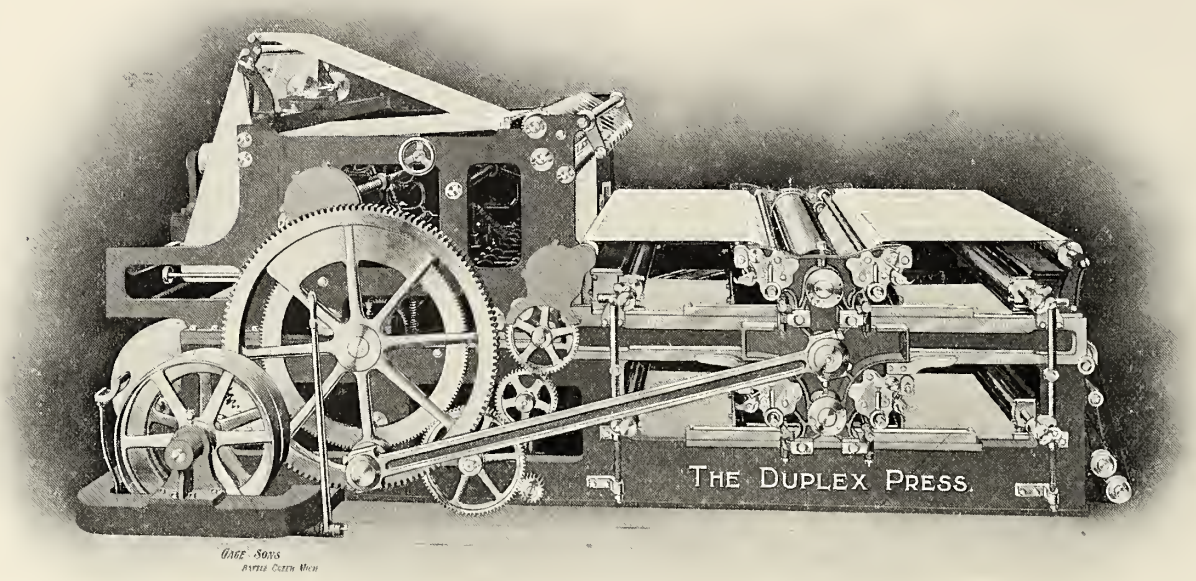
Lustro Enamel

8½c lb.

The MOST for your money in either case.

J. W. Butler Paper Co...Chicago

THE DUPLEX



HAS NO COMPETITOR

IN ITS SPECIAL FIELD AS A

Flat-Bed Web-Perfecting NEWSPAPER PRESS

IT enters the NEW CENTURY with a record of UNPARALLELED SUCCESS evidenced by the voluntary testimony of HUNDREDS OF USERS. Its favorable reception and rapidly increasing sales prove that it meets the great demand for a printing machine combining SPEED with EASE and ECONOMY of OPERATION.

Beware of Infringing Imitations.

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICH., U. S. A.

For GREAT BRITAIN and COLONIES, address PRINTING MACHINERY CO., Ltd., 15 Tudor Street, London, E. C.

INLAND TYPE FOUNDRY

217-219 PINE STREET, SAINT LOUIS

TO BETTER HANDLE our rapidly increasing trade in Chicago and its vicinity, we have started a branch at

188 MONROE STREET

We shall carry a complete line of job type, but at the beginning our stock of body-letter will be confined to the Modern No. 26 and Old Style No. 11 Series—our newest and most popular faces. We make no promises which we can not fulfil, but the same principles which have contributed to the success of the Saint Louis house will obtain in the Chicago branch. The very best goods at reasonable prices, one price and one discount to all, prompt and courteous service, we can assure you. Until our stock is completed and our arrangements have been perfected, we shall attempt to serve the printers of Chicago and its vicinity only. Orders outside of that territory should for the present be sent to the Saint Louis office as heretofore, otherwise embarrassing delays may occur. As rapidly as possible we will add to our stock, and we expect in a very short time to serve the printers of the entire Northwest as well and as promptly from Chicago as from the home office. The new office will be under the management of Mr. FRANK S. VERBECK, who has been in our employ a number of years, and who we are confident will carry out our plans to our satisfaction and that of our customers.

INLAND TYPE FOUNDRY

CHICAGO BRANCH, 188 MONROE ST.

Telephone, Main 509


We will make for you
A Cut of Anything
a good one too.
hand work for
drawing or photographed
ON GUARD
PAROID ROOFING
FRICTIONLESS METAL
FRICTIONLESS KEEPS A JOURNAL COOL
AIR-TIGHT HEATERS
THE EAGLE
WILLIAM
SOENKSEN
EVERETT & COMPANY
If interested
send for our
Fashion
Booklets
Illinois Engraving Co
356 Dearborn St Chicago
Phones
Harrison
499
and 2121



Engraving and Designing *for*

all Kinds

of Printed Matter

BINNER ENGRAVING CO.

21-25 PLYMOUTH COURT.

Chicago Plant | W. A. HINNERS *Treas. & Gen. Mgr.*
H. G. HINNERS *V. Pres. & Art Director*
J. L. SHILLING *Sec. & Gen. Supt.*

CHICAGO

New York Branch | OFFICE 111 FIFTH AVE.
OSCAR E. BINNER
Pres. & Res. Mgr.

N O W C O M E S

The Western Printer

A new journal of printing and its allied trades, issued every quarter on the fifteenth of the month of issue

First Number out January 15, 1901

Containing among other things

Why Compulsory Arbitration Must Fail.

by Henry Huntly Taylor, B. A.

Takes up the question of arbitration from its practical side — shows how the decree of the arbitration court could be evaded — ultimate failure of compulsory arbitration forcibly illustrated.

Apprenticeship and Its Features.

by Wiley K. Galloway.

A practical apprentice's point of view — advantages of a theoretical as well as a practical knowledge of printing — the necessity of a correct start — qualities which an apprentice must have to be successful — why some apprentices fail to become printers — the duty of the employer to his apprentices.

The Decline of the Newspaper Pen Artist.

by Carl E. Ackerman, Managing Editor, *Camera Craft*.

The rapid passing of the newspaper artist — photo-engraving supplanting pen sketches — the half-tone and its effect on advertising — the evolution in the illustration of the daily newspaper.

Ye Ballade of Ye Dreadful Printer.

by Wallace Irwin.

Humorous poem, illustrated in caricature by Igoe of the San Francisco *Examiner*.

Advertising East and West.

by A. E. Shattuck.

Eastern and Pacific Coast newspapers as advertising mediums compared — value of the latter intelligently shown — the results obtained by systematic advertising in both sections of the country.

Trades' Labels as Applied to Public Work.

by W. B. Kollmyer.

The important part trade unions are playing in business enterprises — natural outcome of combinations of labor against capital — how the Unions get the labels on public printing, and what measures are being taken to combat the situation.

The Employing Printers' Association of California.

by George Norton, ex-Secretary.

What the Association is and what it has accomplished — liberal extracts from salient features of its by-laws — a forceful article, dealing with the necessity of an understanding among printers in regard to prices.

The San Francisco Typothetæ.

by Harrison Barto, President.

The strike of 1898 explained, and the reasons which led up to the establishment of a registration bureau for non-Union employees — details of a conference between the Union and Typothetæ — the establishing of the nine-hour day finally decided.

Examples of Display Composition.

Done especially for The Western Printer

by J. H. Nash.

Illustrating the use of type, and the value of simplicity — shows the various effects to be obtained by spacing of the letters, and how a plant equipped with but a single series of type can produce effective display.

Reproductions in an original way of some of the world's greatest etchings. A remarkable picture of the late William Morris of the Kelmscott Press, England; and other beautiful illustrations never before given the public.

Bright, Crisp Editorials on trade topics of more than passing interest.

The whole is artistic, distinctive and original, and though of the chosen size of journals of the printing trades the mechanical get-up is simpler, better. It will appeal to you.

50 cents a year, 15 cents a copy

The Stanley-Taylor Company, *Publishers*

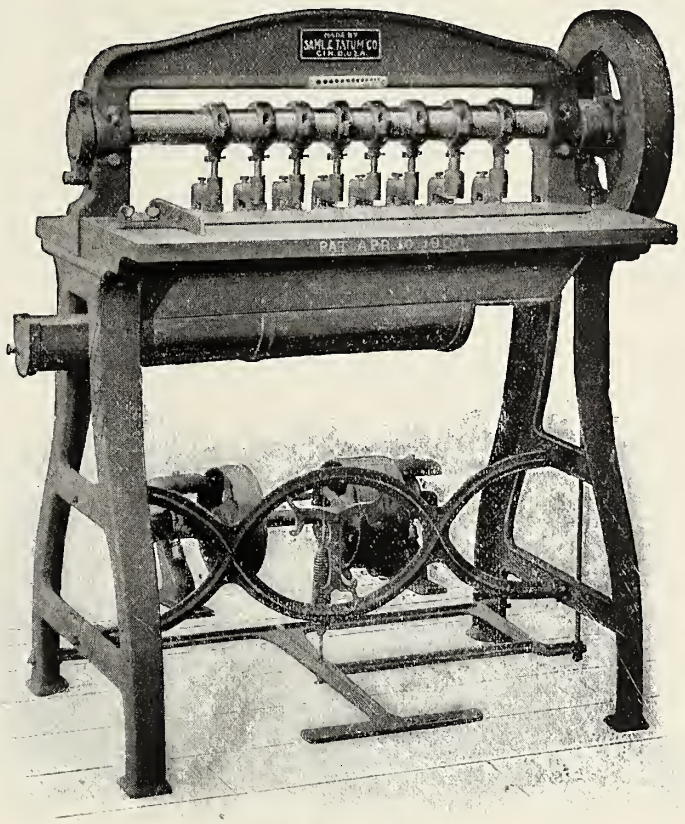
424 Sansome Street, San Francisco, Cal.

Dealers and typefounders are invited to write us with a view to handling the magazine and taking subscriptions. Terms are liberal.

Tatum's Adjustable Paper Punches

PATENTED APRIL 10, 1900

The Tatum Paper Punch is a machine of unusual efficiency and adaptability



It has mechanical features which make it easily superior to anything on the market

STEAM POWER

THE TATUM PUNCHES are remarkably simple in construction, yet they will do more and better work than any other punches, and, moreover, are easily adapted to special work, such as card trimming, label cutting, and the cutting of tabs on index cards. We have made a specialty of all kinds of paper punching devices and we solicit your inquiries. We would be pleased also to send you our new circular, giving details of our foot and steam power sizes and attachments. It would be a mistake to buy elsewhere without examining the Tatum Punch.

THE SAM'L C. TATUM CO. CINCINNATI, OHIO


19th CENTURY
The growth and reputation of Sanders Engraving Company is built on the experience and achievements of the 19th century
20th CENTURY
The beginning of the 20th century finds the Sanders Establishment one of the largest and most modern in the country
SANDERS
ENGRAVING CO.
HOLLAND BUILDING
ST. LOUIS
DESIGNERS
HALF-TONE-ENGRAVERS
ZINC-ETCHERS
ELECTROTYPERS.


Our Extra Deep Cuts
Give Fine Results
Highest Grade Work
They Will not Smudge or Fill up
Lowest Prices
ELECTRIC CITY ENGRAVING CO.
507-517 WASHINGTON ST.,
BUFFALO, N.Y.

The Chandler & Price Press

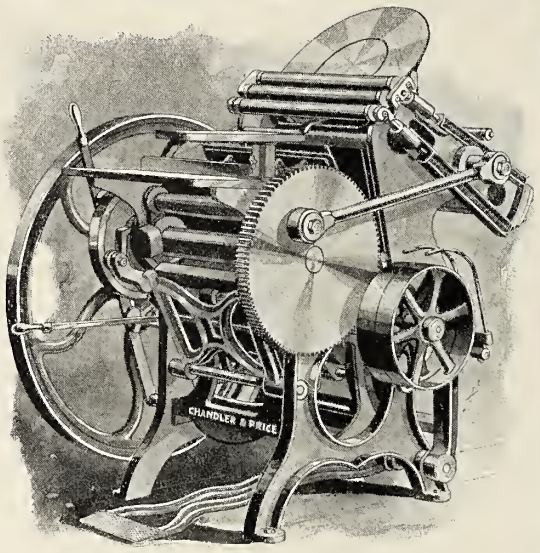
SELLS BETTER THAN ANY OTHER PLATEN PRESS, BECAUSE IT IS CORRECT IN PRINCIPLE AND HONESTLY BUILT OF THE BEST MATERIAL. THE BEST PRODUCT ALWAYS HAS THE

Greatest Popularity

More than 13,000 sold

NO INVESTMENT YOU CAN MAKE IN PRINTING MACHINERY WILL YIELD AS LARGE RETURNS AS MONEY PUT IN CHANDLER & PRICE JOBBERS.

For sale by dealers only.



A MACHINE IS NEVER SLIGHTED

The Chandler & Price Company, Makers

CLEVELAND, OHIO, U. S. A.

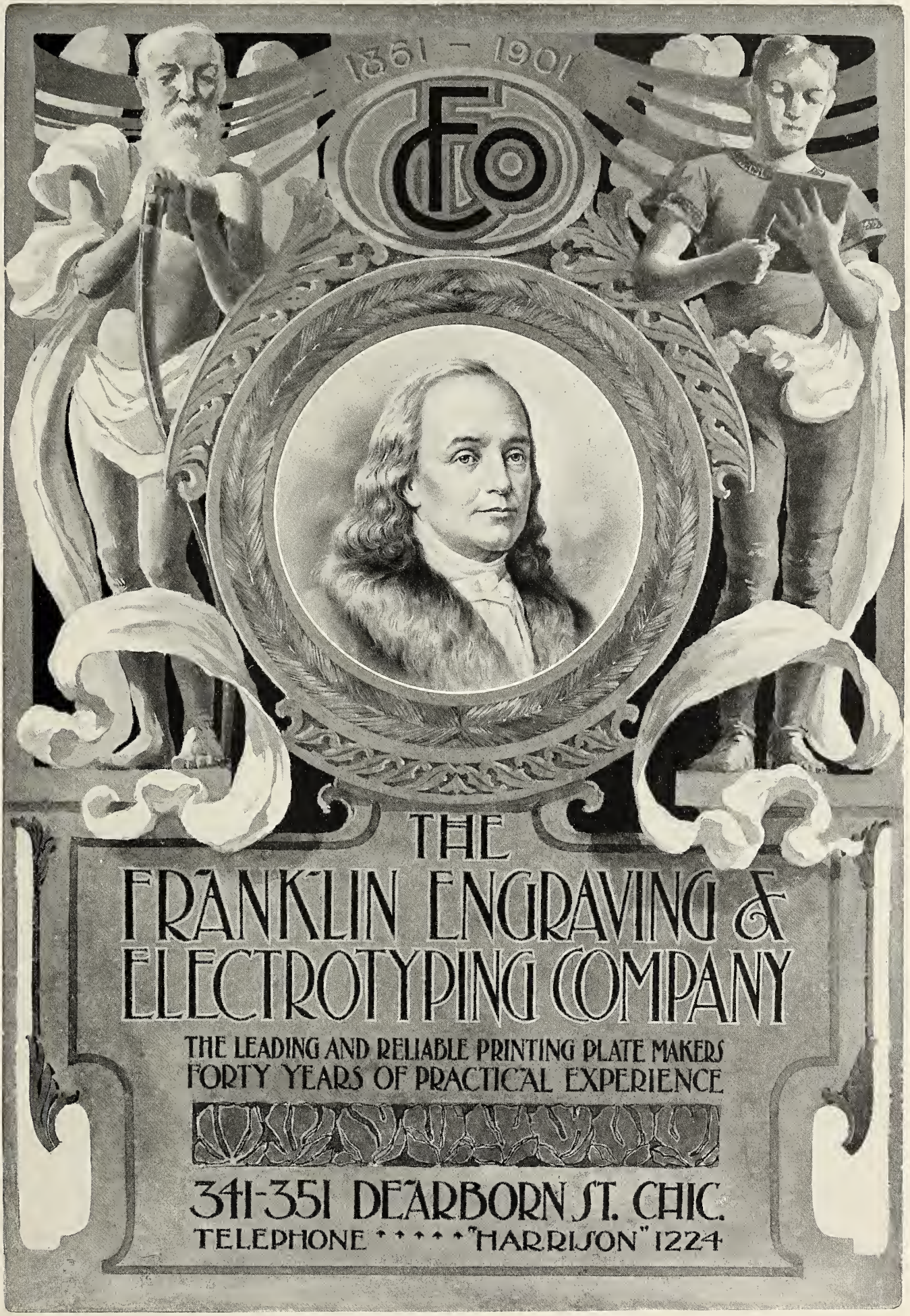
ALWAYS IN STOCK AT ALL OUR BRANCHES

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

Chandler & Price Presses and Paper Cutters

AMERICAN TYPE FOUNDERS COMPANY

SET IN ARLINGTON SERIES


1861 - 1901
THE
FRANKLIN ENGRAVING &
ELECTROTYPING COMPANY
THE LEADING AND RELIABLE PRINTING PLATE MAKERS
FORTY YEARS OF PRACTICAL EXPERIENCE
341-351 DEARBORN ST. CHIC.
TELEPHONE * * * * * "HARRISON" 1224



HENRY LINDENMEYR & SONS

EXAMINE into our standard lines of Supercalendered and Machine-finished Writing, Bond and Ledger, Coated Woodcut and Lithographic Novelties in Cover

Papers

"Ruskin" Deckle-edge Covers and
"Ruskin" Deckle-edge Folding Bristols
have just been added to our stock

PAPER WAREHOUSES

32, 34 and 36 Bleecker St.
20 Beekman St. **New York**

KERATOL
REGISTERED TRADE-MARK

The following table accurately exhibits the expense of a cover 7 x 8½ inches cut from various leathers and Keratol, and shows at a glance the

Great Saving effected by using Keratol

THE BEST

Substitute for Leather

In addition to the differences here shown, there is a **large saving in the labor of cutting stock**—a boy can cut Keratol as well as a man.

Comparative Costs:

Cover 7 x 8½	Cost per cover:
Black grained Skiver (98 ft. to doz.) at $7.80 per doz.	5½ cents
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (120 ft. to doz.) at $9.60 per doz.	5¼ "
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (135 ft. to doz.) at $10.75 per doz.	4⅞ "
BLACK KERATOL at 40c. per yard	2 "
Black undressed Skiver at 5c. per ft.	4 "
BLACK KERATOL at 40c. per yard	2 "
Colored undressed or glazed Skiver (135 ft. to doz.) at $7.50 per doz.	3½ "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, first quality, at 9c. per foot	5 "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, fair quality, at 8c. per ft.	5¼ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, first quality, at 7½c. per foot	4½ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, fair quality, at 7c. per ft.	4⅝ "
COLORED KERATOL at 45c. per yard	2¼ "

Keratol is cheaper than leather at four cents per foot. Any one can verify the above figures with a pattern and a few dozen leathers. If a larger cover than 7 x 8½ is cut, the difference in favor of Keratol will be far greater, according to principles well known in the trade. A small-sized cover was purposely selected. This table is based on cutting a quantity of 7 x 8½ inch covers, and was issued some time ago when the leathers mentioned were cheaper. Throughout the world KERATOL is known as the best substitute for leather, and you want the BEST.

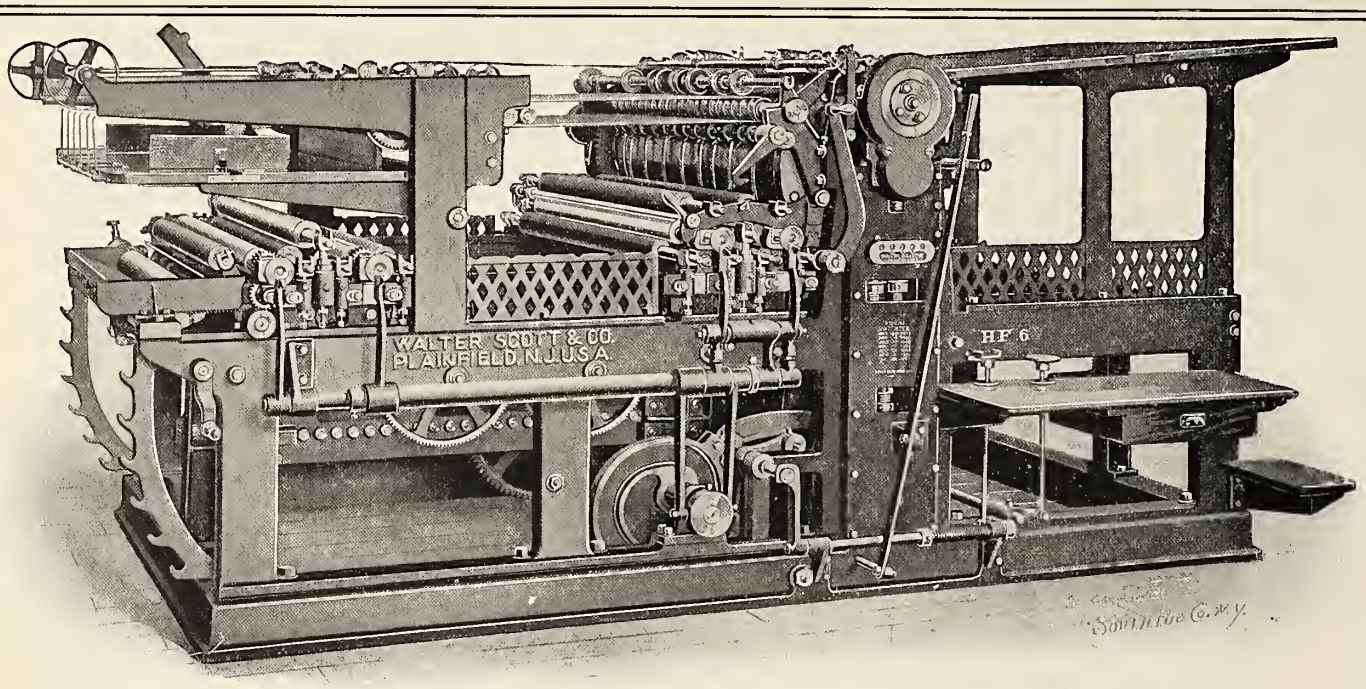
The Keratol Co.

P. R. BRADLEY, Manager

South and Van Buren Streets
NEWARK, N. J.



Send five cents in stamps for our new "STOCK PORTRAIT" Circular of ACTRESSES and CELEBRITIES



Scott Two-Revolution Printing Press, with Printed-Side-Up Front Delivery—CLASS H F

SCOTT PRESSES

RUN WELL

YEAR IN YEAR OUT

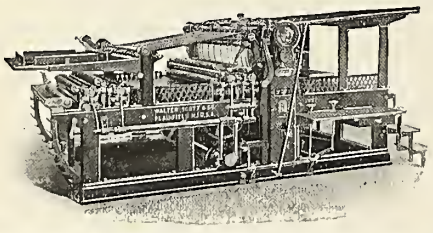
THE SCOTT Two-Revolution shown here is our Four-Roller, Two-Revolution Press, with Four Form Rollers and Printed-Side-Up Delivery. This machine is meeting with the favor of both pressmen and proprietors of printing establishments.

Pressmen like it because it gives an even, unyielding impression and is easy to run.

Employing Printers like it because it saves money for them in time of making ready and makes money through increased output. ***Many of the orders*** received during the past year were from those using our presses, which is the best proof that they give satisfaction.

These machines are made with Two and Four Form Rollers, also with Rear, Front Fly or Printed-Side-Up Deliveries as desired. They have many desirable features, which are explained in our catalogue. You can have it for the asking.

We manufacture Lithographic, Drum Cylinder, Two-Revolution, Stop-Cylinder, Flat-Bed Perfecting, All-Size Rotary and all kinds of magazine and newspaper presses.



Four-Roller, Two-Revolution Press — Front Fly Delivery.

WALTER SCOTT & CO.

NEW YORK, Times Building
CHICAGO, Monadnock Block
ST. LOUIS, Security Building
BOSTON, Winthrop Building
CINCINNATI, Neave Building

PLAINFIELD,
NEW JERSEY, U.S.A.



About a Good Print Shop

is the title of a book we have just made.

It is merely an advertisement of our business, but it is the finest book we know how to make. *It is the most impressive book ever produced to advertise the printing business.* It will interest every man who seeks good printing. No printer or maker of catalogs should fail to study its pages—what others say of it is no stronger than what we have said. If you read the next page you will part with your last dollar for a copy. Don't wait until you get to your last dollar. The edition is limited

GRIFFITH, AXTELL & CADY COMPANY

CATALOG MAKERS AND EMBOSSERS

HOLYOKE, MASSACHUSETTS

It is certainly a wonderful piece of work.

Extracts From Letters "About a Good Print Shop"

As we have done quite a little advertising ourselves in connection with fine printing, we appreciate great skill and exercise of the best taste necessary to procure the result before us, and take pleasure in congratulating you upon your success. DILL & COLLINS.

We are more than pleased with it. Naturally we looked for something good, but had no idea it would be so elaborate. TILESTON & LIVERMORE.

We consider it a most excellent piece of work, and as an advertisement of your company cannot fail to bring results. INLAND PRINTER CO.

We cannot compliment you too highly. We really consider it the finest work of art in this line that we have seen, not excepting the work of our worthy brother of East Aurora. UTICA STEAM GAUGE CO.

We wish to compliment you on the skill, good taste, and excellent work displayed in producing this work of art. OLD BERKSHIRE MILLS CO.

As a piece of fine advertising I think it is clear up to the limit. The whole production covers the high-water mark for good printing. CONCORD AXLE CO.

We are very much impressed with the style of the book and think it a very handsome production indeed. R. E. DIETZ CO.

Beautiful! Reflects distinguished credit upon good taste and business acumen. Distinctly equal to the most ambitious efforts of the Inland Printer and perhaps better. HALL & RUCKEL.

We must certainly congratulate you upon the very fine work contained therein. It is one of the prettiest pieces of art that has come into this office in many a day. THE WILCOX & WHITE CO.

It should rank among the best artistic productions of the first month of the Twentieth Century. HOLMES & IDE.

I extend to you my heartiest congratulations. It is certainly a fine piece of work. J. CLYDE OSWALD.

It is worthy of the "Merrie Roycrofters." The tout ensemble, and all the details are above praise, the colored initials being nothing short of a new century dream. HOMER LAUGHLIN CHINA CO.

We have hundreds more as good as the above
This book will be sent postpaid to any address on receipt of ONE DOLLAR Size, 7 x 14 inches

GRIFFITH, AXTELL & CADY COMPANY
HOLYOKE, MASSACHUSETTS

We recommend GRAY KREMLIN COVER for Embossing



HOLY TRINITY CHURCH.

STRATFORD-ON-AVON, ENGLAND.

Engraved by
BINNER ENGRAVING CO.,
21 Plymouth Place,
Chicago.

Printed by
THE H. O. SHEPARD CO.,
214 Monroe Street,
Chicago.

Copyright, 1900, by The Inland Printer Company.

The INLAND PRINTER

FEBRUARY · A · D · MCMI ·

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVI. No. 5. CHICAGO, FEBRUARY, 1901. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

LIBRARY FEB 4 1901 PATENT OFFICE

THE BOY.

BY ZENAS HAVELOCK.

A NECESSARY evil, good enough to run errands and clean up the office, but otherwise mostly in the way. He either is loafing in out-of-the-way corners or else is teasing or plaguing the employes into frenzy, and sadly delaying matters. Even in his errands his mind is dwelling on baseball, or, worse yet, the latest "dime novel" he has been reading, consequently the messages are in general hopelessly "pied." His sweeping may be, to all appearances, thorough; but beneath the surface, under the frames, stones and other convenient places, dust, dirt and chaos.

Well, perhaps these indictments are true bills. For the sake of argument we will grant that they are. But what are you going to do about it?

The system of apprenticeship — with all its evils — certainly did much to relieve this state of affairs. The boys who were bound out until their majority were by the terms of the articles of apprenticeship to be taught their trade by their employer, usually without pay and sometimes the parents even paying for their instruction. Now, in this teaching of the trade to the boys and youths lay the whole secret of the apprenticeship system's success.

How many boys in a printing-office in these days are taught the business thoroughly? They may be apt in picking up the details and, in this way, by sheer ambition, receive a very good knowledge of the intricacies of the "art preservative." But such boys are above the average, and we are treating of the ordinary youth. Look abroad among the printers you meet; what do you see? How many really capable, all-around printers, ready to take charge of an office at a pinch, do you meet? And how many half-instructed men, with only a very poor knowledge of the business, incapable and slow, are to be found? In the majority of cases this is to be attributed to the poor instruction — or no instruction — received by them in their first days at the business.

The young mind is plastic and readily grasps the instruction, when properly presented to it; but as years go on, the ideas acquired become more fixed and the average man finds himself moving in a groove long before he reaches middle life. Such being the case, one can readily see the evil that can be accomplished by carelessness or slovenliness in work at the early stage of a man's career. And this will almost inevitably be the result if, as a youth, he has been largely or entirely left to himself to pick up as best he may the rudiments of his business. This point needs no illustration, for we can see living examples of it on all sides of us, and without going out of our way to find them, either.

But the employer argues that the foremen have no time, in the rush of business, to look after the apprentices (using the word in its broadest sense), and that so long as the boys do the errands and other work expected of them, that is all he cares about — it is none of his affair if they do not learn the trade. Very well, let us see. Of course, if the employer is utterly selfish and cares nothing for the welfare of the trade in general, or even for the future of his own business after he has "shuffled off this mortal coil," well and good. But, if he is a progressive man, up to the times and in touch with all the problems of the century, then he must look beyond the present time and a little into the future. Boys become men — apprentices become full-fledged printers. He, as well as his coemployers, have a duty to perform which to shirk is as wrong, relatively, as to neglect the duty of citizenship and the ballot.

The future of the trade depends upon him as a unit in the general scheme, just the same as the future of the country depends upon the voters as a unit in the political whole. He can not escape his duty by arguing that others neglect their apprentices, for this is no excuse for him to do the same. Two wrongs do not make a right.

Of course, it is not meant that work should be neglected in order to teach the boy his trade, nor is this necessary. An ordinarily bright boy, with some coaching, will pick up the first steps of the business in a very short time, and then he can be cautiously worked up and instructed by degrees, by filling in his odd time with simple work that he can do as well as any one else, but in such a way as not to neglect his regular duties.

Every boy has a certain amount of waste time on his hands, and if this is employed he will be a help to his employer, rather than a hindrance.

There is another argument in favor of this policy of instructing the boys of the printing-office, and this is the fact that it stimulates their ambition. Steam is an extremely volatile thing, which, uncontrolled, is very troublesome, but when regulated and the energy diverted into proper channels, becomes a useful force. Very much like this is the average boy. He must find some means of working off his surplus energy and this will take a very annoying form unless his ambition is brought into play and he is taught there is something more than " fooling " to be done in a printing-office in leisure moments. He is also encouraged to do his work " just like a man," and the result is that he almost unconsciously learns his trade, and at the same time becomes much more useful to his employer.

While, of course, we must make allowances for the temperament and limitations of the boy, it certainly seems that the general average of the future printer as regards ability and practical education would be greatly raised by the attention of employers to the trade education of the boys in their employ.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. VII.— DETAILS PECULIAR TO BOOK-WORK.

VARIOUS differences in the nature of book, job, and newspaper printing necessitate corresponding differences in the work of proofreading. No positive delimitation can be designated to separate the three kinds into fixed groups, yet these are the three general terms of differentiation. In one theoretical aspect all work is of one class — every one having printing done would undoubtedly say that it must be done correctly, and in theory this would mean nothing more in any one case than in any other. In fact, the best-made books and magazines are more accurate in execution than even the cleanest newspapers; and the reason is that more time is taken to do the work. Of course, books are sometimes made very rapidly; but this is an exception, to be met as peculiar exigencies demand.

A definition of " book-work," as here meant to be understood, will cover much more ground than the mere sense of the two words that combine in the one to be defined. The compound literally names only work on books. In the classification here contemplated it means all work, except job-work, that is as particular as that for well-made books. Thus it includes magazines, and all periodicals except daily newspapers, when the periodicals are made with special attention to typographical detail.

As already remarked, more time is generally at command for the making of books and magazines than on daily newspapers, and this is the principal reason why books usually contain fewer errors. It is also the reason, probably, why all writers who have treated the subject of proofreading in books seem to ignore newspaper and job work altogether. This can hardly arise from common opinion that these two classes of work are not worthy of attention, or that a good book proofreader must necessarily be qualified for the other kinds of reading also. Experience shows very plainly that a man with an excellent reputation in connection with one branch of printing may be among the poorest workers in another branch. The writers, likewise, have commonly assumed that time is almost unlimited for the reading of proofs on books. This is not true now, if it ever was true. It may be interesting and instructive to know just what it is, that these writers have said, that leads to this criticism; for, even yet, while the working world moves faster than ever before, in proofreading on books it is highly advantageous to devote all the time that can possibly be had to close scrutiny, in order to secure accuracy. Most interesting is it to note the similarity of directions written long ago and those of latest date. C. Stower, a printer in London, England, in 1808 published " The Printer's Grammar." We should like to quote all he said about proofreading, but have space for the following only, not all quoted literally:

" When it is considered how much the credit of our art and the general interests of literature depend on the grammatical accuracy and typographical correctness of our labors, it will readily appear that a careful and steady Reader must be indispensable in every printing-office. . . . It is always desirable that a reader should have been previously brought up to the business of a compositor. . . . Some of the principal imperfections which are most easily observed by the man of practical knowledge are . . . minutiæ, which are rather imperfections of workmanship than literal errors, are apt to be overlooked and neglected by those readers who have no idea of the great liability there is, even with the most careful compositor, to fall into them — nay, the almost absolute impossibility of wholly avoiding them. . . . No proof-sheet ought to be put to press until it has been carefully read and revised by an *experienced* reader. . . . A reader ought not to be of a captious or pedantic turn of mind. . . . Proof and copy should be put into the hands of the reader for the purpose of clearing it from the most glaring literals, always having the copy lying upon his desk or table, ready to cast his eye upon in case of doubt or misunderstanding. This process, which is a kind of slight comparison of the copy and the proof, having been carefully and deliberately gone through, if the proof be not exceedingly foul indeed (in which case it is best to have it corrected before he proceeds any further), the reader should then call his reading-boy to read the copy aloud to him. . . . After having read through the proof with the reading-boy, he should examine the signatures, catch-words, head-lines, titles, and folios of every page. . . . A revise, with the first proof, should be put into the hands

of the reader, whose next business is to collate the corrected sheet with the one he had before read, to see that all the errata are properly corrected. . . . In offices where more readers than one are employed, it is always advisable that a proof-sheet should be read over by at least two of the readers. The eye, in going over the same track, is liable to be deceived into mistake and oversight. . . . In all cases where the first proof has been found to be very foul, it is necessary to read the whole sheet a second time by copy. . . . When a proof-sheet has undergone the regular process we have here laid down, the next thing is to forward it, along with the copy, to the author or editor of the work. . . . When returned by the author with many alterations, the reader must always be careful to read the whole sheet over once more with very great attention. . . . A proof-sheet having duly undergone this routine of purgation may be supposed to be as free from errata as the nature of the thing will admit."



Photo by A. M. Smith, Crawfordsville, Ind.

GATHERING POND LILIES.

John Wilson, in his "Treatise on English Punctuation," which, though written some time ago, is in this respect similar to the most recent work, says: "He [the proofreader] begins by writing the phrase 'First Proof' on the upper margin of the first page. He then examines the folios and the signatures, the captions and the subheads; notices whether the pages are of equal or proper lengths, and if the lines are straight or crooked; inspects the spacing, or blank, between the words and sentences, that they may have regularity of appearance; and peruses the whole sheet more or less rapidly. . . . All this should be the first thing done in proofreading; but, from carelessness or from a supposed want of time, it is commonly left undone, except so far as the duty can be performed in the next process, about to be described [reading by copy]." Mr. Wilson then prescribes a revision by the same reader, merely to see that the errors marked have been properly corrected, and then reading by another man, and then sending the third proof to the author, unless too many errors are found on the second revise, in which case another correcting is recommended. Another reading by the proofreader is prescribed, after which the matter is ready for the press.

These writers describe simply the processes in the order to which they have been personally accustomed; but, though the order may be changed somewhat, the various steps named are all necessary to secure accuracy. In the office of a large New York publishing house, employing never fewer than four proofreaders, and often more, those who were called first readers (the ones who read by copy) had the matter read to them first, and then pored over the proof alone almost interminably. But, though one would hardly have

supposed that time was absolutely unlimited in that particular office, those readers were spoiled by that indulgence for employment almost anywhere else; for Mr. Wilson's "supposed" want of time would, now at least, be found very real. Nevertheless, the reader who can make time for at least one close examination aside from the time when the copy is read to him is in far less danger of overlooking bad errors than is the one who depends on what can be done without that.

We shall see, in the course of our study of details, that personality largely influences procedure, and that consequently no fixed course can properly be prescribed.

(To be continued.)

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XVII.— PROCURING SUBSCRIBERS.

THIS chapter opens a closing series that will appeal to the business manager as of more practical value than any of those preceding, for the reason that they will take up questions that mean more or less a direct return of revenue for labor expended. Yet the questions considered in previous chapters are none the less significant. The purchasing of proper material, the procuring of efficient employes, the most advantageous management of the various departments, and the most advisable manner in which to collect and present the news, are all of vital importance and have an immeasurable effect on the extent, at least, of the profit to be derived from energies exerted along lines that converge in the business office. Yet the best paper in the world will not succeed unless it is pushed, and the harder it is pushed the greater its success.

Advertising without subscribers is practically impossible. Hence the advisability of giving circulation first consideration. There are two ways of issuing a new paper in regard to its subscription list. The usual custom is to distribute gratuitously the first week's or month's output, following with a canvass for subscriptions or relying on the subscribers coming without solicitation. A systematic canvass started after the first week is sure to be beneficial — in fact, when the paper is issued in this way it is quite necessary. The other mode of operation, which has been acceptably carried out in a number of instances, is to issue a neat prospectus and make a preliminary canvass, asking for trial subscriptions of one month. This, however, while it is the most satisfactory plan, requires considerable capital, which would be a serious bar in most instances.

After a paper has been launched for a few months the same questions regarding circulation confront it, as every paper is obliged to face it at all times, and any plans that may be suggested are equally applicable to the new as to the old. There is one "old reliable" way of building up and maintaining circulation. Note that it is "reliable." It will not inflate circulation for a time and then outlive its usefulness, making it necessary to search for other plans, but it will slowly and steadily increase the subscription list so long as the paper merits success. The plan to which I refer is the systematic canvassing of the city and its suburbs by a salaried man. A city can be gone over two or even three times a year with beneficial results. Have the regular carrier boys deliver copies for a week or ten days to houses which are not already receiving your paper, after which the canvasser, supplied with the



Photo by George A. Furneaux, Chicago.

YERKES OBSERVATORY, LAKE GENEVA, WISCONSIN.

names and addresses of present subscribers in that section, may follow with a request for trial subscriptions of a month. In the meantime sample copies can be distributed in other territory and this system continued until every house in the field of the paper has been visited, when it will be time to begin again.

Many of the other popular plans exhaust their usefulness after a limited time, and it is necessary to search for something that is new — new at least in the vicinity where it is to be used. Plans of today will be plans of yesterday tomorrow, and a plan that may have brought unlimited success to a competitor may be in its "second childhood" when you attempt to apply it. It is therefore necessary to originate or to adopt methods that have proved successful under conditions similar to those that exist in your city, but which have never been adopted there.

The giving of premiums direct to subscribers is always effective if wise selections are made as to what is offered. Books have proved the most successful in the past, and are still used to advantage, although these offers have become so general that the novelty has disappeared and results are not so encouraging as they were a few years ago. The great disadvantage of adopting this method of securing new

subscribers is that once commenced it must be continued, and it is a constant struggle to secure new premiums, striving always to offer something better than the one preceding. The argument that subscribers thus secured will renew, paying the same sum for the paper as they did at first for paper and premium, is a fallacy.

Clubbing offers are of about equal value with premiums, as the inducement is the same. Each of these plans amounts to virtually a reduction of the subscription rate, and equally beneficial results would in most instances be secured by a direct cut in price.

The most successful plans, and those which serve the twofold purpose of advertising the paper and selling it, are those which in some manner resemble a



Loaned by H. W. Fay, De Kalb, Ill. COLONEL ELLWOOD'S STEERS. Photo by Dr. J. M. Everett.

contest. A paper which depends largely on street sales will find a voting contest beneficial, providing such a plan is new in its locality. The offer of something valuable and useful to the most popular schoolteacher, or to deserving persons in other walks of life, to depend on securing the largest number of votes recorded on coupons cut from the paper, is a plan that is worn threadbare in many localities, but will be found beneficial if persistently advertised.

But perhaps the most practical contest is one among canvassers for subscriptions. These have been conducted by a few of the successful monthlies during the past few years with remarkably gratifying results, and they have also been successfully tried by a few dailies. One of the latter recently conducted what was termed an "Educational Contest," in which was offered scholarships in various institutions of learning varying from complete three and five year courses in preparatory schools to one-year courses in business, shorthand and music. To these were added a piano and a few other valuable articles. An effort was first made to gather contestants from among the young men and women of the city and vicinity who were anxious to secure an advanced education, and the rewards were of such a character as to appeal to these young people and also to prospective subscribers, as they would respect the canvassers for their ambition. The contestants were required to secure subscribers at the regular rates, paid in advance, and were credited with one point for every month's subscription secured, a subscription of one year netting twelve points. The result was very satisfactory, the greatest difficulty encountered being the procuring and interesting of contestants. In such a contest much depends on vigorous advertising until unusual interest is aroused. The mere announcement is not enough. Personal letters to those who are likely to enter, personal calls and letters of encouragement are a few of the things that are essential. In the selecting of premiums great care should be exercised to procure those which may be paid for in advertising, and this should, so far as possible, be new advertising, or it will conflict with cash business. In this way not only is secured the advantage of the profit on new business, but in some instances merchants and others become convinced of the value of advertising and will continue on a cash basis.

(To be continued.)

"From the waterfall he named her
Minnehaha, Laughing Water"



MINNEHAHA

"And the pleasant water courses,
You could trace them through the valley,
By the rushing in the spring time,
By the alders in the summer,
By the white fog in the autumn,
By the black line in the winter."

—Longfellow

W.H.Baker



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.
C. F. WHITMARSH, ASSOCIATE EDITOR.

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A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton Building, 110 to 116 Nassau street.
R. B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
E. GIROD & Co., 70 Foro Bonaparto, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

ADVANCE IN THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

BEGINNING with the April number, which commences a new volume, the yearly subscription to THE INLAND PRINTER will be raised from $2 to $2.50, and the six months' subscription rate from $1 to $1.25. The postage on foreign subscriptions will remain as at present, $1.20 per year extra. The retail price for single copies will be 25 cents. The publishers have decided upon this policy for the reason that the publication has grown so rapidly, not only in point of valuable matter and illustrations, but in actual bulk, that it is impossible to furnish it at the old figure. All subscriptions received between this date and April 1 will be entered at the old price, but any coming in after that will be placed upon our books at the new rate only. Those who are desirous of receiving the magazine for the next year at the old figure should send in subscriptions at once.

EDITORIAL NOTES.

THE man who gives us advice that agrees fully with our prejudices and passions is usually an unsafe counselor.

A DIRTY and disorderly stockroom is a strong evidence that the printer is not making his business pay.

TURNING the leaf of the new year and the new century should mark the beginning of new methods to remedy the abuses in the printing trades.

"ORDER is heaven's first law," and ought to be one of the cardinal principles in the art preservative of arts. The "devil" should have its spirit ground into his very substance.

"A HOUSE divided against itself can not stand," and so soon as employing printers and journeymen printers bring this truth home to their intelligence better things for the printing trade will appear.

DO not blame your employes because their wages are fixed and sure. They are organized with power to discipline those who break their agreement. Enlist their aid and adopt their organization and your profits from the public will be guaranteed also.

WHEN Mundella was Secretary of Industry, he had occasion to remark: "The long hours of other nations protect England against their competition on the world's markets." Americans can safely affirm: The shorter working day, together with high wages

and improved machinery, gives American industry the ascendency over European competitors on the markets of the world.

THE strangest economic fallacy ever followed by intelligent producers is that of many typothetists — they endeavor to increase the competitive power of individual master printers by official protection of incompetent workingmen who offer their services at low wages for long hours.

THE absurd notion that improved machinery will decrease the number of employes in a trade is as bad as the calculation of old-fogy master printers that they can hold their ground in competition with new machinery by working overtime at low wages with antiquated presses and secondhand type.

THE foolish idea of many workingmen that the shorter workday will lead to the employment of the unemployable compositors is just as bad as the notion of many typothetists that the lengthening of the working day will put them in the position to dismiss some employes and therefore decrease their pay-roll.

OVERTIME work never increases, but always decreases a printer's profits. The shorter workday never decreases, but certainly increases the surplus account, provided the employer has sense enough to utilize his workingmen's increased labor-force by furnishing them with the most improved tools and attending to proper sanitation of the workshops.

"MOMENTARY passions and immediate interests have a more active and imperious control over human conduct than general or remote considerations of policy, utility or justice. . . . Are not popular assemblies frequently subject to the impulses of rage, resentment, jealousy, avarice, and of other irregular and violent propensities?"—*Hamilton, Fed. VI.*

THERE is a natural drift in workingmen upon the activity of which well-meaning employers can rely, no matter how perverse the economic theories may be which they affirm. They will seek happiness in that which they possess and leave the future to take care of itself. The vagaries of the age are dangerous only in the minds of those who call nothing their own. For these, they are pretexts to defy the law.

BEFORE the War of Independence, Benjamin Franklin expressed the opinion that high wages conduce to laziness and hurt business. (On the Price of Corn, 1766; On the Laboring Poor, 1768.) After the war he recognized the public utility of high wages, and affirmed that the cost of production is not necessarily increased through the rise of wages. (On the Augmentation of Wages Which Will be Occasioned in Europe by the American Revolution, Works II, 435.)

PREPAYING POSTAGE ON LETTERS.

FOREIGN correspondents and some home correspondents also seem to be remarkably careless in the matter of affixing proper postage to letters and other mail. This carelessness entails a loss on the receivers of the mail that, while small in each instance, is of serious importance in the aggregate. Letters come to the office of THE INLAND PRINTER requesting sample copies, etc., which in many cases are not fully paid. In a letter from East London, South Africa, the writer asks for a sample copy and rates of subscription and advice as to the best method of remitting. The letter was underpaid. This carelessness is a poor recommendation to a publisher to pay attention to such requests. THE INLAND PRINTER will refuse hereafter to accept mail on which the postage is not fully paid.

THE SQUARE-INCH RATE FOR ENGRAVINGS.

ATTENTION is directed to a letter in this issue commenting on the question of the square-inch method of charging for engraving. While it is admittedly a lowering of art work to measure its value by size rather than by quality, nevertheless the engravers themselves have educated the public to the method complained of, and it will in all probability remain as established, particularly as any attempt on the part of the engravers to improve their condition by concertive action is menaced by the law in some States, and notably so in the State of Illinois. The aspect of affairs as described in our correspondent's letter is a matter of serious concern, and can only be remedied under existing conditions by the coöperation of the operatives as an organization. The common council of employers and workmen, to establish trade usages and minimum wages and prices, would speedily place their industry on a stable and sound financial basis. The extension of the trade-union principle to the employers is the only cure for the violation of trade ethics and the only security for the maintenance of a reasonable profit. Here is an opportunity for the new "Type-High Club," recently organized in Chicago, to take some action. Will they do it?

OUTLOOK FOR THE NEW YEAR.

ALTHOUGH the printing business in certain sections has been somewhat better during 1900 than in other parts of the country, still there are printers who complain it has not been what could have been wished for. The outlook for 1901, from developments during the past month, seems to warrant the belief that this year will surpass the one preceding, so far as the volume of business is concerned. Numbers of printing houses are sending out highly artistic advertising, and some report a largely increased number of orders through this method of publicity. A firm in the East state that one piece of work put out brought them direct, inside of three months, $20,000 in orders, and they believe in three months more they can expect at least $50,000 more from the same source. They also

state that wholly on the strength of quality they have decided to advance their prices for printing at least twenty per cent. If printers generally could have the backbone to make such a material addition to what they consider a fair price for work, the showing at the end of this year would undoubtedly be better than that of 1900. So large an advance in prices would possibly not be practicable with the majority, but by presenting original ideas, superbly worked out, and by not only talking quality, but by *giving* it, profits can certainly be largely increased.

THE TWENTIETH-CENTURY NEWSPAPER.

THE degree of interest awakened by the visit of Mr. Alfred Harmsworth to America is warranted by the remarkable success he has obtained in the newspaper business. He is but thirty-four years old, and in twenty years he has acquired the London *Daily Mail* and twenty-nine other British publications, and has made $20,000,000 out of his publications, it is said. A recent article descriptive of his life and work says that two months ago he was negotiating for the London *Daily Times,* "The Thunderer." The same article says that he began as an office boy on *Tid Bits,* twenty years ago, with a salary of ten shillings per week. In two years he became the editor of a weekly run in conjunction with the *Illustrated London News.* In seven years he had saved $7,000, and with that sum started his first weekly, *Answers.* He was joined by his brothers, and one by one he has added to his publications until their combined circulation has reached a total of 15,000,000 copies a week, among them being *Harmsworth's Magazine,* which alone has a circulation of one million. His great success is alleged to be due to his introduction of American methods into his publications.

Now Mr. Harmsworth is carrying his coals to Newcastle by coming to America and advising the newspaper publishers on the matter of newspaper making. Following is in part what Mr. Harmsworth has to say:

"We are entering the century of combination and centralization. For good or for ill, the day of the small trader is past, and that of the great emporium has come. The tendency is for large corporations to absorb the individual. I do not say that this is the best possible state of things; I only refer to it as a fact to be dealt with. I feel certain that the newspaper of the twentieth century will be drawn into the vortex of combination and centralization. In fact, given the man, the capital, the organization and the occasion, there seems to be no reason why one or two newspapers may not presently dominate great sections of the United States, or almost the whole of Great Britain. In other words, where there are now a multitude of papers, good, bad and indifferent, there will be then one or two great journals.

"My idea of the newspaper of the twentieth century may be thus expressed in brief: Let us suppose that one of the great American newspapers, under the control of a man of the journalistic ability of Delane, the greatest of the former editors of the London *Times,* certainly the greatest political editor in the history of journalism, backed by an organization as perfect as that of the Standard Oil Company, has issued simultaneously each morning in, say, New York, Boston, Chicago, Pittsburg, St. Louis, Philadelphia and other points in America; or at London, Liverpool, Manchester, Bristol, Edinburgh, Belfast and Newcastle in Great Britain. It is obvious that the power of such a paper might become such as we have not yet seen in the history of the press; and would not such a journal effectually revive the waning influence of the newspaper upon the life and thought of the nation? The thing is not as impossible as it sounds. The whole tendency of the times, both in America and Great Britain, is toward the concentration of great affairs in the hands of a few. I may perhaps say without offense that the power of the British Parliament is now practically concentrated in the hands of one family, the Cecils, of whom the Marquis of Salisbury is the distinguished head. They and one or two allies form an inner ring which dominates the Cabinet, which in its turn rules Parliament."

The usual trust methods would, in Mr. Harmsworth's opinion, be precisely those by which journals would be established.

"But how," he continues, "could such a multiple newspaper come into existence? Obviously, it would have to be initiated by some man, or group of men, holding practically unlimited capital and possessing intimate knowledge of everything appertaining to the journalism of their country. Such a group might easily be formed of the directors of three or four leading papers of New York or London forced to an unwilling friendship by the desire to escape competition. By combining their forces they would be in a position to command the situation. In my opinion their first steps would be to buy the best brains, newspapers and machinery, to construct private telegraph wires and cables, or, where existing monopolies for the time prevented that course, to purchase the exclusive or preferential use of the wires. That this can be done is within the knowledge of every newspaper man. The immediate result would be that the journals owned by this combination would secure such capital, such a news service, and other advantages, that their rivals would be seriously incommoded. The power to undersell would drive many newspapers into the combination, and little by little rival newspapers would be so weakened that where they did not die a natural death, their purchase or absorption would be a comparatively easy and inexpensive step. The less important ones would be allowed to drop out of existence, but the others would continue to appear in their old forms, but containing much identical news matter and, of course, under the control of the combination."

While the success that Mr. Harmsworth has achieved is enviable and his advice and forecasts for the future are entitled to due respect in the light of that suc-



Photo by George A. Furneaux, Chicago.

UNITED STATES LIFE-SAVING STATION, JACKSON PARK, CHICAGO.

cess, nevertheless we are inclined to think that Mr. Harmsworth does not realize the temper of the American people or the quality of their taste for newspaper pabulum. A pulp-fed public would possibly be a voracious consumer of the trust newspaper — the apotheosis of everything that is repugnant to American principles, but what great newspaper or newspapers would dare to invite the condemnation of a great people by placing itself or themselves in the van of a system, the evils of which are taxing the best efforts of our political economists to avert or modify?

Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. IV.— HOW TO MAKE CHANGES.

THE Operator had frequently seen the machines changed, and had assisted in this work, but was not quite confident of his ability to make a change in the absence of the Machinist, so one day he asked George to explain how the thing should be done.

"You know, of course," said George, "that all our molds in this plant are fixed as to the size of body they will cast, but are adjustable in length. The company is now making a new universal mold, capable of adjustment to cast any length of line up to thirty ems of any size from agate to pica. We have here two-mold disks, or, in other words, a separate mold for each size of type we use. There are four-mold disks in use in some offices, but the new universal mold takes the place of eight adjustable molds, so book offices nowadays are ordering nothing but the universal mold. In the latter mold, the upper portion or cap is movable, and to change from one size of body to another it is only necessary to remove both end liners and insert ones of the proper thickness, the liners being held in place by three screws in the rim of the disk, which can be tightened down on the movable cap.

"I have to change this machine from 24-em brevier to 20-em nonpareil," continued the Machinist, "so if you will pay attention I'll explain how it is done.

"The controlling lever to the left of the keyboard must be pushed back and the vise lowered. Back the machine a little by pushing against the first-elevator cam, far enough to allow the ejector lever to be pushed forward by its handle which stands above the cams of the machine. When the ejector lever is pressed forward it causes the ejector blade to project through the mold (Fig. 5). If the blade does not advance easily, turn the mold disk slightly while pressing forward on the ejector lever. Now reach your right hand in alongside the mold slide and grasp the releasing lever and draw it to you. The ejector can now be withdrawn.

"As we are changing from a large to a smaller slug, the 20-em nonpareil ejector can now be inserted through the mold. Press the ejector firmly into its seat, holding meanwhile the releasing lever with your right

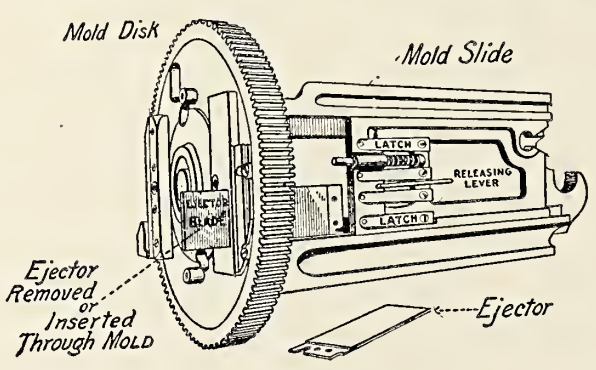


FIG. 5.

hand, restoring the lever when the blade is in position. You can now bring the machine into original position by pulling out the controlling lever.

"To change the liner in a mold, remove the split or cotter pin which holds the mold pinion or small gear in place. Slide the pinion forward far enough to clear the pin on the flange. Now by turning the small pinion you can revolve the mold disk and bring the mold to be

changed into a position midway between the pinion and casting position of the mold. This is the most convenient point to get at the mold screw (*A*, Fig. 6), which must now be loosened, when the liner can easily be pushed out of the mold from the rear."

"This liner seems to stick pretty tightly," said the Operator. "Shall I drive it out?"

"Yes, but be careful how you do it," cautioi ed the Machinist. "Get a piece of old brass rule and then

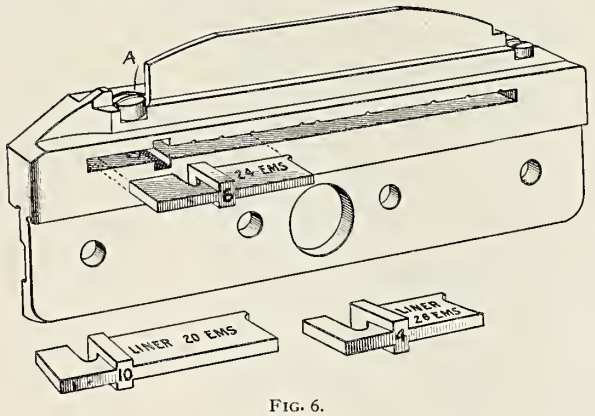


FIG. 6.

drive close to the mortised part of the liner. If you drive against the end of the liner you will be liable to spring it.

"When substituting the liner desired, see that you get it perfectly flush with the mold face. Now tighten the screw (*A*) again, revolve the mold until the one desired is in ejecting position (Fig. 1), when the pinion will slide back into place and you can restore the cotter pin. There is a punch-mark on the gear of the mold disk and also on the pinion. These marks will match if the mold is in proper position."

"That 20-em liner you gave me to put in the mold was marked 10. Was that all right?" asked the Operator.

"Sure thing," George replied. "This is a 30-em mold and a No. 10 liner will cast a 20-em line. Some of these machines are equipped with 24-em molds, however, so a liner marked 10 will in these molds cast only a 14-em line. The liners are marked in the ems of their length, measured from mortise to end.

"If we had been changing from a small to a larger slug, the larger ejector blade could not have been inserted until the mold had been changed. In any case, consider whether the ejector can be removed after mold is changed or whether it must be done first. In some cases, as when changing from a short, thick slug to a longer and thinner one, or vice versa, the ejector must be removed first, the mold changed, and the proper ejector then inserted. In some cases the ejector need not be changed at all, as a brevier blade will do for temporary use in ejecting a long primer line, and it is never necessary to use ejectors for every em length of line; a 16-em ejector will work perfectly with a 17-em line. The even numbers in ejectors are all that are needed.

"In case it is desired to use the second mold in the disk and the liner does not need to be changed, nor the ejector, it is unnecessary to lower the vise. Slip the cotter pin out and the pinion can be slid forward far enough to allow the disk to be revolved to bring the desired mold into proper position."

(To be continued.)

TELEGRAPHY.

Unless humanity be provided with something resembling instantaneous transportation of solid substance the mail will be too long in transit for the carriage of thought. The telephone will be too meager as to volume of matter which can be transmitted. It seems probable, therefore, that the telegraph will gradually absorb much of the present business of the other two, and become the principal channel of long-distance communication.

The machine telegraph in general use at the present time is named "Wheatstone." In this device a paper tape is perforated by an operator. The perforations and the spacing of uncut paper between them serve, when passed through the machine, to make and break an electric circuit in lieu of making and breaking it by hand, as is done in the Morse system. At the receiving end the machine shows dots and lines in ink upon another paper tape.

A new invention, called the Murray Page Printer, is a system in which the manipulation of a typewriter keyboard perforates a paper tape. When this tape is run through the telegraphing machine there is reproduced in a paper tape at the distant end of the circuit exact duplicates of the perforations



Courtesy "American Cat News."

TOM.

fed in at the sending end. This duplicate paper tape may then be sent through another machine which automatically translates into a page of printed characters.

It is presumable that the Murray will perform its translations both at the sending and receiving ends with somewhat greater celerity than the Wheatstone, but as compared with the latter it has the disadvantage of more complicated mechanism.

The chemical telegraph also uses a perforated paper ribbon as a sending device, but its received signals are made upon a chemically prepared and moist paper strip which forms part of an electric circuit. Whenever the current is "on," its passage from a pen which rests upon the receiving tape to another connection with the moist paper (which latter connection completes the circuit) causes discolorations which may be made to take the form of the dots and dashes of the Morse alphabet.—*Harper's Weekly.*



FAST ASLEEP.

Photo by
TONNESEN SISTERS,
1301 Michigan Avenue, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

ONE OF OUR MANY UNSOLICITED TESTIMONIALS.

To the Editor: PHILADELPHIA, PA., December 8, 1900.

Enclosed please find $2 in cash for another year's subscription to THE INLAND PRINTER. In renewing our subscription we can not refrain from expressing our high appreciation of the journal. Many of the articles are written in a truly scientific spirit, and are quite free from bias or prejudice, which is a foe to true progress. The art of printing ought to be recognized as a high calling, and not perfunctory work. THE INLAND PRINTER is certainly doing much to elevate the printing business, and we believe that prices will improve in a like ratio also if its good advice is carefully followed.

PEERLESS PRINTING COMPANY,
J. G. Rice, Manager.

AN UNSOPHISTICATED DEVIL.

To the Editor: PLAINFIELD, N. J., December 7, 1900.

We have a new "devil" at our office, and his first day's experience reminded me so much of the picture which recently appeared in THE INLAND PRINTER, labeled "I saved the chase, boss," that I must tell you about him.

Our new office boy is about fifteen years old, and colored; says he don't know how to "shoot craps" and goes to Sunday school. His first job was to take the furniture from a dead job and put it in the cabinet. He accomplished the task and was next seen approaching the foreman, with as much of the form as he was able to pick up, in his outstretched hands, asking: "What shall I do with the type, Mr. H.?" Mr. H. was too paralyzed to reply instantly, but made the best of the situation, and succeeded in saving part of the form from pi. The employes have not yet quit laughing over the incident.

The stenographer next sent him out to mail a letter and a postal card. The card was written in shorthand — something new for the boy, because in a little while he returned, saying: "You didn't want me to mail this thing did you, Miss?"

H. H. WEBB.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, December 26, 1900.

Trade is booming here at this time, and printers and booksellers — not to mention publishers — are reaping a deferred harvest. And among the shoals of new books constantly being sent forth, old friends are not forgotten, and one is constantly hearing of new editions of Scott, Dickens and Thackeray. And the *Times* reprint of the "Encyclopædia Britannica" on the instalment system, has been a phenomenal success, and the presswork for it has been and still is a boon to the printers of this city. "Hang present-day favorites" was once said by a now deceased publisher, "give me dead authors." And he was a wise man — if their copyrights had expired.

I have in a former letter mentioned a dispute in Perth regarding the introduction of female compositors into certain offices in that city. The dispute has now gone on for about six months with no apparent prospect of settlement. There have been several regrettable features about this strike, but none more so than the appearance of four men in the sheriff court to answer a charge of intimidation. From the evidence it appeared that the accused had followed some of the non-unionists who were working for Cowan & Co., Tay street, Perth, and shouted after them "Rats," "Scabs," "Blacklegs." A rhyme of our childhood's days in Scotland runs thus:

> "Sticks and stanes may break your banes,
> But names will never hurt you."

But the sheriff, I regret to say, thought differently, and sent one of the men to prison for a month, and the other three for twenty days. A fifth man had absconded before trial, and had forfeited his bail of £20. It is curious how sensitive these non-unionists are regarding nicknames, and how ready the law is to throw round them its protecting arms, even in the matter of verbal criticism.

Among the 670 members of the new House of Commons, there are only four who come under the designation of printers or booksellers. One of the four is Mr. George M. Brown, M. P. for Central Edinburgh, managing director of the firm of Thomas Nelson & Sons, printers and publishers, of this city. Mr. Brown was opposed by Dr. Conan Doyle, the novelist, the famous creator of "Sherlock Holmes," who was just home from the war in South Africa; and though Dr. Doyle was defeated, his addresses were immensely superior to the ordinary run of election speeches.

Mr. George J. Gilchrist, the able secretary of the Dundee branch of the Scottish Typographical Association, has just been elected to the magistracy in that town. Bailie Gilchrist has been for twenty-three years employed in the composing department of the Dundee *Evening Telegraph* and enjoys the thorough confidence of his fellow workmen. He well deserves the honor the fathers of the city have conferred upon him, for though he is a representative of the working classes, yet he is one who, by his breadth of mind, can see two sides to a question — a qualification some labor representatives rather lack.

The union of the Free and United Presbyterian Churches of Scotland, which took place last month, has the unfortunate feature to a printer that it will reduce considerably the quantity of printing required. To give only a single example, each church had a *Missionary Record* of its own, but from January one only is to be issued; and the *United Presbyterian Missionary Record,* with a circulation of 72,000 copies a month, ceases with the December number. This is a distinct loss to Edinburgh compositors of about fifty large quarto pages a month. Doubtless the circulation of the surviving magazine will reap the benefit, but the compositors will lose, and a magazine half a century old was "a weel-kent freend."

The Edinburgh Typographia is now in the middle of its winter's work, and the various classes are in full swing. There has been a distinct falling off in the numbers enrolled for the compositors' theory classes, both senior and junior — easily accounted for by the very small number of lads who are entering the composing branch of our business. But the other classes are flourishing — the practical jobbing, the Linotype and the machine printing class — the latter being now the largest class of the association. The committee is striving its utmost to secure a printing machine of the newest pattern for this class, and hopes for success in this direction by next session.

The lectures have been a highly popular feature of the association's work, and have been well attended. The opening lecture was by Professor Seth on "The Author of Waverley," followed by "The Early Home and Haunts of Robert Louis Stevenson," by Mr. James Patrick (illustrated by limelight views), and "Old-time Pressmen and Printing-offices," by Mr. John Sinclair. By a curious coincidence, the lecture on "Electrical Inkless Printing," which fell through last year by the lecturer (a representative of the Electrical Inkless Printing Syndicate) being abroad at the time agreed on — has again been postponed, but this time through the serious

illness of the lecturer. Let us hope that the third time may be more fortunate.

Sir Thomas Clark, head of the firm of Messrs. T. & T. Clark, publishers, George street, Edinburgh, died on December 24, aged seventy-seven. The firm are probably the leading publishers of theological literature in the world. Though a busy man in his own calling, Sir Thomas took a deep interest in all that pertained to municipal well being, and was from 1885 to 1888 chief magistrate of the city. Sir Thomas's election as Lord Provost had the distinction of being unopposed, the only instance in recent years. It was during his term of office that the Edinburgh Public Library was opened — thanks, however, to the munificence of an American millionaire, Mr. Andrew Carnegie, who, for the foundation of this library, made Edinburgh a gift of £50,000. G. F. S.



Photo by Tonnesen Sisters, 1301 Michigan Avenue, Chicago.

THE PAGES OF TIME.

THE SQUARE-INCH RATE AND CUT RATES.

To the Editor: BUFFALO, N. Y., December 19, 1900.

In your Engravers' Number, which by the way was about the most beautiful issue of your always excellent publication, I read the article of Mr. Ormsby, of Syracuse, on the fallacy of charging engravings by the square inch. I have not the least doubt of the sincerity of the estimable gentleman in his arguments, which are Gospel truth. But how is he going to change it? Is he able to do so in his own establishment? It is a noted fact, and I am sorry indeed to have to state it openly, that there is hardly a trade which has such a cut-throat, dishonest competition as photoengraving and printing. There are a few big houses with big capital who can command the services of high-priced artists, and they of course are in a position to demand their price, while their plates proper may not be an iota better than those of their less fortunate brothers, who will have to be satisfied with a living square-inch rate if they get that. Our Chicago friends may answer, as they have done before: "Let him go out of business and work for some one else," but this is easier said than done.

The Association of Photoengravers is, as for practical results up to date, a failure, even if socially quite successful. Here in our Queen City of the Lakes, the square-inch rate is down to 8 cents and 10 cents for half-tone, and 4½ cents for zinc etching. Besides this, an electrotype and engraving house has opened a bargain counter, a sort of "Friday bargains." During the summer months it announced to its regular and prospective customers that during the summer it would give a "special summer reduction" in prices for half-tones and zinc etchings, also electrotyping, and it has kept it up ever since. I have not been able to ascertain whether its employes gave it a special reduction on their wages or not. I have also been informed that half-tones can be had at several big houses in Chicago at 12 cents. This may or may not be true, the fact remains that our trade is in a deplorable state. How Brother Ormsby can bring it about to have it bettered is a big proposition.

If an honest organization could be effected it would be comparatively easy. In these days of trusts, everybody outside of our trade seems to be organizing or rather forming trusts. As our Chicago brethren had such a bad experience in the trust-forming craze, they most likely gave it up. Workmen, meat packers, sugar, tobacco, oil, and many others all have trusts, but the poor photoengravers cut each other's throats and make each other believe they are making money. ENGRAVER.

AMERICAN PRINTING MACHINERY IN SCANDINAVIA.

STOCKHOLM, SWEDEN, November 27, 1900.

To the Editor:

As a subscriber of your paper for a couple of years it may be permitted to me to compliment you for your paper's solid contents and for its most excellent finish.

I am an agent for bookprinting and bookbinding materials and therefore come daily in contact with people in this line, and your paper has, everywhere I have shown it, won great admiration.

In your February number, 1899, is an article entitled "Scandinavia a Market for American Printing Machinery." Since 1898-1899 there have been several machines imported in Sweden, some through the agents of this city, which represent American machine firms, but the greater part through the interest that your paper has aroused among people of that class.

Consequently there are here in Sweden several Cottrell, Miehle, Babcock and also Century presses running now — the former ones were imported by the machine firm "Sneltjes," which I represented, and sold through me. Also several American and English Linotype machines are in use.

Of American wood types I have sold through purchases on my own account from The Hamilton Manufacturing Company several bills to prominent printers here. Also from Barnhart Bros. & Spindler, backgrounds; lately, Tarcolin, from Delete Chemical Company.

The other American machines and materials mentioned above have won great approval and there is no doubt but that Scandinavia can become a great consumer of American goods in our line.

To a couple of prominent bookbinders here I have, through an English import firm, arranged the purchase of four Smyth binding machines, and I have all reason to believe that America ought to be able to take up the competition with Germany with success also in binding materials.

Besides this there has been sold in the last two years a Hoe rotary press to one of our largest daily papers and also some printing-inks.

The beginning is made, and the question is now to keep up the trade and to enlarge it. That Germany has, on account of its situation, a great advantage compared with America, there is no doubt; but in spite of that, America can, on account of her greatly advanced industry and her more modern ideas, count upon continually advancing in Scandinavia — that is, of course, if the American firms can and will take up the competition with Germany.

The first condition is that an agent comes in position to work with energy for the American bookprinting and bookbinding articles. Then the American factories must, either directly or through their export firms, supply this agent with catalogues illustrating their products, with samples, and also, if possible, an explanation of their advantages compared with the German articles of the same kind.

The second condition is that American firms, like most of the German, direct through the mentioned agent firm, work together with the buyer and do not demand cash down, either of the agent, importer or the buyer. The German firms understand very well how to meet the buyer on the credit system. They, better than the agent-importer, can give the buyer the demanded credit, and the result is that only the firms that will give credit can work here. Of course, there are firms that pay cash, but that is seldom. The German firms, who work only through their own agents, generally demand information about the customer's standing through mercantile agencies, of which there are several prominent ones here, whereupon the different payments are agreed on according to the size of the amount and the buyer's need of credit, to the satisfaction of both parties.

Of course there are several machines that sell well in America but would not sell here at all, partly on account of the different customs and partly on account of our smaller editions, which is a result of the Scandinavian countries' comparatively small population.

The American typefoundries can hardly expect to find a market here, as the American system and the different ones they have here are not alike. It is hardly to be expected that any new firm in our countries would take up the American system, because it would cause great inconvenience under the circumstances, and after what we have experienced there is hardly any typefoundry firm in America that would found according to the Didot system, which is Europe's most common system, and also give the extra Swedish letters å ä ö. One thing is sure, that if any American typefoundry would be willing to adopt the Didot system for export with the letters å ä ö, they could calculate a yearly sale in Sweden, Norway, Denmark and Finland only of several hundred thousand kroner.

The only small presses that Scandinavia, since several years back, imports from America, are Golding & Co's "Pearl" and "Jobber," but other small presses from America are unknown here.

America's printing paper is entirely unknown here. We have several factories for making not only cheaper paper qualities (which on account of the freight and duty must be bought from home factories) but also finer qualities, although there is imported from Germany and England on a very large scale coated paper and bookbinders' paper.

Lithographers, photolithographers, copper-plate printers, etc., wish to become acquainted with American progress, but there is no American firm at work in this branch here.

There is, without doubt, many American specialties, both in the machinery and material departments, which are altogether unknown here and would, if known, arouse great interest in these countries, which are going fast forward and would be supported by a very progressive public.

Therefore, if the contents of this should interest you, would you please use the same as you think best? I want only to add that if American firms will turn to me to introduce their goods to the Scandinavian market, that I have experience in that line and will undertake with energy, partly through myself and partly through suitable agents, for America's export to Scandinavia in printing and binding branches, and I should be very thankful to you, if you, for this purpose, would invite your advertisers to communicate with me.

I have for the past eight years, first two in Christiania and last six in Stockholm, been established as agent and importer in this branch, and have a large acquaintance among Scandinavian printers and bookbinders.

My references are: Kast & Ehinger, G. M. B. H., Stuttgart; C. Angerer & Göschl, Wien (these two firms I have represented many years); Generalkonsul P. Herzog, Stockholm; Idems Tryckeriakhebolåg, Stockholm; P. Palmgvists Akhebolag, Stockholm; Hasse Z. Fullberg, Stockholm; Bonnevie-Augell (informations), Bergen; Carl E. Pettersen & Son, Christiania.

Every inquiry from you and all kinds of details will always be answered by me with pleasure.

VILHELM JOHNSEN.

THE BASIS OF CRITICISM.

The literary editor was feeling good and glad,
And not a manuscript or book he read that day was bad;
He scanned them very carefully, with notes, from end to end,
He questioned very little, but found plenty to commend.
But, oh! that night he ate much cheese, of strong stuff drank a lot;
Devoured limes and lobsters; ate a mince pie, extra hot;
And on the morrow every book he ventured to attack
He said was "rank" and "rocky" as he "ripped it up the back."

—Nixon Waterman, in Good Cheer.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

A CHOICE OF TEN BOOKS.—The *Writer* was asked to name the best ten books for a writer's library, to be limited to that number. Its answer was: "If a writer can have only ten books in his library, he will do well to choose: The Bible, Shakespeare, The Encyclopædia Britannica, Webster's International Dictionary, Poole's Index, Harper's Book of Facts, The World Almanac, Roget's Thesaurus, A. S. Hill's 'Foundations of Rhetoric,' Bartlett's Quotations. With these books alone he will be well equipped, so far as books go, for literary work." How many others would choose these ten books? We should like to have some lists, from any one who will favor us, of ten books for the proofreader's library. If anybody thinks the number of books too large or too small, a smaller or a larger list will be acceptable. Please let us hear from you.

MISUSED WORDS.— D. M. B., Mansfield, Pennsylvania, sends us two clippings, each containing a moot point as to usage, and asks: "In the sentence, 'she will be detained yet several weeks,' is 'yet' properly used? The writer of the paragraph does not claim that it is elegant usage, but he does claim that it is permissible. In the second item is the phrase 'a three-week vacation.' Is it right, or should it be 'a three-weeks' vacation'?" *Answer.*— In the first questioned sentence the word seems to be the right one, but wrongly placed. It would be better at the end. Dictionaries, grammars, and synonym books practically ignore this question, and it may be well to follow their example and not allow ourselves to be too much troubled about it. The only word that could be substituted is "still," and the two words can not be positively distinguished in sense sufficiently to support a dogmatic choice for an expression like the one challenged. Analogical justification could easily be thought to be found for the adjective form "three-week," but the form is not conventional as a substitute for the possessive. It should be "a three weeks' vacation." We speak of a forty-foot pole, a two-inch pipe, meaning forty feet long, two inches in diameter; but of a day's journey, the thirty years' war. Usage only is responsible for the distinction, but usage actually does so distinguish. "A vacation of three weeks" might be thought preferable.

DIVISION OF THE WORD ENGLAND.—In the *Printing World*, a member of the London Association of Correctors of the Press says: "Mr. H. R. Boss 'strenuously urges that "England" should be divided "En-gland," though an Englishman would be disposed to say that the *g* is pronounced in the first syllable.' Agreed. Yet the other day I saw, in a periodical for teachers, an indignant protest against the custom of allowing children to pronounce 'Ing-land' and 'Ing-lish.' I never heard these words pronounced exactly in this way; but I have shuddered to hear Americans speak of 'En-gland' and the 'En-glish.' Now, the authentic and the commonest pronunciation is 'Inggland' and 'Ingglish.' Mr. Boss's division, 'En-gland,' is therefore, from the English point of view, most unhappy and unacceptable." What a strange perversity is it that leads to such obfuscation of the ratiocinative faculty! Here is the strongest reason for favoring Mr. Boss's division, adduced in opposition to it. "En-gland" is the only division that recognizes the *g* sound in the second syllable. "The English point of view" as to pronunciation is the one proper foundation for Mr. Boss's strenuous advocacy. It is mere fashion that has kept the division Eng-land, and that we may suppose will sustain it. The true phonetic syllabication is En-gland, in line with an-ger, fin-ger, min-gle, and all the other words like these, wherein even those who most strenuously insist on being wrong in dividing "England" recognize that the *g* belongs to the second syllable.

COPY, BAD AND GOOD.—The following is from the *Printing World:* "Thanks to machine composing, it is now being realized more clearly than ever that bad copy is a burden that



Photo by George Stark, St. Louis, Mo.

"RIGHT IN IT."

ought not to be imposed upon the printer. . . . It is not to be thought of that a magnificent piece of mechanism, designed and built expressly for speed, shall be brought to a standstill for six minutes out of every ten, while the operator endeavors to decipher the hieroglyphics of some tenth-rate scribbler who does not know how to hold his pen. The evil ought never to have been tolerated, and can be borne no longer. Bad copy is doomed. In future the chief sufferer from illegible and untidy handwriting will be not the printer, but the author, or the unhappy typewriter girl. In the best offices in the United States most if not all of the matter to be set is put through the Remington before being placed in the hands of the compositor. In strict fairness, the copy supplied to the machine compositor ought to be absolutely perfect in every particular. . . . The proofreader's work is likely to become lighter, quicker, and more mechanical. On the other hand, a more minutely careful race of sub-editors will be required; they must be able to spell and punctuate, and to read and correct

copy with the same patient care that is now bestowed on proofreading. It is therefore obvious that trained and competent proofreaders would make splendid sub-editors of the new order." This contains some indubitable truths, but seems somewhat more optimistic as a whole than present circumstances justify. Printers still have much more of the troublesome copy than they ever should have had. More typewriter copy is provided than ever before, but we have yet to learn of any office where the copy is properly edited, from the proofreader's point of view. We should be very glad to know of an office where the copy supplied to the compositor is anywhere near absolutely perfect in every particular. (The present writer is an old-time typesetter, and he preferred handwriting of any degree of decency to typewriter copy. But of course he must admit that the latter is generally preferred, because almost every one seems to think so.) Even where well-spelled and well-punctuated typewriting predominates, much of it is punched through the paper, and hard to read — that is, much of the copy on daily newspapers is so. It does not appear plain that an author can be made to suffer because of poor handwriting, especially if the author is a newspaper man, and reporters and editorial writers furnish a large share of bad copy. How the "unhappy typewriter girl" can be held responsible for anything but the mechanical running of the typewriter we do not know. Some of them know how to spell and punctuate, but many more do not. Putting the matter through the Remington is not of much help unless it is done properly, and most of those who do the copying are not so well able to read difficult manuscript as compositors are. The one way possible for the proofreader's work to be made lighter, quicker, and more mechanical — as it should be — seems to be the sub-editing mentioned, which would be merely the studious work of proofreading transferred to the copy. It is a matter of personal knowledge that many articles are sent to the composing-room just as the reporters write it — and most of it needs careful editing or proofreading. The present writer's experience leads him to think that the real proofreading qualification alone will never be commonly recognized as fitting one for the sub-editing position, though it seems to be what is most needed. Production is demanded; one who reads and edits copy is expected also to make some copy, and this can not be done without using much of the time that should be used in mere preparation of copy made by some other hand.

THE TRADE JOURNAL.

The trade journal, says the *Age of Steel*, is not a newspaper, as the term is generally understood. It is strictly business. It is a purveyor of industrial information, and of all things related thereto. Every class of industry has its representative paper. The shoemaker, the boilermaker and the candlestickmaker; the cotton spinner, the glass manufacturer, the architect and the engineer; the man who handles jewelry; and he who makes pig iron, tin plates or horseshoes, and all the way along the line, from a pocketknife to a locomotive, can put his finger on what he wants to know in his particular trade journal, as easily as he puts on his gloves or his hat. Nothing can take the place of the trade paper in this matter.

The average newspaper has neither room nor inducement to specialize on strictly technical matters. The general public demands something more savory and sensational, and has no direct interest in what is being done in a machine shop or a shipyard. The taste for spiced viands has to be gratified, and a yacht race or a prize fight, a sensational crime or a malodorous scandal, is a raker-in of shekels and a feeder of popular patronage. The trade journal is not a garden of garlic, or a laundry for politicians, and its patrons are restricted to industrial circles.

In this lies its special virtue. It has one object, and it sticks to it. If a manufacturer wants a machine or mechanic, or latest improved tool, he has but to consult his trade journal to get in its pages what he can not get elsewhere. He can make his comparisons of cost and efficiency, can place his orders at the price of a postage stamp, and with a pen or a typewriter can in a few minutes make and close important transactions. It is the trade journal that makes this possible. Otherwise the salesagent or the vagrant circular and a mail bag of inquiries would be the time-eating and money-eating conditions of locating a manufacturer, and getting a full text of his specialties.

It is this feature of the trade journal that makes it the best advertising medium of modern times. It brings buyer and seller in closer contact. The arrow goes straight to the mark. If a pump is needed, or a windlass, a lathe, or a drop hammer, an anvil, or an iron bridge, the advertising of the same in the trade journal is frequently the only up-to-date directory of places and persons where such can be had. It goes without the telling that most of the sales of machinery, tools, and related equipment, are brought about by advertising literature in trade journalism. This fact in many instances ought to be more appreciated than it sometimes is, at the selling end of modern business.

DEFACEMENT OF SCENERY WITH ADVERTISING.

It is a curious case of the unexpected that the disfigurement of scenery seems to be a mark of modern civilization. If it be true, as claimed, that a general conscious appreciation of natural beauty dates back only to the latter half of the eighteenth century, then conscious appreciation but little antedates those beginnings of progressive and aggressive commercialism from which have sprung destruction and disfigurement. The two are complementary. For, as Mr. E. T. Potter has pointed out, the spirit of modern wantonness spares the exceptional in nature no less than the beautiful; what interests no less than what charms; for example, massacring song-birds and birds of beautiful plumage, and doom to extinction alike whales and giraffes and rare insects of incalculable value to science. In its extreme excess this spirit blasts the Palisades and even menaces the Niagara cataract — should the demand for "cheap power" be sufficiently "paying" to warrant the investment. But its common and generally accepted badge is the disfiguring advertisement which "follows the flag," and spreads with the "spread of civilization." Already, travelers in Cuba and Porto Rico report the invasion of the patent-medicine and chewing-tobacco "ads." as a sign of American "education," while more than one correspondent in Manila has chronicled like evidence of the presence of new Yankee "enterprise." Such "enterprise," however, is by no means the monopoly of American exploitation. Sir Martin Conway records that, while cruising on the west coast of Sweden, he was horrified by encountering no less a vandalism than the "brutalizing the bays of the Vikings," the defacement of "a vertical rock rising straight out of the sea," which he found to be "painted all over in huge white letters with advertisements."— *Arthur Reed Kimball, in Scribner's Magazine.*

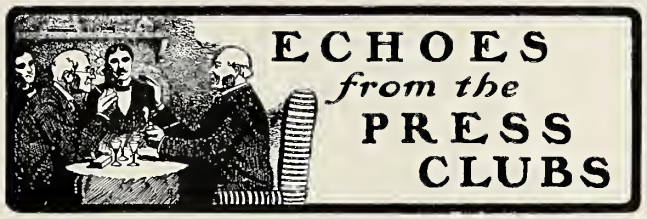
UNDER DIFFICULTIES.

An editor of a newspaper in one of the Western States, called the Rocky Mountain *Cyclone*, opened the first article of its number as follows: "We begin the publication ov the Roeky Mountain *Cyclone* with some phew diphiculties in the way. The type phounder phrom whom we bought the outphit phailed to supply any ephs or cays, and it will be phour or phive weexs bephore we can get any. We have ordered the missing letters and will have to wait until they come. We don't lique the idea ov this variety of spelling any better than our readers, but mistax will happen in the best ov regulated phamilies, and iph the cs and exes and qus hold out we will ceep (sound the c hard) the *Cyclone* whirling aphter a phashion till the sorts arrive. It is no joque to us, it is a serious aphair."— *Newspaper Maker.*



Photo by N. Brock, Asheville, N. C.

QUIETUDE.



BY FREDERICK BOYD STEVENSON.

From every hand comes some comment on the beginning of the new century, some remark on the close of the old. This recalls to mind the very amusing proposition advanced a little over a year ago by Mr. Slason Thompson, chief editorial writer on the Chicago *Times-Herald,* that the year 1900 marked the beginning of the twentieth century. He insisted on this view despite the fact that the *Times-Herald* office was deluged with letters from "Constant Reader," "Old Subscriber," "Veritas," "Pro Bono Publico," and all the rest of them, protesting that according to all the law and the sciences you can not make 101 years go into 100. But the *Times-Herald* kept right along and got out a twentieth-century edition one year ahead of time, Mr. Thompson shrieking in fine frenzy that all the rest of the world was an ass. And all this time Mr. Cornelius McAuliffe, the managing editor of the *Times-Herald,* with a taciturnity oft-times mistaken for astuteness, was holding his peace. Just before the big twentieth-century edition — printed in the nineteenth century — came out, some one said to him:

"In your private opinion, Mac, when *does* the twentieth century begin?"

McAuliffe wrinkled his brows, squinted his eyes and chortled:

"We-ell, I'm not saying."

That was a good way to play for safety. It might be added, however, that Mr. McAuliffe's position in regard to the simple scientific problem was aptly illustrated by the story of the two intoxicated individuals strolling along Michigan avenue in Chicago one bright moonlight night. They were disputing as to whether it was the moon or the sun they saw. Finally they decided to leave it to the first pedestrian that came along. In a few minutes a man swayed up the street in a very uncertain manner. When he reached the two disputants, one cried out to him:

"Shay, ole mansh, ish zish ze moonsh or sunsh?"

The man stopped with some difficulty, steadied himself by the aid of a lamp-post and, gazing suspiciously on the two for a moment, replied:

"'Scuse me, gentlemansh; wouldn't shay; I'ms stranger in Chicago."

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It was up to the man from St. Louis.

"This happened on the St. Louis *Post-Dispatch,*" he said. "Charlie Chapin was the city editor. He is city editor of the New York *Evening World* now. One day, just before Colonel Jones, the managing editor of the *Post-Dispatch,* was starting on a trip to New York, he called Chapin into his room and said:

"'Chapin, I'm going East tomorrow. You've got to cut down the expenses of the local staff.'

"Then he named a certain figure and said it must be kept within that limit. It took Chapin about five minutes to figure it out. He dropped from the staff three or four men who were not much good anyway. He raised some of his star reporters $2 a week apiece, making them feel good. Then he saw he was still $5 within the limit set by the boss. There was no need of wasting that, so he tacked it onto his own salary. He passed the list over to Colonel Jones, who glanced at the figures and 'O. K'd' it."

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Allen O. Myers, who was known all over Ohio a few years ago as one of the most brilliant, one of the fiercest and most fearless writers on the Cincinnati *Enquirer,* used to tell this story on Harry Kennedy, who was the managing editor of the old Cleveland *Herald,* and is now doing literary work in New York. Allen Myers started out to do newspaper work in Cleveland and obtained a position as a "kid" reporter on the *Leader* under the late Edwin Cowles. He was turned over to Kennedy, who was then a bright young reporter on the *Leader,* in order that he might be properly coached in the mysteries of getting news and putting it in proper shape for the readers of the *Leader.*

"So I started out with Kennedy," said Allen, "and we went all over Cleveland searching for news. One of the first places we visited was the old markethouse. Kennedy looked critically about him. No news seemed to be lurking around. Then he went up to the big policeman standing on the corner. The policeman nodded his recognition. That impressed me with my coacher's importance.

"'My!' thought I, 'the very policemen know this great newspaper man.'

"'Anything new?' asked Kennedy.

"'Nope,' grunted the policeman.

"Then Kennedy, with me at his elbow, went across the street and inspected the building up and down. Something interested him on the roof. He wrote rapidly in his notebook — I looking over his shoulder —

"'The roof on the markethouse needs repairing.'

"'Dear me!' thought I, 'will I ever have such a quickness for news, such a readiness of style?'"

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One of the things that impressed Mr. Alfred C. Harmsworth, the editor and proprietor of the London *Daily Mail* and a score of other English publications, who has been visiting New York, was a safety razor.

"It's strange," said he, "you Americans have not appreciated the convenience of this razor."

He is mistaken about that. Some of us have appreciated it. Opie Read, the novelist, has experimented with one. Opie went in to the Press Club in Chicago one day with his face cut in so many places that the court-plaster he had stuck over the gashes made his physiognomy appear like the prize crazy quilt at a county fair.

He was asked if he had been fighting a bulldog; if he had been in a Græco-Roman wrestling match with a cat; if he had been dragged over a gravel road at the tail of a jackass, and numerous other little things of an annoying nature to a sensitive man.

"Safety razor," said Opie. "You see, time is money. I need money, and a friend — he's an enemy now — told me I could save time by using a safety razor. I took his advice. Say, where can I buy a false face cheap?"

Long afterward, Opie remarked more in sorrow than anger:

"I met that fellow who told me to use a safety razor just after I had mutilated myself, and I showed my face to him. He looked it over critically and said:

"'You d——d idiot, you set it to digging.'"

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Tom Brashears used to be what they still call, out in the country, a cracker-jack newspaper man. He was employed by Jennings, who ran the Athens (Ohio) *Messenger,* one of the best-paying weekly newspaper properties in the southern part of the State. He was employed to such an extent that he got out the whole paper — editorial, local and everything. And he did it in a way that would have done credit to a metropolitan daily. Tom was as quick as lightning, and despite all the work he had to turn out, he was all cleaned up in three days. The remainder of the time he had to himself. Now, Tom had one great fault, and that was — well, you know — crooked elbow. The minute the press began to hum with the edition, Tom was off, and he wouldn't show up for four days. Then he

would be at his desk whooping up the copy for the next paper. One night Eli Perkins, who made a reputation for being the champion American perverter of facts, lectured in the town hall at Athens. That day the Athens *Messenger* had gone to press. The hall was crowded. In a front seat was Tom Brashears — loaded for large game.

Mr. Perkins was proceeding nicely with his lecture. Tom was getting uneasy. It was hot in the hall and he was very dry. But he disliked to disturb any one, for he was exceedingly polite. But finally he could not stand it any longer, so, while Perkins was in the midst of one of his most flowery perorations, Tom arose solemnly, and, with every eye in the house fixed on him, said, with a wave of the hand, as he stumbled out toward the door:

"'Scuse me, Eli."



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

PRINTING OVER VARNISH.—A subscriber in Boston desires to have us give directions for printing on "enameled and waterproof cardboard," a sample of which he enclosed. The sample is part of a stock calendar which has been lithographed, varnished and embossed. Experience has taught us that a strong bronze-blue or blue-black ink is best for this class of work. We suggest that our subscriber try these.

TROUBLE WITH GLAZED STOCK.—A communication has been received from Elmer A. Lynk, enclosing a sample label printed on glazed white stock, with which he had trouble because of coating pulling off. To overcome this we suggest the using of liquid reducer (not too much), and a good grade of half-tone ink. Part of the trouble was caused by the face of cut being untrue and not receiving ink. A heavier impression would be helpful.

LIGHT STREAK ON HALF-TONE CUT.— From D. O. T., Lamoni, Iowa: "The enclosed cut was printed on a book press. It worked fairly well for awhile, then it began to get dim on one side. It gradually got worse till it made a white streak through that side; then it would get better after two or three impressions, and finally work all right for a few minutes; then the difficulty would be repeated. If you can tell me the cause and the remedy you will greatly oblige me." *Answer.*—Your trouble is caused by your rollers either being untrue or not properly set. The streak comes through the rollers skipping. Your work could be materially improved by using a softer ink and by more strongly overlaying the solids.

STEEL-DIE STAMPING.— S. G. Beecher writes the following: "I want to stamp a monogram on stationery with a steel die. Kindly let me know if it can be done on a job press and, if dry colors are used, where they can be procured and how mixed; also, how bronze is put on." *Answer.*— Steel-die stamping is done on machines made for this purpose and can not be done on a job press. The use of dry or mixed colors is optional; some prefer to buy the ink mixed, others like to mix the colors themselves, which is done by mixing the powder with a little magnesia and enough thin dammar varnish to bring to the proper consistency. The colors, dry or mixed, can be procured from any responsible inkmaker. Bronzing is best done with a soft camel's-hair brush in the usual manner.

PRINTING HALF-TONES ON BOND STOCK.—The following was received from Don Hurbeck, Milwaukee, Wisconsin: "You would greatly oblige me if you would let me know if there is any way to make half-tone cuts work up good on bond stock. I have considerable of this work to do, and it would benefit me very much if I could find a way to make them work good. I have tried running lots of ink on the job, and also heavy impression, besides overlaying, but it either works up awful black and muddy or is full of spots." *Answer.*— It is useless to try to work half-tones on bond stock unless the cut is deeply engraved, and even in that case the cut would have to be overlaid with an overlay carefully made, using about 100-pound manila, or heavier on the solids, if necessary. Use an intense black or blue-black ink and only as much as is necessary to cover the solids.

SHRINKING OF STOCK.— H. W. Brewer, Milwaukee, writes as follows: "I am having a great deal of trouble with the stretching and shrinking of stock. It don't seem to make any difference what kind of stock I use. I have let the stock season for three weeks on my floor, where the temperature is always above 80°, but it does no good; if I have a heavy form on it will shrink about one-eighth inch on the outside. If you could give me any advice on this subject it would relieve me of lots of trouble." *Answer.*—The subject of shrinkage of stock is one that is giving pressmen everywhere considerable trouble. We believe our correspondent would be benefited by reading "Temperature in the Pressroom," page 310, November INLAND PRINTER. We would be pleased to have our readers give us their opinions and experiences on this subject. Mr. Brewer's trouble is with paper-box stock.

UNSATISFACTORY RESULTS.—From T. Edgar White, Columbia, Pennsylvania: "Enclosed please find several specimens of jobwork, which are particularly faulty as to the working of the ink. You will notice the dirty, sandy, dull and faded color the ink gives. I use as little reducing compound as possible; I wash up clean; I use good ink, and my rollers are not old. Could it be the fault of the rollers in some way?" *Answer.*— Your work is faulty from several causes, the ink being but a minor defect. We recommend the using of a *good* grade of job ink, and on ordinary work, such as the samples received, use no reducer. Your rollers appear to be dry and lifeless. A temporary remedy for this would be sponging the rollers with water before using. However, we do not recommend this, as it is not good for rollers. If sponging is necessary, you should order a new set of rollers at once. You would secure far better results in jobwork, especially on linen or bond stock, if you would use a hard packing. We recommend "Presswork," by William J. Kelly, as a work that would be of much benefit to you.

HOW TO EMBOSS ON A CYLINDER PRESS (By courtesy of Miehle Printing Press & Manufacturing Company, Chicago).— Commence with locking up your embossing plates, which are the same height as a type form, on the bed, and then, before

registering, it would be well to have your packing about as near right as possible, the same as when printing. You will have to use your judgment as to your packing, as, for instance, you must have a sheet of zinc (not tin) and have a straight band of about an inch, so as to put into clamps and hold it on cylinder same as a pressboard. You must also allow for a draw-sheet on top of zinc and a few manilas under the zinc if you have space for them. If not, you will have to take off your pressboard and build with manila sheets, which you can take out if your impression is too heavy after you have the die on the zinc; then register your form. Now as to the die: Take two sheets of tissue paper, large enough for your form, and paste them together with very thin paste, for if too thick you will have trouble to paste them, as they will wrinkle up (have on the tissue on the back of the die with a brush (as thin as you can); then try with your finger to feel when the glue is tacky. You then take off the draw-sheet you have over your zinc sheet and turn your press by hand very slow so that you will lift the die from the form with zinc on the cylinder. The glued die must stick to the zinc, and if the die does not readily lift up and stick to the zinc and has any indication of sticking to the form, help it along by turning the press very slowly, and use a knife or a screw-driver and assist it to lift. After succeeding in getting it transferred to your zinc, cut away all surplus and then leave it to harden. It is advisable to arrange to have it done so as to leave the die harden over night and not lose any time. Then put on a draw-sheet over the die and try your impression — if too heavy you can pull out a sheet or two from

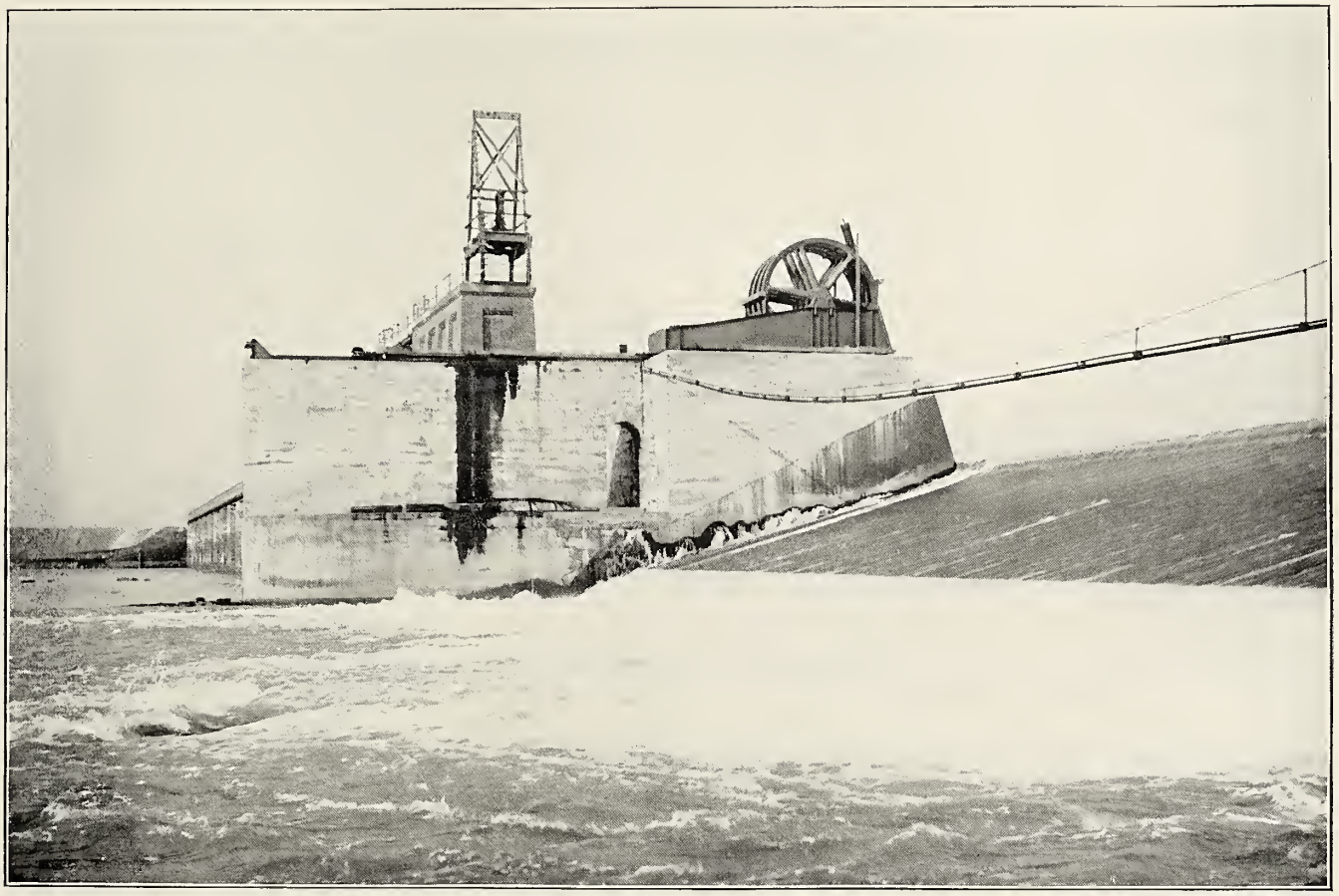


Photo by George A. Furneaux, Chicago.

BEAR TRAP DAM, ON DRAINAGE CANAL, LOCKPORT, ILLINOIS.

two of these tissue sheets, as you will need them). Now oil the form on the face very thoroughly, then lay on one of the pasted sheets. Then mix your preparation, which consists of barytes, which looks like pulverized chalk or whiting, and which you can buy at any paint store — it is very cheap — and plaster of paris. Put this on a stone slab and mix with warm, thin glue and liquid gum arabic, enough to make a putty — not too thin, just so that you can carry on your ink knife to smear on the tissue sheet on top of the form. Of course, you will have to have the sheet held by some one so that you can smear your preparation on evenly, somewhat thinner toward the rear end of your sheet, as it is squashed to that end when you take an impression. When you have your surface covered as near as you can judge, lay on your other pasted tissue sheet so it will cover your form and preparation; then wait a few minutes. Now lay a smooth sheet of any kind on top and pull an impression so as to squash your preparation into the form; then take off the smooth sheet you laid over the top tissue sheet and wait a few minutes and lift up the nipper end and try if the die is stiff enough to lift from the form. If so, put some warm glue below your zinc. To make up for the crawling or shortening of the sheet, it is well before putting the preparation on the form to set the plates a little closer together, so they will register with the sheet around the cylinder; or, in other words, take out a lead from between the opening of the plates, as your sheet will be that much smaller or shorter on account of your die, which, when printing or embossing, makes your sheet shorter. In case some parts of the form may emboss too heavy, take a piece of fine emery or sand paper and rub off high parts of the die, and if it does not emboss heavy enough, paste a piece of soft paper over the die, same as making ready. Be careful and not have too much impression, as you will have your sheets wrinkle. A small wrinkle will not bother — of course, it depends upon the nature of your job. You will also have to take away your sheet guards, and be careful that nothing rubs your die, as it might injure it. Another good idea is to run a soft composition form roller against the cylinder, so as to make the sheet conform to your die before coming in contact with your form, as thereby you prevent wrinkling to a great extent. Have your roller in the first-roller socket nearest to cylinder,

but have longer ends put on the sockets so the roller can be raised high enough to reach the cylinder and set up against your sheet as tightly as the roller will stand. If it is found that the register is not just right, the plates may be moved to a certain extent without hurting the die materially.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 57 Beekman Street, New York.

The Forerunner of Lithography.—Albrecht Dürer was the Senefelder of intaglio, or copper-plate engraving. He was the experimenter who laid the foundations for all the "grain" and "etching" methods that developed so gloriously later on — and it was copperplate etchers' ground that was the medium which Senefelder employed when he invented lithography.

From Clay Molds to Aluminum Plate.—The greatest development of the printing-press was in solving the problem of surface printing by power; the latest achievement of lithography was the introduction of aluminum plate for printing. And yet, centuries ago, when they printed from *loam forms,* the crude printers of that day used the very material from which aluminum is taken today.

New Transferring Process for Stone or Aluminum.—A paper which is of great use in making a number of retransfers of the same subject — for instance producing a given quantity of key lines for colorwork — and at the same time still keeping its adaptability for future transfers of the same subject, so that an indefinite number of transfers of the same drawing can be made at different times from the same transfer paper, has been patented by Johann Rottach, of Vienna, and Joseph Hausel, of Graz. The surface has a hard finish made impervious to water but susceptible to grease. It seems to me that the photo-litho transfer paper would be about the nearest thing to it, only that the improvement consists of the *hard finish,* making it adaptable for repeated and future use on the same transfer.

Litho Colors in Practice and in Theory.—A condensed but eminently practical treatise on the theory of color contrasts and harmonies, as well as a description of all peculiarities of color substances used in lithography; hints as to their vegetable, organic, fibrous, earthy or mineral constitution, their proper combinations and caution in reference to the chemical reactions resulting from the mixtures of pigments which would produce oxidation, etc., remarks about the stability and light resistance of colors, and the agreeable or disagreeable optical effects produced of one on the other; also a table, of over thirty-five colors, showing the origin, action under chemical influences, endurance, covering powers, and other remarks of great use to the lithographer, printer and technician are contained in Part 19. George Fritz' "Handbuch der Lithographie und des Steindruchs" (German), E. Steiger, New York, price 70 cents.

"Process" Lithographs.— S. & F., San Francisco, California, sends sample of a two-color half-tone print (book cover) bearing the imprint of the Sackett & Wilhelms Litho. Company, of New York, and wishes to know how it was done, as he never saw anything like it. *Answer.*—The original of the specimen in question was executed by a sculptor in clay, then the same was photographed through a screen plate and a half-tone negative was the result; of this, two plates were made, one in "high light relief," or, in other words, a good sharp key plate, and the other a dull or flat, overdeveloped "tint plate." Both plates were made upon lithographic stone, and edges softened off under water. The tint plate was then printed in a delicate gray, and the principal one was printed in the warm rich gray, which gave the splendid result achieved. The first color containing an abundance of varnish, gives the already powerful, plastic relief of the figure additional transparency of shadows and aids the sharp high lights; by covering but little of the tint, extra force is obtained. The happy combination of the subject, its lines of composition, its warm and pleasing color, and clever technic and execution, render it a superior specimen of present-day process lithography.

Squashing of the Lines in Transferring Deeply Etched Ruled Work.— F. F. S., Cincinnati, Ohio, writes: "Would you kindly give the writer a little information in the next issue of The Inland Printer in regard to the following: I have much trouble in keeping the lines from thickening or squashing out in making lithographic transfers when the ruling is etched deep or heavy; or deeply cut script, or lettering. I seem to get too much color on the transfer paper. Should the ink be very thin and should the dauber be smooth or rough to ink in this class of engraving without getting too much color into the lines?" *Answer.*—The ink for transferring should not be thin. If you had some experience you would soon find the knack of getting the ink just right and as stiff as possible. Then the dauber should not have long, wooly hair. Take a piece of close felt or good, thick cloth; place over a wooden block, and then drench with turpentine; set it alight, and burn off the superfluous hair. Good daubers are also made by taking a long strip of felt about two yards long and three inches wide, winding it into a solid roll, and tying the whole up tight and firm with a piece of twine, then shaving the working side down with a razor to a flat surface. After inking and wiping the stone clean, the transfer paper (India paper coated with starch) is laid over it and a backer or two of ordinary paper is laid on top, over which your zinc or press board is placed and pulled through. Perhaps you may try, after inking in well, using a spare, clean dauber, then laying a thin piece of sheet rubber over the transfer paper. Still, the whole secret lies in the expert manipulation of dauber, and by *having the ink just right;* practice will do the work.

"Litho-zincography" — "Grain Screens and Photo-lithography" — "Photo-litho Hints" — "Photo-litho in Half-tone," Etc.— In turning over the leaves of the "Penrose's Process Year Book for 1900," one is very agreeably led into an art gallery showing the present achievements of process engraving, and especially of three-color processwork. Comparing the year book of 1897, or even 1899 with the present one, we can not help but notice the advance made in England in this important department of the graphic arts. Valuable as the previous efforts of the year books were, the present is a notable achievement and brings before the mind of the student the state of this department of art up to the present day. Dwelling on the colored plates, we meet with a fine view from the firm of Windham & Co. (in nature's colors), a large collotype plate from nature, and color effects cleverly added. Then comes a vivid, conventional picture showing the utmost range in color possibilities of the primary, secondary and tertiary colors, with powerful contrasts, in three printings. Then follows a double plate of butterflies, reproduced direct from nature, in three printings; here we have the opposite limits of effect—delicacy, harmony and "tone," subtle modulation, graduation and exquisite blends in color. After this we are introduced into the secrets of three-color half-tone by a "Happy Pair," two plates of the same subject; the first one shows the picture as it came from the etcher's hands, and also proofs

taken therefrom, dead flat expression; the second shows the same plates after they were retouched by the engraver. High lights were put in some places, a yellow tint taken away where it obstructed the passage of say a blue, or where a red tint changed the green, which is formed by blue and yellow, into a gray, little touches here and there refreshing the whole aspect of the picture by the engraver's skill. Delicately handled plates are the "Italian Woman and Babe." Still it has the usual purple tints in abundance which are caused by the aggressive nature of the blue used; in this plate a few more places could have been taken away and the brilliancy of the red in the sleeve of sitting figure heightened; also a few pure yellows in the dress of the standing figure. Following this picture comes an "Ideal Head." This is superb in every respect, the broad, masterly handling of the original is here portrayed; and the contrast and harmonies of olives, browns and grays are toned to a most perfect pitch in this picture. It is one of the most artistic three-color prints I have seen. The next is a crisp, snappy water-color reproduction, full of life and vigor, and must have caused the engraver much worry, as it was not backed up by the artist's execution. The "Flower Girl" is a good subject, the printing is good, but the engraver was not able to throw any individuality into *his* work. The use of three-color work in "Architectural Work" is well rendered. The object sought is here fully obtained. A bright, lively picture. "Bohemian Art Reproductions" is one of those strongly realistic paintings, showing the artist's technic or brush work. They are clever plates, full of the understanding in art. Of a similar character is the chromotype in four colors by Dr. E. Albert. Here also the object of the artist has been carried out in every detail, and a substantial result obtained. Then "Treachery of Carmagnola," a four-color half-tone, a little too preponderant in blacks; therefore it fails to captivate from an artistic standpoint. Now we come to a "Waterfall"; here we feel like resting after our wandering and search for "Nature's Colors"; we feel like describing sentiments that stirred the painter's feelings when he produced the picture, but we must confine ourselves to technic, and here we have it — the extreme distance, the misty middle distance, with its grand indefiniteness, throws forth the sparkling life and noisy advance of the foreground. The upper half of the picture is calm and dignified, the other half is force, vitality, animation, motion, and these factors have been understood by the engraver and carried out by the printer. Looking at the three pure colors that have been used, and seeing how they exert themselves at various places in the plates, one finds why this picture is a success. The "Collo-autotypie" is a crayon half-tone, so to speak; and had Mr. Conenberg used the same colors as Messrs. Roeloffzen-Hubner & Van Santen he might have avoided the extreme flatness of the picture. One thing that spoiled it is the weak foreground. A three-color plate by J. Löwy, of Vienna, is very artistic, and does not show the usual bad effects of three-color work. It grows on the imagination. It is extremely clever. "Grapes" is an exquisite plate, and had the line of the masonry in the wall been softened a trifle and the color of stone been less accentuated, the picture would have gained largely in its pleasing effect. "Algerian Merchant" is about the usual effect seen in the three-color work of the day; but when we notice that no reëtching or engraving has been resorted to, then we say it is a promising achievement. Regarding the other features of the book, we consider that the black half-tones, with some exceptions, possess no extraordinary merit. The frontispiece is an intaglio half-tone, engraved by copperplate engraver's hand, and sky effect ruled by machine and etched by the ordinary process; for the amount of work it might have shown more color. The collotype "Haymaking" is fine. The half-tone of "Machine worked up for Catalogue Printing" is superb. The two-color process "A Fair Parisienne" I have seen rendered more brilliantly. "A Sunny Stream" is a beautiful example of engraved half-tone, it is *all engraved* in fact, and very little process. Skilful retouching of a half-tone is shown in "Prince of Wales' Drawing-room," also "On the River." The descriptive part is very valuable. The author thinks that the present time contains less bad and medium work, "for firms that can not do good work will be driven to the wall soon." This would be true if the contention for cheapness was not so persistent. He also well says "we want men who . . . will have courage to get away from beaten tracks and aim to find out something the world has not known before." The article, "Catalogue Illustration," by the editor, reviews the fields of engraving and is an able contribution to the graphic literature of the day. It is an article for the litho artist, the mechanic, or the business man, and is full of sound and healthy suggestions. "Photo-lithography," by Mayer Guil-J. Waterhouse, I. S. C., is practical and scientific. "Photo-plastic" is another timely subject; so is "Grain Screen and Photo-lithography"; "Method of Figuring Photoengraving," "Focusing," "On Making Screen Negatives Direct from Colored Posters," and "Three and Four Color Work," are very interesting and useful. "Engravers' versus Printers' Proofs" touches a sore spot. "The Collotype Grain," by W. T. Wilkinson, is very good reading and well illustrated; "The Artist and the Camera," "A Note on Dragon's Blood," "Experiments with Stops," "Photo-litho Hints," by Max Saffe, and "What is the Best Screen Ruling for Half-tone Negatives," are standard topics, yet always new. "Selection and Training of Apprentices," "Trichromatic Printing," by E. A. Burmann, and "Hints on Exposing Collotype Plates," as well as "The Confusion of Colors," are fine articles, well worthy of the most careful attention. "Deep Copper Etching by Electricity," illustrated, "Three-color Negatives," "Testing Light Filters for Use in Orthochromatic Photography," by E. Senner, well illustrated and very useful. "Electrotyping Half-tone Blocks" is a ticklish question, well handled by J. S. Sunderland, showing what few know of the relation of the surface of different papers used in printing to the surface of the block. "Reducing Collodion Negatives by the Permanganate Process," "A Glimpse of Some Continental Schools and Studios," "Collo-autotype," "Diaphragm System of the Half-tone Process," "Levy Acid Blast and New Process of Etching," are eminently fit to be read by the lithographer who intends to progress. A description of a "Steam Press Printing Process, from Intaglio Process Engraved Plates," is very interesting from the processworker's standpoint, although it seems to me Mr. S. H. Horgan, the eminent authority on process engraving, practiced this very method more than eight years ago, when I used to visit him in his studio in Beekman street, New York. "Something About Color Filters and the Three-color Process," by M. Wolfe, the well-known teacher on the subject, is very interesting and, as the Penrose Annual for 1900 started its working part with an article on lithography, so it concludes with "Litho-zincography," by G. H. Block, a highly interesting and very useful article on metal lithography. The price of "Penrose's Process Year Book" is $1.50 in the United States. Published by Tennant & Ward, 289 Fourth avenue, New York, or Inland Printer Company, New York and Chicago.

A LEGACY FOR FRANK COWAND, PRINTER.

R. L. Jennings, proprietor of the *Morning Star,* Marshall, Texas, sends the following advertisement. Any one knowing of the whereabouts of Mr. Frank Cowand will confer a favor on him by advising Mr. Jennings or THE INLAND PRINTER.

TO PRINTERS.

Frank Cowand, a printer, has money willed him. He is believed to be in Indiana. I will pay $100 to newspaper finding him for me, payable when I get his power of attorney and collect this money for him. Indiana papers especially requested to copy this ad. R. L. JENNINGS, Marshall, Texas.

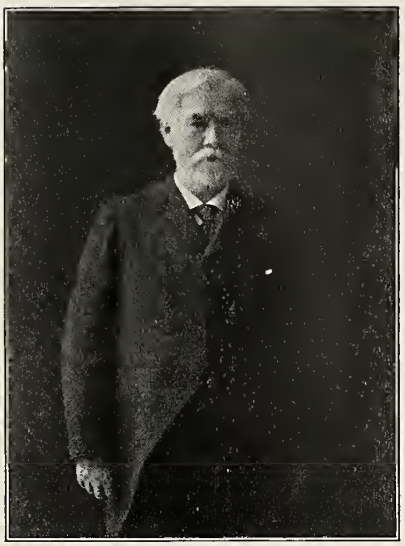


TESTIMONIAL TO MR. AND MRS. THEODORE L. DE VINNE, NEW YORK.

(See opposite page.)

FIFTIETH WEDDING ANNIVERSARY OF MR. AND MRS. THEODORE L. DE VINNE.

CHRISTMAS Day, 1900, was a memorable one in the home of Mr. and Mrs. Theodore L. De Vinne, New York. On that day they celebrated the golden anniversary of their wedding by giving a reception to their friends, including the employes of the great printing house of which Mr. DeVinne is the honored head. Among the guests were representatives of the Century Company, the famous publishing firm with which the De Vinne press has been linked in the production of works known and appreciated throughout the reading world; members of the Authors Club, the Grolier Club, the Typothetæ, and other associations to which Mr. De Vinne belongs; men prominent in the literary, publishing and printing world, with their families, all come to do honor to the man who has been aptly called the "dean of the art of printing," and to his devoted life partner, who has for fifty years given her invaluable advice and support in all his business and literary achievements. Receiving with Mr. and Mrs. De Vinne were their son, Mr. Theodore B. De Vinne, and his wife, while the merry laugh of the third generation, who were present, added to the happiness of the anniversary.



THEODORE L. DE VINNE.

The employes of the De Vinne press, besides attending the reception and heartily congratulating Mr. and Mrs. De Vinne on the happy occasion, presented to them a beautiful art work in gold and iron repoussé, "The Pilgrim Shield," designed and executed by M. Morel-Ladeuil, the artist of "The Milton Shield" and "The Helicon Vase." The shield (a picture of which is given on the opposite page) consists of a large central medallion and four cartouches, all representing scenes from Bunyan's immortal work, "The Pilgrim's Progress." Surrounding the bas-reliefs, amid the ornamental work, are emblems of Faith, Hope and Charity; and beneath the central medallion is a figure of Bunyan asleep, an open volume of the Scriptures in his lap. The entire work is admirable in both design and execution.

On December 27 Mr. De Vinne addressed to his employes the following characteristic and memorable words:

Dear Friends and Comrades of the De Vinne Press:

Your present of the magnificent Pilgrim Shield on my anniversary was a great surprise. I did not expect it, and it is all the more welcome. I thank you for it heartily. It is a great gratification to me, in the last years of a long life, to know that I still retain the good will and love of our employes. The man in business, like the Pilgrim of John Bunyan, has to fight continually. To try to give the best workmanship to buyers who want the best only at low rates — to give the best wages to men who are often deserving of more than they receive — to be just and exact to all — are requirements not easily met. A fair employer has to be active and earnest as well as fair to meet the competition of rivals in business. He has to crowd and jostle. He often has to be aggressive. He may trample and strike where he does not intend to hurt. What is worse, he often has to postpone the proper recognition of valued helpers. I dare not say that I have always lived up to my ideal of what an employer should be. I have made mistakes which I regret. Yet I do say that I have always tried to be just, and I accept this testimonial, to which men have contributed who have been in the employ of our house for periods ranging from ten to fifty years, as evidence of their belief that I have always meant to be fair to all. That appreciation is dear to me. I don't intend to make a long reply. You have been active and willing helpers in the building up of a great business, and I am thankful and grateful. Let me beg of you to continue the same regard you have shown to me to my successors in the management of the house, who I am sure will go on in the path we have successfully trod, and will maintain the reputation of the house for the benefit of all of us.

A fitting termination to the anniversary occurred when, on New Year's Eve, each employe was pleasantly surprised to receive from Mr. De Vinne, with holiday remembrances, a handsomely bound copy of his latest work, "The Practice of Typography."

AMERICAN ENTERPRISE IN EUROPE.

Mr. John A. Walker, vice-president of the Joseph Dixon Crucible Company, Jersey City, has lately returned from one of his periodical trips to Europe, says the *Iron Age*. His impressions and observations are recorded in the following:

One thing very sharply felt now is a very vivid impression of the military and commercial importance of the United States. Since the Spanish War they have a changed opinion of American military prowess, and with our stores of ready cash and our disposition to not shrink from a just conflict, a wholesome respect for our latent gallant military strength is observed. One meets this expression of opinion in Berlin, in Vienna, in Paris, also in London. The official figures of the United States census recently given out were republished next day in all European papers, with such comments as showed that they recognized us as a young athletic giant, with incalculable strength.

It goes now as a household word everywhere in Europe that America is fabulously rich. They know of the unprecedented business of the past two years, our phenomenal exports, their high prices, and speak invariably of America as a country where countless sums have been made in recent years, and where the commercial strides have been greater during this time than elsewhere on the globe.

American machines, American tools are everywhere in demand. American goods are on the shelves and American manufactures are being pushed everywhere by ubiquitous agents. In one store in Brussels I saw the sign in the show window, "Here is United States spoken." On my steamer going over was the president of a notable American sewing-machine company, going to plan for a factory in Germany.

Everywhere in Great Britain is expressed the thought that now, as never before, is the old-time British commercial supremacy assailed. It is dawning on them that they have slept too soundly in solid conservatism, inattentive to the changed spirit of the age, while both Germany and America have slowly gained seriously on them, and on all sides you hear the warning cry, "Awake before it is too late!"

Lord Roseberry gave his rectorial address to the students of Glasgow University in November and put this thought in sharp words. It was called by one paper "an attempt to arouse the nation from its snug self-complacency"; another said these questions of Lord Roseberry were being asked by all thoughtful men; another said: "Are the phlegmatic Teuton and the 'cute New World scion of the Anglo-Saxon race to outstrip us?" Lord Roseberry clearly diagnosed the trouble and gave his views of the arduous task before the nation, if they "would prove that the business virility of the English people is not a spent force."

THE "CHRISTMAS BELLS" PICTURE.

Special interest in the December issue of THE INLAND PRINTER to residents of Baker City, Oregon, lies in the illustration entitled "Christmas Bells," from a photograph by Lee Moorhouse, of Pendleton, Oregon. A marked copy of the *Morning Republican*, of Baker City, states that the original of the photo was Miss Aurilla Sullivan, of that city, recently deceased.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

MEDITATIONS ON THE UNION LABEL.

1.—The Idea of the Label.

For some time past, the labor press of the United States has been making a strong effort to impress its readers with the idea that the union label is the panacea — the cure-all — of all afflictions of their loosely federated trade unions. Even the columns of the conservative printing-trade journals are filled with ecstatic effusions in praise of this new device to overcome the apparent deficiencies of American trade-unionism. The bad policy of exclusion of good workingmen through proscription is to be intensified by an indirect pressure on the employers, etc. It seems, therefore, the proper time to examine the ideas clustering around the union label from an independent standpoint and to see whether the Typographical Union is really justified in exerting its energy in a direction which undoubtedly will cause much litigation.

The strike is the mother, the boycott the father of the union label. What good can come from the offspring of these violent parents? As the mediæval craft guilds proscribed the trespassers of guild rules themselves, so does the boycott proscribe the goods of transgressors, and modern labor leaders considered this method a good supplement to the strike, because it gave them an apparently efficient compulsive power over employers without infringement of State laws. But, although a few boycotts against individuals were successful and will never be forgotten by the firms who challenged them, the most important ones and the greater number died out like thunder which follows the lightning that spends its force in the clouds that begot it.

Boycotts against goods consumed by the upper classes were failures from the start. The line of goods used for productive purposes, tools, machinery, railroads, raw materials, can hardly be interdicted at all. Only in country stores, where articles of luxury are sold together with those of general consumption, is there a slight chance for a well-disciplined labor population to make indirect headway against articles which they themselves do not consume.

Only articles of general consumption apparently offered chances for successful boycotts. However, the best intentions of the laboring populace often failed, especially in large cities, where the boycotts were not directed against all, but only against one or more producers of the same commodity; or against too many articles at the same time. The purchasing of articles of consumption is mostly done by women, and even *if* they could overcome their well-known passion for bargains — that is, for cheap non-union goods, they would not be able to remember all the standing proscriptions or to distinguish the boycotted from the free articles.

In most instances, too, it was found well-nigh impossible to control as many persons as are necessary to carry out boycott resolutions of excited meetings. Laborers and their wives had not only to watch one another, but also the retailers who were dependent on them. That might have been possible in small towns, but it was found impossible in large cities, and articles with a national market seemed to defy the labor union detectives. Who could distinguish union from non-union victuals, cigars, leather, textile, wool and iron goods without an external sign?

In this dilemma, I believe, the cigarmakers were the first to appear with the union label, as a token to distinguish union from non-union labor sufficiently plain to guide buyers in their shopping tours and to enable the working class virtually to control the retailers in their districts. What the rabbi's kosher-seal is to the Jewish housewife, when she looks for fresh meat, that is the union label to the workingman's wife when she provides for her household. Let us hope that the higgling and chattering crowds of ladies which every day fill our bargain and cheap stores will always be animated with that spirit of self-devotion which is necessary to pay living prices for their goods from which the living wages are to come. For certain it is that the union label acts like a social tariff upon consumptibles. As the national high tariff excludes the cheap products of badly paid foreign laborers, so will the union label certainly exclude cheap goods from the markets *if* the purchasing women and men will pay the price; *if* they can control it; *if* no counterfeit labels can be had; *if* the sellers of the labels do not sell them to non-union concerns, etc. In this perplexing array of *ifs,* on which the solution of the labor question through the union label depends, I see only one sure thing, namely, as the kosher-seal of the Jewish people necessitated paid rabbis to examine the goods offered for sale, so will the union kosher-label require paid vigilance committees to hunt down non-union manufacturers who apply for it. And as the meeting of the Central Federated Labor Union of New York in this last month of the nineteenth century virtually hesitated to search the clothes of its members, to ascertain whether or not they were "kosher," the device will probably fail, although the union rabbis will, like the Jewish rabbis, make it a goodly source of perquisites.

2.—The Label in Printerdom.

According to the testimony of Prof. Lujo Brentano and Mrs. Webb, who made the best researches into the history of the English trade unions, the printers were always the most conservative craftsmen, who kept their wits together not only when all others grew enthusiastic over Owenism, Chartism, or Socialism, but also whenever trade-union leaders suffered of the disease known by the vulgar name of "swelled head." I do not believe that American printers are any more excitable and credulous than their European colleagues, and consider it therefore a futile attempt on the part of labor leaders to drum such gush into the heads of their followers as they emit, week by week, in the columns of their publications. The following, taken at random from one of the union papers on my desk, is a sample of their logic piled on a heap of *ifs:*

"In the union label we hold the key to emancipation. Let us make use of it. Demand the union label. *If* labor and its friends demand it, manufacturers will use it. *If* they use it, they must concede labor's rights. *If* the workingmen do their duty — purchase only goods adorned with union emblems — labor's emancipation will speedily follow."

Let us refrain from pointing out the fallacy of the belief that the working classes are the sole customers of the American manufacturers, who could therefore compel them by virtue of their purchasing power to adopt the label. This assertion, which forms the basis of the label agitation, is simply untrue.

There are others. Let us also waive the childish belief that the wives of workingmen could ever be induced to discriminate in favor of labeled household goods if they have to pay a higher price for them than for unlabeled articles. Let us confine our attention to our own craft and see what effects a general boycott of the working classes against printed matter without the union label would have on the printing business. This brings up the first question: Who are the reliable customers of the printing trade? Certainly not the laboring classes, nor their friends. They buy newspapers and have a limited influence on such publishers as are weak and can not endure an agitation against their advertising patronage. But labor unions and their friends have no means to reach the captains of industry and commerce who are the reliable customers of the printing trades. Moreover, it is no exaggeration to say that the heads of the manufacturing and commercial interests, as a class, dislike and even hate that kind of unionism which is practiced by the present generation of labor leaders. The business interests of America will never give aid and comfort to the union label agitation, and neither organized labor nor the Socialists among the educated classes possess such powers of persuasion as would be necessary for industry and commerce to place the Typothetæ before the dilemma, either to discontinue business or to continue it *with* the union label.

The next great class of consumers, through whom the Typothetæ might be reached, is that of the book buyers. They might induce the publishers to insist on the union label. But, alas, the workingmen are not the book buyers of our commonwealth, and organized labor is for the sake of principle opposed to the diffusion of any other knowledge save that communicated by the union-label press. If our working classes were book buyers, they would not allow their union rings to disfigure genuine trade-unionism in the way they virtually do.

How, then, does the Allied Printing Trades' Council, which is a small committee with a big name, "to improve the condition of the laboring classes through a more extended use of the label," propose to reach the publishers? Is there any one in the union who will gainsay that the publishers are bitter enemies of the union? Only visionaries can imagine that the book manufacturers who move out of union jurisdictions into non-union country districts could ever be persuaded to leave their free rural plants and to return into such as are under the charge of union organizers. Which consumers of printed matter, then, remain to be reached by the mysterious Allied Printing Trades' Council? As a matter of course, the trade unions want it, and will not even patronize union shops without their totem. Yes, the fathers of the label require vouchers to attest that they patronize "kosher" printers.

In addition to societies of workingmen, there are politicians who require the union label to show their constituencies that they are "kosher" friends of labor. The gentlemen who, as a rule, mismanage our commonwealth, find it very cheap to curry popular favor at public expense, and union leaders think it a great achievement to introduce the union label through indirect government compulsion. Forsooth, some triumphs are on record of that union-Esau policy of selling labor's birthright for a mess of lentils. Where two or more rural printers compete for public printing and official advertising, there union organizers frequently succeed in reaching the most reluctant employers by charming them with official pap in union-label boxes. Of course, the International Union officers are in honor bound to help these union-label agitators as much as is within their power. So they sell the union sesame which opens the doors to public patronage in country districts dirt cheap. That is to say, the union legalizes any scab scale on which a bevy of rural printers may agree — $10, $12, $13, with an unlimited working day and a dozen of two-thirders — all are acceptable. The International does not seem to exist to secure a national minimum of wages and to level up the conditions of labor attained so far, but merely to charter unions, and this they do with a



THE DYING MONARCH. Photo by Dr. C. P. Ambler, Asheville, N. C.

vim. Rural impotence is vested with the garb of manhood. The noble lion's skin is put on asses who bray, Hurrah for the label! and think themselves roaring lions spreading terror in the menagerie of politics.

Hardly able to pay their dues to the International Union — in November, 1900, sixty-three rurals were reported to be in arrears — too poorly paid to raise strike funds, these caricatures of organized printers are entirely at their employers' mercy, who protect themselves against real unionism by hatching apprentices, ten to each man. In order to keep their organized crowds busy, the union label is the smart boss' passport to solicit city work at starvation prices. Yes, the label works



Photo by F. G. Adamson, Chicago.

THE RETURN OF THE FLOCK.

wonders. It bankrupts employers living where trade unions have power and gives an impulse to bosses in places where unions are fakes. Does it require much brains to understand that this union-label policy, woven from compulsion and indirection, digs the grave of the strong unions and knocks the bottom out of the trade?

3.—The Label in Olden Times.

The road to hell is plastered with good intentions. The good intention of the unions to secure living wages notwithstanding, they are on the road to perdition with their policy of exclusion and compulsion while trying to interdict the work of more than half of all printers in the country. Let me picture from history such business conditions as we are drifting to and which are apt to make a hell of earthly life.

The mediæval craft guilds, which were trade unions to all intents and purposes, did not spring from subjection and dependence, but originated, like the American labor movement, from the spirit of liberty. Their object was the preservation of the independence and income of all artisans. Therefore they knew no exclusionism, and the entrance to the trades was open to all persons considered qualified by the authorities. Not the craft guilds, but the law, stipulated the conditions of admittance to the trades. The guilds merely regulated the rights and duties of apprentices, journeymen and masters toward each other and society.

It was the deep-seated love of liberty and respect of individual rights which brought the mediæval craft guilds to power and made them rulers of their cities and leaders of civilization. Their decline began in the fourteenth century, when the spirit of exclusion and compulsion manifested itself among the united craftsmen. Holding the reins of government, the guilds had provided for almost everything to enhance the well-being of the class of artisans. But, like our modern trade unions, they had based their calculations on the terrible fallacy that the demand for and supply of labor are fixed quantities which can be adjusted through union regulations, and entirely overlooked the sad truth that they could not prevent the natural increase of their own craft-guild families.

As the law compelled the craft guilds to admit all qualified persons to their trades, their policy of exclusion and compulsion took a different form than that of modern trade unions who are not compelled to admit any one. With the good intention to secure living prices and wages, our unions proscribe those who are unwilling to join them. The ancient artisans proscribed young and old who were eager to be guild members. To do this they invented hindrances to the entrance to the trades. "Craft guilds must be as pure as doves," they hypocritically pretended, and began to strain the notion of purity of character. Legitimate birth had to be proved in the third and fourth degree before a person could become a member of a craft. In 1762, the Hamburg shoemakers excluded a man who could not prove that his mother had given him birth at the proper time; a litigation on this point was carried to the Supreme Court. "The purity of the shoe trade" in Bremen was, during the sixteenth and seventeenth centuries, guaranteed by a committee of craftsmen which "had to visit the bride of a member and to feel with their own sworn hands whether or not she was an immaculate virgin."* Later on, brides were permitted to redeem themselves from this torture by depositing a sum of money with the guild.

Beside this, the craft guilds introduced a system of proscription against possible competitors for reasons which seem absurd to people of our age. "The purity of the crafts," as the phrase went, excluded the children and grandchildren as well as the relations in the second degree of linen weavers, millers, barbers, flayers, shepherds, carriers, custom officers as well as city gentlemen's servants. These were proscribed as "unclean" for all craft guilds save their own. Whoever had been engaged on building prisons, or handled dead animals or raw material from their bodies, or accidentally killed a dog or a cat, or came in contact with a proscribed person, or had rode on a wagon or drank a glass of water or beer with such an outlaw, etc., all these unhappy beings were mercilessly deprived of the right to make an honest living. It would take a book to describe all the deviltries of which craftsmen were capable, "all for the benefit of the poor workingmen." Well, I suppose I could also write a good-sized pamphlet about the outrages committed by our city unions against workingmen — "all for the sake of workingmen" — not to speak of their wrongs against employers, who are simply considered as persons without any rights in their workshops.

*Böhmert, Dr. Victor. Beitrage zur Geschichte des Zunftwesens, Leipsic, 1862, p. 108, etc.— Roschee, William, System, III, 613.

Turning the policy of exclusion against persons in the trades, the guilds endeavored, with cunning malevolence, to make life unbearable to them. Apprentices were bodily maltreated and scared away. Large admission fees were exacted. Journeymen were compelled to leave their towns and travel five years, so that many became beggars and vagabonds. Domiciled employers were subjected to burdensome petty annoyances through the union-label system, which was also introduced to preserve the purity of the guild. Apprentices and journeymen were duly rewarded for acting as detectives in their shops, and as every employe had grudges against his master, the number of causes to refuse the use of the union label increased year by year. Of course, neither commerce nor the crafts could prosper under such circumstances. Nobody could use tools which were not stamped with the union label. New machinery could not be applied. In 1456 the Frankfort guild of prostitutes petitioned the authorities to expel all non-union public women and strange females "for the sake of God and justice, because if these were allowed to take the bread from the mouths of the licensed, they would have to suffer hunger and misery.* In the same strain all other guilds applied in turn for prohibitive tariffs on goods from neighboring towns and even suburban villages. This led to the establishment of "union jurisdictions" with a vengeance. Not a pin could be sold without the union label of the guild's own jurisdiction.

Finally, the trade unions split into several bodies and tried to exclude each other from their own jurisdictions. From 1509-1628 the Paris poultry dealers litigated with the butchers on the question as to who had jurisdiction. During the same period thirty thousand judgments were passed on the question, who had the right to handle old and new clothes and what in law were old and new garments. In 1750 the Paris craft guilds expended 1,000,000 of francs for lawsuits of this class. Statistics of the Prussian Government show that about $1 per month was expended by each craftsman of that country for similar purposes. New processes could not be introduced, because the courts could not decide to which jurisdiction they belonged. The inventor of colored paper printing, Revillon, was persecuted by engravers, printers and paper-hangers until the government protected him under a special grant. In Saxony, seven jurisdictions sued each other for the right of making skates.

About 1700 the French barbers demanded that all surgical operations should be performed in the presence of all members of the jurisdiction, and medical men were heavily taxed for the right of performing operations on suffering people. Let me end this chapter of craftsmen's degeneration with a sigh of distress and an etcetera which means a library full of records of the craftsmen's shame. As Lord Bacon, the wisest man of his age, said, "Craft guilds are fraternities in evil," so do I say now, The union's label is the road to hell that is plastered with good intentions.

4.—The Label and the Editor.

Many good union journeymen think that employers paying the scale should carry the label as a favor to their breadwinners, inasmuch as the final union victory could not help redounding much to the advantage of the employers.

In this sense I was importuned on behalf of the label at the time when I printed my essays in favor of the shorter workday and placed the pamphlet at the disposal of the journeymen agitating the nine-hour day, free of charge, but without the union label. Union secretaries from all parts of the country took it by the hundreds; only one, Mr. Calvert, of the Philadelphia Trade Council, said, "Thank you. Coming from the employers' side of the house, your articles in THE INLAND PRINTER have been very helpful and encouraging to me." All others responded with a growl, and my friend Sullivan, the international bartender of Cincinnati, intimated that, though the ingredients of my concoctions were good, they were utterly unpalatable for the lack of the kosher seal of the union rabbis.

Reflecting on this unexpected reward for valuable services, I investigated the status of my employes and, as the psalmist says, I "tried my reins and heart." My business was labelable, being from top to bottom, from stem to stern, in union hands — office chairmen everywhere — foremen nowhere. But my reins and heart apparently were not sound.

The very thought of bearing the union label as my escutcheon seemed rebellious to my inner man — although since thirty years I had lived up to its conditions: "Short hours, living wages, union workmanship." That fellow-feeling between man and man which naturally grows where sympathy is coupled with agreement on vital doctrines would not mature into friendship through my long intercourse with those who ruled the union. Not through my fault. The more I endeavored to propagate the grand ideas of enlightened trades-unionism the more the union strained in my shop every rule enacted in the bigoted spirit of mediæval craft guilds. The union jurisdiction of New York abused my friendly disposition and practiced vivisection on my corporation. Regulations were enforced which remained dead letters in other places. I was often seriously crippled in my business operations and put to direct financial losses.

However, I do not mean to say that the tactless harshness of which I complain was ever due to any particular unfriendliness or malignity against me. By no means. All union officials, save two or three who acted dishonestly in the name of the union, were always friendly toward me, and tried upon every remonstrance to balance my interests with union rules. It was considered at all times a matter of course that I should first of all approve of every union act, while in other offices the chairmen pushed their claims no further than circumstances would permit them.

But even these considerations were not the cause of my refusal to adopt the union label. I feel in duty bound to rebel against the present form of union government which needs the union label and other mediæval policies of coercion as props of power to ostracise one-half of all American printers. I would consider myself recreant to the principles of undefiled trades-unionism if I had to wear the totem of affinity with those manipulators of the union power who blast the fairest hopes of all oppressed American craftsmen. That emblem of loyalty to our *de facto* trade government, with its Pecksniffian shop politics and brigand ethics, would on my breast be sheer hypocrisy! In the name of "all yc that labor and are heavily laden" let us exorcise the spirit of the totem of exclusion and compulsion and build up a union which respects the dignity of manhood.

5.—The Label and the Typothetæ.

In a similar fashion the unions have often needlessly violated the sensibilities of employers without being able to hurt their material interests on account of the decided resistance with which they met on every step. Surely, union attempts to take advantage of employers do seldom spring from any particular ill-will against them, but it is human nature to consider all contrarieties of life touching personal interests as wrongs done by some evil-disposed person. The union leaders and office-chairmen, brought forth by the elective system of the International under the local autonomy form of organization, are generally energetic and well-meaning persons, but they do not study the economics of trade-unionism and follow their own crude instincts in the execution of their union duties. The unions generally spoil their characters and do not give their best men time to learn tact and diplomacy by experience. The national body can not develop a national trade policy. It endorses every proposition which results from the notion that the union must correct the relation between the demand for and supply of labor, without even considering the question whether or not their rules can be carried through. So they

*Mauver, Georg Ludwig von, Geschichte der Städte-verfassung in Deutschland, III, 107.

push their unionism in every office just as far as employers permit them. Instead of steering a clear and uniform course, they run the ship of the union right upon the rocks of resistance and, of course, wreck it. Starting out from the principle, Justice to all! the unions have been driven by inadvertence to act on the rule: Demand everything and take what you can get!

This deplorable inconsistency of the union has destroyed the respect which human nature yields to superior powers of any kind. As you, fellow-craftsmen, will despise a government which is inconsistent in making and carrying out laws, so do employers disdain the trade government which you have set up. The chairmen whom you entrust with more power than any single man ought to have, degrade your cause in one office through stupid inattention and in another through vicious straining of every good rule. In addition to this deficiency of administration come the outgrowths of the present ferocious policy of compulsion and exclusion.

The consequence of all union performances is that average employers who readily concede living wages and normal time hold the opinion that there are as many abuses on their unions as fleas on neglected dogs. Whenever, then, you ask any favors which are a benefit to you and no trouble to employers, human nature will impel them to show you a cold shoulder, just the same as nature would move them to respond with kindness if you were kind to them personally and consistent to their class.

In asking your employers to adopt the label as a totem of loyalty to the *de facto* trade government wielded by the union, please remember that no intelligent master printer can voluntarily thus give evidence before the world that he approves of the introduction of narrow-minded and mediæval business practices within the realm of the freest and most progressive nation of the world.

As a badge of trade-unionism, American employers consider the union label sheer hypocrisy. Unbiased by communistic doctrines, they naïvely think that the International, legalizing all kinds of scales and terms of labor, is no more a trade union than a local workingman's club which allows each member to make his own bargain with the employer. Furthermore, well-meaning employers hold that it would be a false pretense to wear the badge of trade-unionism as long as the unions stir up the ferocity of competition and help the customers of the craft to lower prices by setting country against city printers. Union employers think that the International is no more a trade union than a body of employers competing with each other for one big job, because they see plainly that, for example, the Jersey City jurisdiction competes with that of New York by underbidding them; the Bloomfield jurisdiction with Jersey City, etc.

As a badge of that social justice which stands above individual interests, the union label is held to be a totem of doubtful character. Its makers grant its use for all kinds of considerations. They sell to a New York employer $2,000 worth of labor which they barter away to New Jersey buyers across the river for $1,500, and to other places fifty miles from New York for half that amount. Americans untutored in modern union ethics think that consistency in business is the first condition of social justice.

As an outward sign of good work, employers willing to engage none but union help think the union label most superfluous, because printed matter which does not speak for itself is about as bad as a joke which needs an explanatory essay to bring to light its witticism.

Considered as an ornament, why, any apprentice would reject the label as unæsthetic and unpleasant to the eye. Its makers seem to have imitated the brands which Mexican ranchmen put on their cattle for the purposes of identification. Selah.

Now, my dear fellow trade-unionists, I have told you these unpleasant things, not to hurt your feelings, but to advance that mutual understanding which is necessary to bring about common action. I know that you begin to look upon the label as a totem deserving almost religious worship; but I also know that you love your union more than this totem, and that truth is even dearer to you than your union.

6.—The Label and American Industrial Democracy.

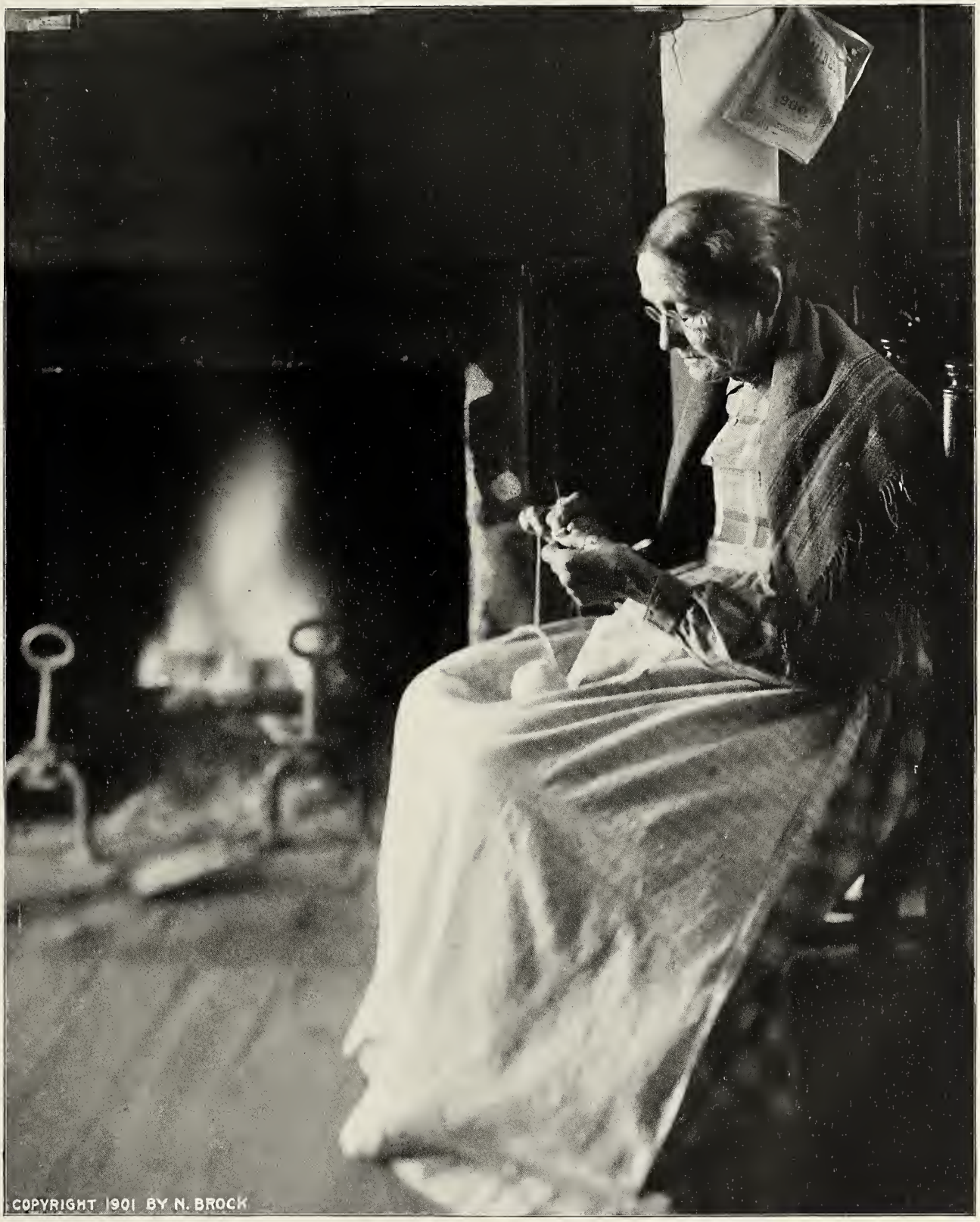
The politics of a nation or individual manifest the character of the spirit which animates them.

What character has the spirit which comes to us in the questionable shape of a kosher-seal of union purity? One of my correspondents on the subject wrote: "Workingmen never notice printed matter without the union label. Editors who mean to reach their hearts must be stalwart union men and conform to union laws. The label is the seal of strict conformity." As this statement is quite true, we can best understand the spirit of the union label by looking through the labor press. On my desk are all the workingmen's trade papers of the country. Their columns are filled with adulations of the organizations which they represent, i. e., of the powers that rule them, interchanged with defamations of dissenters. The news columns report the happenings at union meetings, picnics, balls, elections and strikes. Criticisms, if there be any, are generally mawkish emanations of personal vindictiveness intermixed with slander. There is no labor editor who dares to make the constitution of the industrial democracy or the policy of union rulers a subject of unfavorable comment. They readily vilify union presidents, secretaries, etc., who carry out as well as they can the established laws of their craft; but the labor press never criticizes the general union policy which evolves these laws. Loyalty to the working classes means in America blind attachment to the factions which rule the various trade organizations. United laborers want partisanship and frown down that friendship which shows them the mirror of candid criticism in which they can see themselves as others see them.

The general result of this system on the labor press is such an indescribable dulness and narrowness of spirit that no editor can interest and hold his readers. Most trade journals are so poor that they can not exist without official subsidy, and the best trades for this reason publish their papers on their own accounts. Naturally, the system of official subvention entirely excludes that healthy criticism of union methods which is the mother of progress. Union editors and union rings form mutual admiration societies which deaden the progressive spirit of their readers. Imagine the entire press of the United States in financial dependence on the ruling party; or call to mind the condition of the Chinese press under the strict censorship of mandarins; then you will have a true picture of the press of the American industrial democracy under the kosher-seal of union rabbis.

Is it a wonder, then, that American labor grovels into the twentieth century like a mole that creeps along his underground course, without ever seeing the sun of bright progress on the intellectual sky of the nation? Is it a wonder that intelligent printers are rebellious and ridicule this system which breeds stagnation by shutting off each fresh current of thought? I publish letters from an intelligent compositor of most advanced views, who could not get into the columns of his own trade paper because he was branded as "un-kosher, un-label-able" on account of some criticism of the management of the labor bureau of his union which displeased his officials. The *Typographical Journal* readily published everything I wrote until I began to criticize the antiquated policies of our unions. Then my copy was declined and my works ignored.

Indeed, that union spirit which seeks shelter under the kosher-seal of conformity is identical with the spirit of the supercilious pharisee who prayed "Lord, I thank Thee that I am not as other men are"! The Grand Master Workman of Ages characterized it sufficiently plain for all ages: "Woe to you, blind guides which strain at a gnat and swallow a camel. Woe to you, pharisees and hypocrites, for you make clean the outside of the union [the original text reads *plattcr*], but within



From photo by N. Brock, Asheville, N. C.

GRANDMA.

they are full of extortion and excess! Outwardly ye appear rightous unto men, but within ye are full of hypocrisy and iniquity."

Trusting that this exposition of the spirit which misleads the American labor movement will be taken to heart, we can rely on the general political education of our people to reform it. Every American knows that the best kind of government must corrupt if it succeeds in shutting out healthy criticism of its policies; also, that that government is best which rules the least.

Applying these principles to trade government, they convey some lessons which all workingmen should take to heart. Study the criticisms of your foes and friends more than the adulations of so-called labor papers. The former will better teach you what to do than all theories of labor economists. Confine the functions of your trade government to two tasks, namely, to secure a Common Scale and Normal Day. The more you try to govern, the more compulsion you must exert over employers and employes. The more compulsion you exert, the more dissenters you will have; that is, the more strikes you will have to face and the more "scabs" you will make. Above all, do not corrupt your own officials by vesting them with powers which must corrupt them. The power to declare an employer "kosher" or an employe "unkosher" is as corrupting as that of the police captains who for a consideration do not see gambling dens or houses of prostitution where "vice spreads itself in show-windows."

Give us a trade government on the basis of personal liberty and equality, acting on a common rule, in which compulsion is legalized only for apprentices and minors. Derive your powers, not from a system of personal inquisition, but from loyalty to the golden rule, Do unto others as you want them to do unto you! Do not degrade union workingmen to act as body-searchers or as contemptible mouchards, but elevate them by setting up in every shop the motto, Justice to all — even unto your employers!

As for me, I shall continue to resist every form of despotism and hypocrisy wherever I shall find it among employers and workingmen. Not the union totem shall be my passport, but God's pillar of fire — ever-luminous and ever-enlivening truth. I care not if employers cry out against my disregard of the sanctioned errors of orthodox economy, as heathens do when missionaries upset their cherished idols. I care not for union rings and exasperated workingmen who raise their fists against our civilization, as sick men do against doctors who touch their tumors with a lancet. I tell you, gentlemen, sooner could owls and bats drive back the rising sun beyond the eastern horizon than hypocritical craftsmen's rings resist the truths of undefiled trade-unionism.

APHORISMS.

Progress is not, as many think, a straightforward evolution of better and better human conditions. The course of civilization rather resembles a spiral line. Intelligent Americans who view with solicitude the latest phases of economic life in control of trusts and irresponsible labor unions, should derive from this truth that consolation and active fortitude which is necessary to prevent the human soul from collapsing into dreary pessimism. As sure as industry progressed rapidly when a century ago the sun of liberty dispelled mediæval twilight, and as sure as the industrial classes retracted the progress of civilization, when, after reaching the culminating point of prosperity, they formed trusts and unions to practice unmitigated mediæval craft-guild despotism, just so surely will society again look forward and upward, and utilizing the experience of the past age of wild extremes, lay the foundation of lasting progress.

Liberty is the privilege of the people to swing from one extreme to the other, and to find the golden middle of the road at the largest possible cost.

The city was the jurisdiction of the mediæval trade government; hence local autonomy and all those abuses which led to the dissolution of the craft guilds. The nation must be the jurisdiction of the modern trade government; hence the home-rule plan of organization must fall — and with it will disappear all abuses of local unions.

Skill is not the greatest virtue which industry requires of craftsmen. Conscientiousness and honesty are more than all. These priceless virtues can produce the former accomplishment, but ability and ingenuity can never create dutifulness and integrity.

Industry has relied upon the churches to preserve conscientiousness and honesty among craftsmen. Have they performed this all-important task? Employes, please answer.

Any fool can suck new economic theories from his thumb. It takes intelligence and sympathy to understand the economic life of the people.

It has frequently been asserted that the political institutions of America are due to the mysterious influences of the metaphysical ideas of liberty and equality revealed by the intuitive genius of Thomas Jefferson. But a careful study of the American history of civilization shows us that the political institutions of the country originated in the economic wants, inherited political habits and religious views of the early settlers, and also that their decline is due to the changes in the moral and economic life of the people which have been superinduced by the extraordinary growth of industry and population.

The newspapers informed me that the Philadelphia pressmen had struck, December, 1900, for uniform wages of $12 a week, while I have to pay $22 a week and $14 to feeders. This news came to me on the same day when I received orders from a thirty-years' customer of mine, Messrs. E. Schuberth & Co., 23 Union square, to send all their plates to a Philadelphia house. This is to me not only a loss of thousands of dollars per year, but also of confidence, and, consequently, of old friends, which is caused by our inconsistent *de facto* trade government that legalizes any d—— scale employers may see fit to agree upon. Excuse me, sir — vulgar expressions sometimes ease our minds.

"There is a limit even to the endurance of the people when they are oppressed, or are done unjustly by," so says Martin, in the *Journal* of our workingmen. Please remember that employers are also comprised in the much-abused and ill-defined term of "the people." Indeed, there is a limit to the endurance of employers when they are oppressed, or done unjustly by.

"The label's increasing value is shown every day in the efforts of those who counterfeit it," says the editor of the *Typographical Journal*. I say, the label's worthlessness is shown every day, because it can be counterfeited and acquired through bribery.

Local unions are bodies with a will-power which operates without reason.

The final cause of political economy rests in actual business life, and not, as workingmen believe, in a future state.

The problem of an individual business man is profit. The problem of the economist is productiveness.

It is far more dangerous to adduce false proofs for true propositions, as the Manchester doctrinarians do, than to advance, like Socialists, false propositions and draw correct conclusions therefrom.

There is no self-sufficient nation besides Utopia.

Well-being depends not only on the income, but also on the duration of labor.

The *Typographical Journal*, which is, of course, the inspiration of our *de facto* printing-trade government, publishes in its December number two remarkable aphorisms, which are so good that I would like to plagiarize them. But credit to whom credit is due:

"Coercion is repugnant in the extreme to the members of trades unions, yet a local body sometimes seeks to force an employer to its way of thinking, without argument or persuasion. Put yourself in the employer's place occasionally. Remember he is a human and don't like bulldozing tactics any better than you do."

"A good deal is said in union meetings and in labor papers about bosses who are termed union wreckers, but the worst wreckers of unionism are men inside the organizations. One hypocrite inside does more harm than a dozen open enemies outside."

Without further comment, fellow-craftsmen of the other side of the house, let me say my prayer: "Uphold me according unto thy word; and let me not be ashamed of my hope" that we shall soon have a *de jure* trade government; that is, a government by and with the consent of the governed employing and employed craftsmen.

"A trade union is only a local effort; it is confined to the locality of the trade. It only concerns the members of the trade in any locality." So says James H. Martin, in the *Typographical Journal*. Please come out of the dingy workshop in the basement of your thought factory. Locate yourself in an upper story and open the shutters of your eyes and ears. Then you may, perhaps, perceive that trade-unionism concerns all the members of a craft within a nation, even the employers who have to get the money for the music of the union from the customers of the craft. Please study my chapters, "The New Union," "Front the Employer," "Front the Politicians," or Brentano and Mrs. Webb's book. Don't be a mole.

ANSWERS TO CORRESPONDENTS.

Conrad Sperber, Linotype operator, New York.—Your letter touches upon so many topics that I find it difficult to treat each one as exhaustively as they deserve. I abstract the following three propositions from your observations:

Firstly: "The resolution of the Typothetæ to raise an emergency fund proves that there is a relentless war of classes. But I believe $100,000 is insufficient to harm the Union."

Secondly: "The Typothetæ can not elevate the art of printing because, as a rule, employers are not masters of the art (M. A.), but mere capitalists, looking for nothing but profit. Journeymen of our age are not artists, but mechanics, and the art preservative of all arts is merely a trade. The division of labor within the trade, the progress of lithography and the Linotype have degraded the art to be a mere manufacturing process."

Thirdly: "The emergency fund is the beginning of a huge printing trust, and I hope the Typothetæ will succeed in consolidating the trade, for no other reason than to bring home to the 'intelligent' union leaders, whom you justly criticize, some good object lessons in political economy."

Answer to first proposition: Admitting the general truth of the Darwinian doctrine about the everlasting struggle on earth, I venture to affirm that the members of the printing craft do not struggle with each other merely to verify Darwin's sweeping doctrines, but for an intelligible purpose. This is neither annihilation, like that of the whites against the redskins, nor domination, like that of the Southern slave barons against the negroes, but coördination on the basis of equality in our social structure. The Typothetæ as well as the Union struggle for their rights of existence, and will do so until the rights of both classes are recognized. Rest assured, that behind the emergency fund of $100,000 is the wealth of every typothetist, as there is behind the Union war fund the inexhaustible contributing power of labor. Take my word for it, that no class will yield until the rights of both are recognized through a Common Scale and Common Rule.

Answer to second proposition: In respect to the bad state of our profession, do not forget that it is never too late to mend. In speaking of the Typothetæ, you merely sing the Phariseean song of vanity which all creeds, classes, sects, or learned cliques vary to suit themselves: Only our class — that of labor — has noble aspirations; only we are righteous before the Lord. All others, especially employers, are devoid of idealism and sordid in their aspirations. Please be as just to employers as you want them to be to you.

Answer to third proposition: The trust mania is unnatural, because it paralyzes the productive spirit of the individual. It is a transitory inclination of producers, superinduced by defects in our legal system which admits of no better method to protect capital against destruction through over-competition. No shareholder in a trust of my acquaintance likes this degradation from the position of a free economic agent to that of mere looker-on and inactive consumer. Otherwise, I am very glad to find that there are intelligent workingmen who have courage enough to declare in public that there is something rotten in the modern state of labor, and that especially the printers' union needs a reformation.

Ex-President of No. 6.— Proposition: "The charities of Union No. 6, amounting to nearly $30,000 in the past eight months, cover many sins." *Answer.*—The union would never believe me if I were to say: The charities of the employing classes cover all their sins against labor. Let the union inaugurate a policy which will not pauperize so many good men who would rather work than take a share of the out-of-work fund. It is simply awful to contemplate how especially No. 6 drives the work of its members into the country to employ the rural surplus population while so many old printers starve on the sidewalks; how the newspaper Linotypists set all periodicals of their jurisdiction as "fillers," while the old hands are consoled with alms and the phrase, "Oh, 'tis the machine, 'tis progress; one can't help that." The large dailies employ more machines than formerly piece-hands. Not the machine but the corrupt policy of the union creates pauperism in our trade.

Daniel S. Wertheimer, Cleveland, Ohio.—The gist of your letter is: "There are better compositors outside of than in the union." To conclude from your experience with one union botcher and one non-union artist that all union men are botchers and that all artistic talent is outside of the union, is rather hasty. My experience teaches me that it would be hazardous to engage a foreman or a compositor who will work for less than the union minimum. Union or no union, conditions in our trade are so that really good men can control more than the union minimum. In New York we say: Either the man is worth union wages or nothing at all.

Bookstaver, Philadelphia.—"Why do unions oppose prison labor?" *Answer.*— Not because these institutions displace union labor, but because they lower the price of their products.

Fred B——g, Baltimore.—"What is the use of arbitration by men like Seth Low and Bishop Potter, who know nothing of the details of the trade?" *Answer.*—There are men who have a gift to discriminate between right and wrong at a glance. No quantity of technicalities can lead them astray, and I deem it a great service to industry that such men condescend to listen for hours to the tedious yarns of passionate employes and employers in order to prevent enforced idleness and the misery which follows stubbornness for the sake of trifles.

Union Officer, St. Louis.— Sylvis was one of the leading American labor reformers who favored political action on the part of trade-unionists. He died, too early for the work of his life, 1869.

Bennet, California.— I believe the moderation of Powderly was the real cause of the opposition against him. Please do not ask me to become a criminal judge in all cases where leading laborers are publicly accused of embezzlement. It is the most disheartening feature of the American labor movement that its best leaders must be besmirched by those whom they serve. Gompers' turn will come.

Compositor, Mexico.—There is or was up to 1900 a Spanish Secretary of Labor. Address M. Antonio Quijido, Barcelona, Sadurni, 3 I. I can not say how this office is organized.

Foreman, St. Paul.—You and too many union men are like chickens—you brood too much.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

Steps into Journalism.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

Labor Journal, Hornellsville, New York.—Make-up and ad. composition are good, and the presswork would be satisfactory if a more even color was run. As a rule there is too little ink.

Hudson (Mich.) *Gazette.*—A person glancing at your paper for the first time is impressed by its bright, clean appearance, due to good presswork and careful make-up. Ads. are well handled.

The *Practical Printer,* issued by the Inland Type Foundry, opened its third volume with the January number. It is perfectly printed and is as "practical" a little journal as there is published.

Charles M. Berkheimer, Connellsville (Pa.) *News.*—The ads. in the *News* have improved remarkably since it was criticized in October, and I am pleased to note that you found my suggestions beneficial.

The Richwood (Ohio) *Gazette* has a good scheme to induce the reading of advertisements. It inserts a common word spelled backward in one of its ads. and offers a prize of $1 to the person who first finds it.

"It is told of a south Missouri editor, who was recently blessed with a baby boy," says the *Fourth Estate:* "A little sister, after examining the baby, went to her father and asked: 'Did we get him on advertising, too, papa?'"

Palo Alto *Tribune,* Emmettsburg, Iowa.—Just one year ago this month the *Tribune* was criticized and the defects then mentioned have been remedied. The ads. are very nicely displayed, presswork is good, and the paper is bright and newsy.

Buckingham (Quebec) *Post.*—Your paper does not lack reading matter, but news of not only Buckingham but surrounding territory should be secured to replace some of the stories and miscellany. A few borders would improve the ads.

This is rather bad on the *Ram's Horn.* According to the Cuba (Ill.) *Journal,* which heads the item "Must Have Felt Sheepish," "A Meridosia man went out and butted his head

against the barn because he subscribed for the *Ram's Horn,* thinking it was a paper devoted to the sheep industry." So it is. It is trying to make sheep out of goats.

F. L. Curtis, Washington (Kan.) *Republican.*— Most of the ads. in the *Republican* are excellent. Correspondence should be graded and an effort made to at least keep paid readers at the bottom of columns if they can not be run under an entirely separate heading.

L. W. Snively, Cuba (Ill.) *Journal.*—You are carrying an unusual amount of advertising, and publishing a very newsy paper for a town of only one thousand people. The paper is well printed and ads. carefully displayed. The 6-point italic for head-lines was a poor selection.

Wright County Times, Monticello, Minnesota.—Grade items of correspondence and run paid readers at the bottom of columns, when they are not under "Business Locals." Some of the ads. are good, while there is too much sameness in others, notably those of Jewell Mills and S. J. Mealey.

Hatfield (Pa.) *Invincible.*—Your paper is well supplied with news and has a good advertising patronage, but from a typographical standpoint the ads. are not beautiful. The adherence to the old form of display without border rules and with but few borders does not make these columns very attractive.

St. Johns (Mich.) *News.*—The biggest dollar's worth of news and well displayed advertising that has come to my table for many a month (the issue of December 13 consisted of sixteen seven-column pages). The *News* seems to improve along these lines. News features are well brought out and presswork is all that could be desired.

Richwood (Ohio) *Gazette.*—Another copy of the *Gazette,* which received comment in December, is sent for criticism. If I am not mistaken it has a new dress; if not, it is taking such good care of its old one that even a printer is deceived. The fancy dashes, which were objected to in my remarks in December, have given place to plain rules — a great improvement. The paper is exceptionally well printed.

Charles H. McAhan, St. Joseph (Mo.) *News.*—Your ads. show some very good arrangements. Of the three for W. F. Kirkpatrick & Co., the one headed "Princely Gifts" is the best.



No. 1.

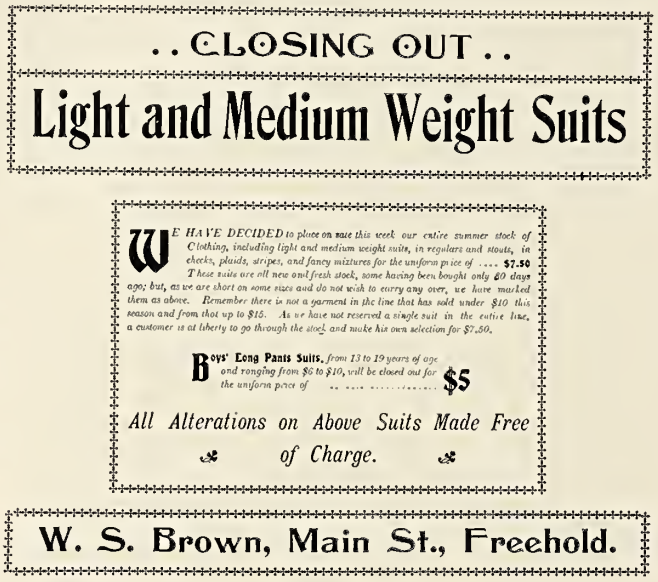
The Gas Company's ad. is particularly good. Your "Social and Personal" head (No. 1) is set in a form that is being adopted to a considerable extent and is very effective.

Williams (Arizona) *News.*— Newspaper business must be thriving in Arizona when our brothers of the craft can afford to use enameled book paper for a regular issue. Head rules should be transposed as the date is really a portion of the title, and where a light and heavy rule are used the former should appear between the title and date. Presswork, ad. display and make-up all receive careful attention.

Charles M. Berkheimer, Connellsville, Pennsylvania.— I am always glad to give an opinion of your work and can be of much more benefit to you when only a few specimens are sent, as in this instance, than when a large number is submitted. The little ad. of F. L. Rocereto shows the right idea of display, that of the Pittsburg Brewing Company is good, while that of Norris & Hooper is below your usual standard. If it was the advertiser's idea to display only "You Won't," it should have been much larger — the most catchy line would be "You won't be disappointed." The panel arrangement is good, although the pyramid is not perfect.

T. H. Kitchen, Anthony (Kan.) *Bulletin,* writes: "When last you heard from me I was on the *Republican.* Am now on the *Bulletin.* Have I improved any in my ad.-setting?" *Answer.*— I have no fault to find with your ads. except that you put more time on constructing panels than is practical in ordinary newspaper work, but the results fully warrant the outlay. There are some very neat designs, notably those of "Quo Vadis" and F. H. Hamilton, issue of December 13.

Thaddeus S. Walling, Freehold (N. J.) *Transcript.*—Your large ads. are excellent and I reproduce one herewith (No. 2— the only one, by the way, in which I have discovered a fault. The last line in the center panel is out of harmony and occu-



No. 2.

pies too much space. An eight or ten point harmonizing black letter would have been large enough, closing up the panel two or three picas, throwing the space within the others. In any event, about three more leads are needed above the second line. The arrangement of your professional cards is very good from a typographical standpoint, but would make better business-bringers if the occupation were given secondary prominence.

Francis B. Reed, Lowell (Mass.) *Courier and Citizen.*— You have the right idea of selecting ad. type — harmonizing faces and complete series — and the appearance of the ads. in the two papers bears out this statement. You handle the quarter and half page ads. particularly well. I do not admire the large display heads on your papers; my preference is clearly set forth in last month's article on "Establishing a Newspaper." The make-up and presswork are good and both are readable papers.

George F. Johnson, Des Moines (Iowa) *Mail and Times.*— The advertisements of the Shannon & Mott Company, on the last page of the several issues of the *Mail and Times,* I consider the most effective form of advertising. The one used on the issue of December 15 is the best, although it has fewer words and has large type. It is such advertising that has made Ivory and Pears' soap so popular. The *Mail and Times,* by the way, is a model small-page literary and social weekly.

Alfred Harmsworth, editor and proprietor of the London *Daily Mail,* in an article in the *North American Review,* predicts that during the present century newspapers will be drawn into the vortex of combination and will be issued simultaneously in compact and handy pamphlet form, with complete index. One immense publishing concern, owning its own paper

mills, ink foundries, machine shops, news service and plenty of labor-saving machinery, will have duplicate plants in many cities and control the newspaper field.

THE editor of the Waterloo (Iowa) *State Reporter* used the following pointed sentences in a speech a few months since before the Corn Belt Editorial Association:

When the office boy has nothing else to do, set him to cleaning up the press.

Provide your office with a money drawer and don't make change out of your pocket.

Collect your advertising once a month.

Pay cash for your stock and take the discount, even if you have to borrow the money to do it.

Solicit advertising and subscriptions.

Pay your help every Saturday night.

Insist on regular hours and see that the actual time is put in.

Charge your advertising every issue.

Have your price on advertising and stick to it.

Take trade journals, read them, and profit by the knowledge so received.

A FEW Thanksgiving editions which were late in reaching me and which deserve special mention even at this late day are the following:

Reformatory Record, Huntingdon, Pennsylvania.—A neatly printed number in brown ink, with two additional colors on the first page.

Shenandoah (Iowa) *World.*—Twenty pages, printed on heavy enameled book. There are several exceptionally fine half-tones which are nicely brought out by good presswork, and neat ads. and careful make-up combine to make a very creditable Thanksgiving number.

Youngstown (Ohio) *Telegram.*—An unusually large number, consisting of fifty-six pages and an illuminated cover. It had a very prosperous appearance, containing nearly thirty-five pages of advertising, the whole production reflecting great credit on Youngstown and the *Telegram.*

JAY CRAWFORD, Shenandoah (Iowa) *Sentinel.*—Your box headings are all artistic and nicely balanced. While the practice of having such heads all set in one style is commendable, the variety of treatment given them by you is none the less

W. C. T. U. Department

The Last Hope of the Negro. | **MRS. E. S. AITCHISON Editor.**

No. 3.

pleasing, as all are nicely planned to exactly fit the amount of matter contained in each. The W. C. T. U. head, which is reproduced herewith (No. 3), shows an excellent arrangement for a sub-title.

E. P. A., whose letter and answer were published last month, writes further as follows, under date of December 5, 1900:

Mr. O. F. Byxbee, 817 Quincy avenue, Scranton, Pa.:

DEAR SIR,—Yours of the 28th ultimo is a very acceptable response to the letter I sent you regarding the dampening of newspaper rolls. I agree with you that good work is produced, where every condition is right, upon dry paper. Few newspapers, however, meet those conditions, and the result is not a credit to our craft. My present effort is toward web newspaper presses, and I propose dampening the paper as it is fed into the press, and to make the moisture even and regular. If the conditions were perfect and dry printing would be preferred, the flow of steam or water could be shut off. The effect would be to provide a safeguard against poor work. You seem to understand from my letter that I "believe the wetting of paper necessary to produce the best results." Let me put my belief in plain words. I believe every paper sent from the press should be perfect. If one method will not produce this result then another should be tried. If the old way of dampening paper was of any benefit — and it was a very ancient practice — the way which I propose must be better, because of its uniformity and the simple manner in which it can be regulated. At the close of your letter you say you are "firmly convinced that paper should only be wet when the conditions described above exist and make it necessary." Then should I err in saying you approve of my project as provision for an emergency that frequently occurs in daily newspaper offices? Another benefit which I claim for moistened paper is the "set" of the ink. Papers rushed through the press so rapidly and placed immediately on the street do not have time for the ink to "catch hold," and are never so easy to read as they would be if the paper was better prepared to receive color. Very truly yours, E. P. A.

My answer was as follows:

Replying to your favor of the 5th, I admit that where certain conditions exist, described in my previous letter, in order to produce good results it is often necessary to dampen the paper; but, and if I remember right, there was a "but" in my first letter, I further believe that these conditions should never be allowed to exist, and that they should not be provided for, but removed. However, I shall be interested in the result of your efforts and trust you will keep me informed.

CHARLES HILL, of Chicago, whose specimens in Ad.-setting Contest No. 8 were awarded first and third places, was unable to secure his photograph in time for the January number, and it is reproduced herewith. Mr. Hill enjoys a distinction never before secured by a contestant in any of these contests, that of having both specimens come within the first three. Several of the winners have had their second effort accorded honorable mention, but even this is rare. The five leading contestants were sent complete sets of the designs submitted shortly before THE INLAND PRINTER for January was issued.



CHARLES HILL, CHICAGO.

"EVERY dog has his day," and it is the cat's turn now. *American Cat News,* "an illustrated magazine for cat-lovers; the first of its kind in America and the leading cat journal of the world," made its appearance in December, published in Chicago by C. F. Whitmarsh and F. W. Goudy. It contains some of the "cutest" cat pictures and reproductions of several of the most valuable felines in the world, as well as news, fiction and practical articles and notes of every conceivable character pertaining to the cult. The magazine is issued from the press of the Henry O. Shepard Company, which is a guarantee of a continued fine typographical appearance.

THERE were Christmas editions galore issued in commemoration of the last holiday of the nineteenth century and I have only room to mention the more important ones that have been received. Unusual efforts seem to have been made by all to break all previous records as to amount of advertising, and the advertisers seem to have been perfectly willing that the records should be broken. Here are a few of the holiday numbers that contained special features:

Lexington (Ky.) *Herald.*— Forty pages in a special cover.

Wesley (Iowa) *News.*—A twelve-page issue, enclosed in a neat cover.

Warren (Minn.) *Register.*—A creditable issue of twelve pages and cover.

Elwood (Ind.) *Call-Leader.*—Twenty pages of holiday reading and advertising.

Abingdon (Ill.) *Kodak.*—A very creditable issue of twenty-four pages, nicely printed.

Maryland Hospital News, Catonsville.— Holly ornaments were effectively utilized on the first page.

Beardstown (Ill.) *News.*—An appropriate number with first and last pages in colors, all home production.

Deseret News, Salt Lake City, Utah.—The most complete Christmas edition received. Sixty-four seven-column pages,

wire stitched, cover pasted, and all trimmed, making a volume of very neat appearance. The cover was especially designed and nicely printed in several colors.

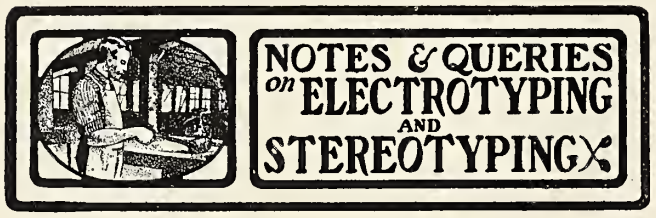
Tuscola County Advertiser, Caro, Michigan.—A brightly illuminated cover enclosed an issue of increased size.

Franklinville (N. Y.) *Chronicle.*—Well-printed half-tones were used to a large extent. A very neatly arranged first page.

Blue Earth County Enterprise, Mapleton, Minnesota.—A bulky number containing many well-set ads. Cover a nice piece of work, appropriate to the season.

Shelby County Leader, Shelbyville, Illinois.—A very handsome cover and the contents were well chosen, hardly a line but was appropriate to the holiday season.

Washington (N. J.) *Star.*—Its twelfth annual Christmas number was nicely printed, containing as a prominent feature a full description of its new building, one of the most complete newspaper structures in the State. The first cover-page was devoted to a fine illustration of its new home.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ELECTROTYPERS' SOLUTION.— P. C., Detroit, Michigan, asks for directions for making up an electrotypers' solution. This information has been given several times in THE INLAND PRINTER. Fill your vat three-fourths full of clean water. Suspend in the water one or more cheesecloth bags of copper sulphate (blue vitriol) until a sufficient quantity has dissolved to make the specific gravity of the liquid 16° Reaum. Then remove the bags and add sulphuric acid slowly and with constant stirring until the hydrometer registers 18°. If the solution is to be agitated, the solution may be made somewhat rich, say 18° of blue vitriol, with three or four of acid added.

DRYING MATRICES.—J. R. C., Boston, Massachusetts, writes: "I am considering the matter of putting in a stereotyping outfit and the question arises how to dry the papier-maché molds. Our machinery is operated by electric power and we have no live steam available for the steam-table. Can you tell me if there is a process of drying by electricity? I understand the drying by gas, but my stereotyper informs me that there would be danger of injuring my type by overheating. There must surely be some way of meeting my difficulty, and I would be obliged to you for the desired information." *Answer.*— It would not be safe for you to dry your molds by electricity or by gas, for the reason suggested by your stereotyper. Steam is the only practical method, but you may generate the steam in a small boiler, using gas for fuel. The boiler should be of the type designed specially for the purpose, to set under the drying table, so that there will be a natural circulation, the table taking steam from the top of the boiler and returning it to the bottom. It would not be economical to employ a boiler with a steam dome higher than the table unless the boiler can be located on a floor below the one on which the steam-table is located.

HONORARY ELECTROTYPERS.—The following pithy items are extracted from a lecture by Mr. Frank Colebrook, delivered b fore the electrotypers' and stereotypers' Managers and Overseers Association, in London. Speaking of the employing electrotypers, he had done no Paul Prying, but none the less had exceptional opportunities of observing the "beings, havings and doings" of those unfortunate gentlemen. They electrotyped and stereotyped from force of habit and tradition, from a sense of social duty, from patriotism, from love of occupation, from any motive but love of gain. After a day's experience of blocks and acids, they devoted their evenings to earning their families' livelihood. This they contrived to do by taking in each other's washings. So they went on, paralyzed, enchanted, living in a fool's purgatory. The fault lay with the masters who aimed at beggar-my-neighbor instead of asking the ultimate employer of us all, the great British public, for more wages. They virtually asked customers to kick them. The customers often obliged. Speaking of some customers' vagaries, Mr. Colebrook mentioned one who wrote an electrotyper the other day: "We enclose, in case it may help you, rough draft of a suggested letter to ourselves from yourselves embodying the prices which we shall be prepared to consider." One customer wrote simultaneous letters to three electro firms, telling each that his rival had manifested a willingness to work at 9d an acre, or something of that kind, but in that instance the little plot was defeated by the three firms inviting explanations from each other. One customer employed a good artist, had good originals, to be worked on a press good as America turned out, and expected a good impression on a beastly, hypocritical, sham-fine, friction-glazed paper, doormat water-mark.

> "You may have a rich, art-coated paper
> And your print be yet a wretched scraper;
> But remember this, there's wisdom in't,
> *Without* good paper, *no* good print."

Another had patent thick-thin ink which had long forgotten its mill days, blank, blank blankets, rollers of the kind which have made American printing famous through their absence, and a 'bus-over-cobbles press, and when the sheets came through, the minder and his chief said: "Look at that! Calls himself an electrotyper!" But the electrotypers were at fault sometimes. They might take a hint or two from their own process.

> "Nature keeps faith. An anode plate is not to cathode turned
> Save to reverse the current, a battery hand has learned;
> To find positive turned negative would be a trouble new,
> But many a man's been positive a job would soon be thro',
> And when the time's arrived has oft been negative and blue."

UNIFORMITY IN ELECTROTYPES.— In view of the fact that much annoyance is caused the printer by variation in the thickness of electro plates, it is surprising that a definite standard has not long ago been demanded. The Chicago Electrotypers' Association instituted a reform in this particular several years ago when they adopted a standard of eleven points for the thickness of book-plates. This standard was later adopted by the national association, and so far as book-plates are concerned, cause for complaint has been greatly lessened by this concerted action. But there are still numerous electrotypers who work on the hit-or-miss plan who furnish book-plates anywhere from long primer to pica in thickness and who are thereby responsible for a wide and varied assortment of cuss words from the cheerful printer. The standard adopted by the national association should be made uniform by all electrotypers, and should apply not only to book-plates but to all kinds

of plates. With machinery adjusted to show one height only there would be little danger of errors, and this system once enforced would be found a great convenience not only to the printer but to the electrotyper as well. While the chief cause for complaint is found in the variation in book-plates, because such plates are nearly always worked on patent blocks whose height can not be changed, it is also often an annoyance to find a wide variation in the thickness of wood-mounted plates, because it is frequently necessary to remove the plates from their bases and remount them on metal. This is notably true in the case of newspapers whose forms are to be stereotyped, b cause the wood base not only retards the drying of the matrix but shrinks on the steam-table and becomes lower than the surrounding matter. It is customary, when electrotypes are employed, for the stereotyper to remove them from their wood bases and remount them on metal before molding. This is often a matter of considerable labor, which would be greatly simplified if he could always depend on the electrotypes being uniform in thickness, for, with a stock of bases shaved to a corresponding height, it would be necessary only to lay the unmounted electro on a base of proper size and go ahead. It is perhaps too much to expect that electrotypers will voluntarily adopt a system which would be for the exclusive convenience of the printer, but the printers may enforce such a system by demanding a standard and refusing to accept anything else.



THE INHABITANTS: "We'd better get in our holes or he'll get us."
Drawn by Ryan Walker, St. Louis, Mo.

BENEFITS OF AGITATION.—The following extracts from a letter by Charles Frederick Burgess, E. E., professor of applied electrochemistry and electrometallurgy at the University of Wisconsin, will be of value as coming from a recognized authority on the subject: "My experience in the electrodeposition of copper has been that agitation and circulation of the electrolyte undoubtedly increase the rate at which copper can be deposited. That is, the circulation of the electrolyte *enables the use of a much higher current density without getting a poor deposit,* and the rapid circulation of the solution would undoubtedly be an aid to the electrotyper in turning out his work rapidly. This can be done, however, *only with a proportional increase in the amount of current per square foot of cathode surface,* and the current can be scarcely considered as acting more efficiently with the circulation than without, assuming equal quality of deposit in either case. This statement holds for the copper sulphate solution, where the amount of deposit is in very close accord with the requirements of Faraday's laws, within a considerable range of current densities. This being the case, it would be unreasonable to suppose that an increase in the circulation would increase the amount of copper which would be deposited per ampere hour. This same condition would not hold in many other solutions, such, for example, as the copper cyanide, zinc plating and nickel solutions. In these cases, the amount of metal deposited in a given time with a given current is usually considerably below the theoretical or maximum amount which it is possible to deposit, some of the current being wasted in decomposing the electrolyte, liberating hydrogen and other materials together with the metal. In such case, a circulation of the electrolyte will change the amount of metal which a given current will deposit, i. e., it will change the current efficiency. Of course we can imagine that in the operation of a copper sulphate solution we may use such a high current density that some hydrogen will be liberated with the copper, and it would then be possible to raise the current efficiency by agitation. It is really surprising to note the very high current densities which it is possible to use with proper circulation. I have obtained excellent deposits with a current density of about two hundred amperes per square foot, and it is possible to go far beyond this value, though the difficulty of circulation would probably bar it from being practically applied. It is a noteworthy fact that electroplaters in general, and I assume that the statement can be equally well applied to elctrotypers, have a very limited and inaccurate notion of the properties and laws of electricity, even though that form of energy is the basis of their work. This is much more the case here than with men engaged in other branches of electrical work, and it is probably due to the electroplaters' adherence to the 'rule of thumb' and utter disregard for accurate and scientific knowledge. Very few electroplaters have a thorough grasp of the signification of the words ampere, volt, watt, ohm, etc. According to Faraday's laws, the amount of copper which an ampere flowing for one hour will deposit from a copper sulphate solution is 1.17 grams, and in copper refining and other copper precipitating processes where the copper sulphate solution is used, it is always assumed that this amount of copper will be deposited. Even when the electrolyte is circulated, which it always is in copper refining, the amount of copper deposited with a given amount of current is always the same."

"ENGLISH AS SHE IS SPOKE."

Mr. H. L. Bullen, manager of the F. Wesel Manufacturing Company, New York, sends THE INLAND PRINTER a circular recently sent from Italy and printed in German and English. The English section reads as follows:

ENGLISH

Contemporary History of the Graphics Arts and her moderns applications.

DEAR SIR

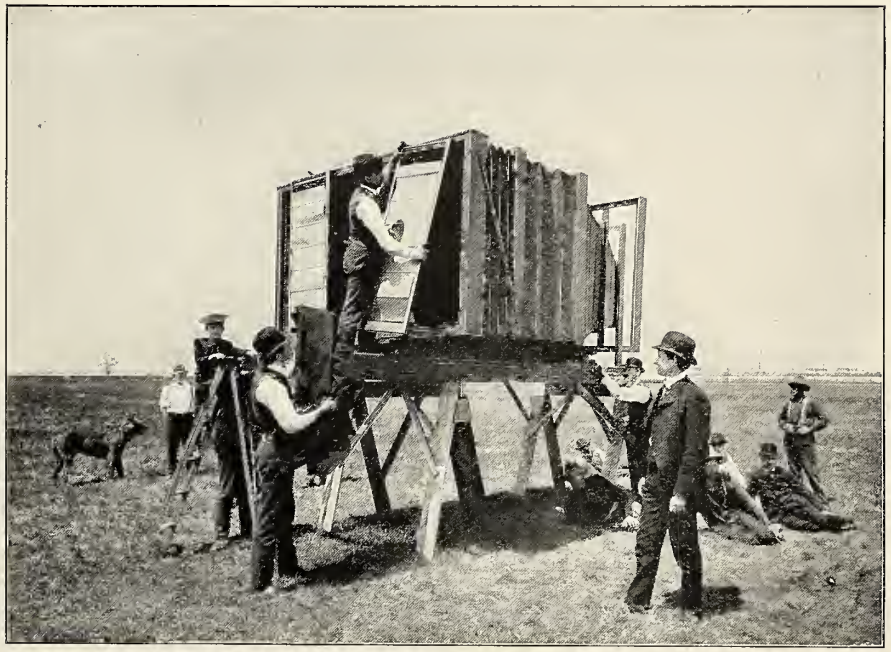
I pray your firm to will receive with benevolence the invitation of the united circular by sending to me CHAMPIONARY, PROOVES, LITTLE LIST, MONOGRAPHIES of her products, to the end that my work will become the more possibly exacte and complete, and also your name can figure among the firms who contribute to the developmcnt of the graphics Arts.

I thank you and J am, with compliments, your respectful servant

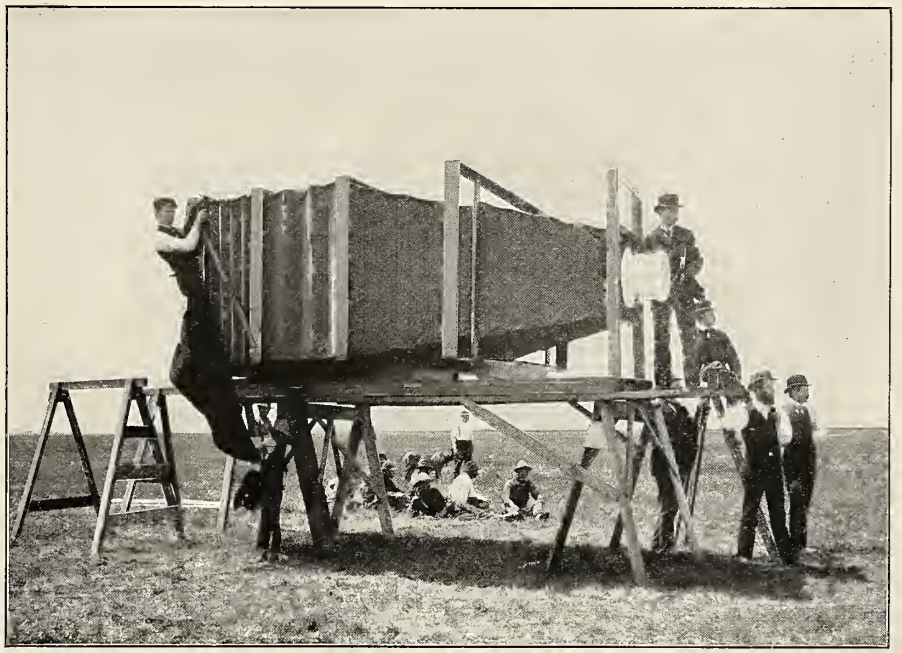
CESARE RATTA,
Piazza Ravegnana, 1-Bologna (Italy).



REPRODUCTION OF THE LARGEST PHOTOGRAPH IN THE WORLD. VIEW OF "THE ALTON LIMITED" BETWEEN CHICAGO AND ST. LOUIS.



SETTING UP THE CAMERA.



TAKING THE PICTURE.

VIEWS OF THE LARGEST CAMERA IN THE WORLD AND THE TRAIN THAT IT PHOTOGRAPHED.

(See opposite page.)

THE LARGEST CAMERA IN THE WORLD.

CHICAGO always does things on a large scale, and the illustrations on the opposite page would indicate that in the line of photography it does not intend to occupy a second place. The necessity of a camera of this size was first realized when the Chicago & Alton Railway built and put into service its superb "Limited" train between Chicago and St. Louis. No camera heretofore built could by one exposure take in a train of this character and preserve the perfectly uniform conformation of its structure—the absolute unity of detail from cowcatcher to observation platform. Mr. George R. Lawrence, who had previously taken large pictures for the company, felt satisfied that the old plan of making two or three views and pasting them together was not feasible, and accordingly he planned and built the mammoth camera now spoken of, to secure on a single plate a picture 4½ by 8 feet, three times as large as the largest plate ever before exposed.

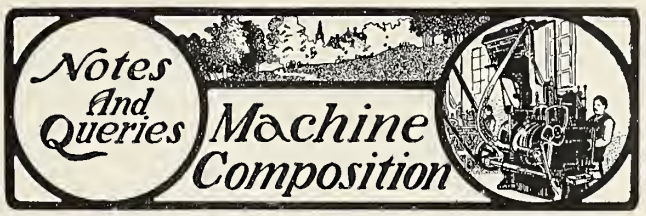
The camera is finished throughout in natural cherry. At the back is a small track upon which two focusing screens are moved back and forth like a sliding door. These screens are made of semi-transparent celluloid stretched across the frames. The bed, composed of four 2 by 6 inch cherry beams, is about twenty feet long when fully extended. The camera has double swing front and back. The bellows is made of an outside covering of heavy rubber, each fold being stiffened by a piece of veneered whitewood one-fourth of an inch thick; it is then lined inside by a heavy black canvas and an additional lining of thin black opaque material, thereby making it doubly light-proof. The bellows is divided into four sections and between each section is a supporting frame mounted on small wheels, which run on a steel track; the back, supporting the plateholder, being operated as easily as an ordinary camera. The platcholder is of the roller-curtain type. This curtain contains about eighty square feet of ash three-eighths inch thick, and is lined with three thicknesses of light-proof material. It is mounted on a ball-bearing roller. Ball-bearing rollers are also mounted every two inches in the grooves in which the edge of curtain slides, thereby reducing the friction to almost nothing. The weight of the camera is 900 pounds and the plateholder, when loaded, 500 pounds, making a total weight of 1,400 pounds.

In operation the camera is so constructed that after a long journey the plate may be dusted in a very unique manner. Thc holder is put in position, the large front board, or front door as it may be called, is swung open, the operator passes inside with a camel's-hair duster, the door is then closed and a ruby glass cap placed over the lens, the curtain slide is drawn and the operator dusts the plate in a portable darkroom, after which the slide is closed and he passes out in the same way as he entered. The lenses are of the Carl Zeiss patent, ground at great expense by the Bausch & Lomb Optical Company, of Rochester, New York. They are the largest photographic lenses ever made, one being a wide-angle lens five and a half feet equivalent focus and the other being a telescopic rectilinear lens of ten feet equivalent focus, the latter being the one used when making the large photograph.

The taking of the picture required the services of fifteen men. An exposure of two and one-half minutes on a full Cramer Isochromatic plate (the day being clear), enabled Mr. Lawrence to secure a perfect negative. It was a wonderful achievement and speaks well for the enterprise of the railroad and the abilities of the photographer.

NOT SATISFIED WITHOUT IT.

Find enclosed money order for $2, for which send me THE INLAND PRINTER one year. I have made several attempts to do without your valuable publication, thinking I could not afford it, but as the months glide by its absence makes me feel that I am falling behind in my chosen profession. I am not satisfied without THE INLAND PRINTER.—*Ira D. Slotter, Ashland, Ohio.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks and full information will be furnished on request. Address Machine Composition Department, THE INLAND PRINTER.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.—By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

L'Italia, the leading Italian newspaper of the middle West, has placed a Linotype in its composing-room.

FRED ZUMSTEIN, former head machinist on the Cincinnati *Post*, is now a practicing physician in the Queen City.

THE Lanston Monotype Machine Company has moved its main office and factory to Philadelphia from Washington, D. C.

CHARLES SEAWARD, expert machinist of the Mergenthaler Linotype Company, is making a tour of inspection of Linotype plants in California and the West.

ENGLISH inventors have patented another style of universal mold for slugcasting machines, so that all sizes and thicknesses of slug can be cast in the one mold.

CHARLES BOTZ, who for several years past has been engaged in the development of a typesetting machine which was to be offered to the trade at about $400, is now sole proprietor of the Sedalia (Mo.) *Journal*.

THE large force of expert draftsmen which has been at work on the designs of the Dow composing-machine for several months past has nearly completed its labors, and the manufacture of that machine will commence at an early date.

THE Linotype Machine Printers' Benefit Association of Western Massachusetts and Eastern New York met in Albany, New York, for their annual outing. The association is composed of Linotype operators in North Adams, Wappingers Falls and Haverstraw.

BENJAMIN M. DES JARDINS, of Hartford, Connecticut, has patented in England his apparatus for justifying lines of type. The lines pass from the typesetting machine to the justifying mechanism, where spaces of proper thickness are inserted in lieu of temporary ones introduced by the typesetter.

THE *Financial Review*, a London publication, is responsible for the following, which has been copied by several American trade papers: "There now lies before us a book which has been composed by Linotype machines. The appearance of the pages is eminently agreeable, the advantage over the single-type printing lying in the circumstance that, owing to the

perfection of the mechanical justification, all the lines are mathematically equal in length. This distributes the white matter of the page in a way which produces good typographical effect." The writer meant to say, of course, something about equal spacing, not equal length of lines.

The Press, published in London, England, in order to show the product of various typesetting and typecasting machines, as compared with hand-set type, indicates the pages which were set on Monotype and Linotype, those set in type cast by the Wicks' Rotary Typecaster, and the ordinary foundry product.

The attempt of the International Association of Machinists at the recent meeting of the American Federation of Labor, at Louisville, Kentucky, to compel the International Typographical Union to arbitrate the question of jurisdiction of typesetting machine tenders, ended in failure, the Federation having placed itself on record as opposed to compulsory arbitration.

The Lanston Monotype Machine Company will soon be in a position to supply the general trade with its typesetting machines in large numbers. The various parts are now being manufactured at its plant in Philadelphia, and as they are all made to standard by specially designed tools, and are interchangeable, they can be quickly assembled and made ready for the market.

Improvement in Assembling Elevator.—C. V. Ribley, of Portland, Maine, wants to know in what number of The Inland Printer appeared an account of an improvement in the assembling elevator of the Mergenthaler machine by which the matrix line was transferred to the casting position automatically instead of being elevated by hand. *Answer.*—The November, 1899, number contained the item referred to, on page 265.

The Mergenthaler Linotype Company has adopted the improved vise jaw which was placed on the market several years ago by the Ottmar Mergenthaler Company, of Baltimore. By the use of this left-hand jaw it is possible to set any length of line from thirteen to thirty ems without changing the spaceband driver. With the old jaw it was necessary to have a series of six spaceband drivers of various lengths, sold at $2.25 each, to accomplish the same result.

A booklet of attractive design and neat workmanship has been received from the German manufacturers of the Monoline composing-machine. Besides the main factory in Montreal, Canada, there are factories in Berlin, Germany, and Styr, Austria, engaged in building these machines. It is expected that the Monoline, with some slight changes in construction, can be placed upon the American market when the basic Mergenthaler patents expire, early in 1902. The booklet shows some clever arrangements of borders, the entire work being the product of the machine. We reproduce herewith one of these designs.



Slugs Sticking in the Mold.—"Machinist" makes the following inquiry: "Will you kindly let me know through the Machine Composition Department of The Inland Printer what is the cause of and remedy for slugs sticking in the mold of a Linotype when they are apparently not hot?" *Answer.*—One cause of slugs sticking in the mold is lack of proper vent of the mouthpiece, causing a porous slug to be cast, into which the ejector blade sinks. This would be aggravated by using a smaller ejector than necessary. If ejector is bent or mold liners sprung so as to bind the slug, it will eject with difficulty. Another cause may be dull trimming knives, or the driving clutch may not be set properly. The heaviest pulls are in locking up the pot and ejecting the slug. Keep the clutch free from oil and readjust occasionally by means of the nuts on end of driving shaft.

To Operators and Employers.—The demand for the services of machinist-operators, operators and machinists is a striking feature of the condition of the trade in the composing-machine field. So universal and pressing has this demand become that it has been decided to keep a record of men and women of this class whose services are available in order that they may be placed in communication with parties desiring such employes. A number of inquiries for operators and machinist-operators reaches us monthly, and if those persons qualified to accept such situations will send their names and addresses, together with a statement of their ability, etc., to the editor of this department, they can be assured of early employment. Employers may hereafter confidently apply to us for composing-machine attendants, with the assurance that the utmost endeavor will be maintained to supply those best adapted to their requirements. This feature is further detailed at the head of this department.

Experience in a Country Office.—E. G. Rideout, with Pontiac (Mich.) *Post,* writes: "The article in The Inland Printer for January on 'Gas Governors' touches my experience exactly. When I came here I was told that the machinist who set up the machine said it was not necessary to use a gas-pressure governor on the main pipe, and so left it off. I found that the adjustable tube in the temperature governor was pushed a full eighth of an inch into the mercury, and the by-pass valve on the governor was wide open, shunting the governor completely. Of course, with no control of the gas supply, hot and cold slugs alternated continually. Soot gathered under metal pot and dropped off in chunks. I induced the management to put a governor on the main pipe and adjusted the temperature governor as described in the article mentioned, and our troubles in this respect vanished. I still have trouble with metal gathering on mold face. The disk locks up close enough, but the wiper does not seem to remove the flakes of metal. Occasionally, also, the matrices jumble in the assembler and fly out on the floor. What causes this?" *Answer.*—As for metal on mold face, try setting mold wiper closer. Loosen screw in knife block which holds the wiper. The hole is slotted. Move the wiper closer to the mold and tighten screw again. The matrices evidently catch between the detaining plates and the fiber or steel buffer strips. Strips and plates should come together so close as to prevent matrix getting between them in assembling the line. If assembler is loose in slideway, take up play by moving left-hand gib or slide closer to the right. Remove buffer strips, file ends square, and if the matrix-detaining plates are worn, they should be replaced by new ones.

Linotype Speed Competition in Great Britain.—*Linotype Notes,* London, prints the result of the speed competitions recently held in London, Manchester and Glasgow, and says: "The results are quite up to those quoted as 'records' from America, when the difference of thickness in matrices is taken into account. The best result was obtained by Mr. G. W. Nowell, of the Lincoln *Echo,* Manchester, with 34,432 ens, corrected matter, for two hours' work, or 17,216 per hour. Notwithstanding the action of the London Society of Compositors, which issued special notices to its members forbidding them to take part in this competition in London, and the other societies in the provinces advising their members not to enter, there was a great deal of interest taken by both society and non-society operators. Many men wrote regretting their inability to take part as they were members of the society, so that the competitions were entirely in the hands of non-union men, and for this reason the proposed competition in Ireland did not take place,

most of the offices where the machines are in use in that country being under trade-union rules. There were in all forty-four entries, and of these thirty-six men produced not less than twenty-four thousand correct ens in two hours, and are entitled to certificates. Operators attended from large and small installations with equally good results. In addition to certificates, gold, silver and bronze medals, together with money prizes, will be sent to the three operators in each district showing the best results."

"THE LIGHTNING LINO. COMP."

You've heard of the wonders of Greece and Rome,
Do you know there are stranger things at home?
Well, before to see sights through the world you romp,
You should hear of John Johnstone, the lightning comp.
An active man, Johnstone, and tall and thin,
You'd think he was nothing but bones and skin;



THE LIGHTNING COMP. AT WORK.

But you'd make a mistake if you thought him weak,
For he'd move far faster than you could speak.
This Johnstone thought setting by hand too slow,
And believed he could make a Lino. go.
He learned the thing with the greatest ease,
And just loved to practice upon its keys,
Till he burst all records by some thousand ens,
And his speed got to something quite immense;
And oft for diversion, while going along,
He could click the keys to the tune of a song,
While the comps. who stuck at seven thousand per hour
Would gape and wonder at Johnstone's power.
One day, when a crowd had gathered to see
Him fly o'er the keys like a bird o'er a tree,
This lightning comp. felt uncommonly fit,
And he started to move around a bit;
The matrices flew, and the galleys filled,
And yet he worked harder and harder still,
And the crowd, which at first felt a mild surprise,
Now watched the performance with bulging eyes.
They tried to time him, but 'twas no go,
For all their watches went far too slow.
His hands looked like streaks, they moved so quick,
And he set up a galley in half a tick.
He rushed, he rapped, he struck the keys,
All fingers at once would something seize,
And he took and shook that Lino. around
Till it groaned aloud — I heard the sound!
You'd think the thing was sure to burst —
It did, e'er Johnstone had done his worst,
For the Lino. grew hot, till it fairly hissed,
While Johnstone was lost in a steamy mist,
And e'er the metal all went done,
The machine — white hot — began to run,
And the heat was really so very intense
That the people flew to the outside fence;
But when they got back through a cloud of smoke
They found that the thing had gone past a joke,
For all that was left of poor Johnstone, please,
Was — twelve million ens and a spot of grease!

—Noah Little, in Imperial Newsagent, Bookseller and Stationer.

INVENTORS who have been studying the problem of time-saving in newspaper offices are perfecting machinery which, it is expected, will develop three times the speed of present methods and reduce the number of operators. Three devices are involved. The first is an automatic telegraph-typewriter, by which the message records itself by perforating tape without the assistance of a human receiver. By means of the second device, the perforated tape is made to operate the typesetting machine, thus doing the work of the printer. The third step is an invention for automatic stereotyping which performs in fifteen seconds the work which now occupies three men one minute. The reporter's typewriter, like that of the telegraph operator, will produce both the perforated tape and the printed copy, so that matter written in the office as well as that received by wire can be put in type by the new method.

WANTS TO LEARN THE MECHANISM.—The following letter voices the sentiments of a large number of operators who find themselves in the predicament of the writer. He says: "I am a young man employed on one of the morning newspapers of New York city, and have been at the machine for about eight months. Ever since I came in contact with the machine my desire has been for speed. I ignored everything connected with the construction or the mechanism of the Linotype and have devoted myself almost exclusively to the keyboard. At present I can set about five thousand ems an hour (minion, newspaper copy), or about forty thousand in seven and one-half hours. But now that my craze for speed has been temporarily satisfied, I am just beginning to realize how ignorant I am of the very machine I am working on. Three-fourths of the operators I have met are in practically the same position. This is due, no doubt, to the fact that an operator is not required to possess any knowledge of the mechanism of the machine in order to secure a position in a newspaper office. But to me such a condition of things seems absurd. I never feel my ignorance so keenly as when I am questioned at home or by friends about the machine and find myself practically unable to answer. And so I have resolved to begin and try to learn. Could you recommend some books or method of studying the mechanism of the Linotype?" *Answer.*—We know of no better course of instruction for operators who are deficient in mechanical training than the series of articles now running in THE INLAND PRINTER. "The Machinist and the Operator" began in the November number, and treats the subject in a most lucid manner from the operator's standpoint. You must, of course, practically apply the acquired knowledge, as no amount of mere reading will enable you to become a Linotype machinist.

PATENTS.

E. F. Linke, assignor to the Thorne (now the Unitype) Company, has taken out patent No. 662,652, showing a method of distributing spaces from the channels of a Thorne or Simplex machine into boxes convenient to the hand of the man who justifies the line.

Another patent on a perforator for the Monotype machine has been taken out by Tolbert Lanston as No. 663,971.

A portion of an English composing-machine is disclosed in patent No. 662,724 by P. E. Hodgkin and W. May, of London. The object is to prevent the jamming of the type when two chance to fall at the same time to the assembling point.

Strange to say, no improvements on Linotype mechanisms have been patented the past month.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. VII.— GEORGE BRUCE.

GEORGE BRUCE, a younger brother of David Bruce, and jointly with him founder of the printing, stereotyping and typefounding business of D. & G. Bruce, was born in Edinburgh, Scotland, June 26, 1781. His early life was one of privation and hardship. Coming to America when a lad of fourteen, he was at first apprenticed to a bookbinder, but having a hard master, he abandoned that trade after a few months and went to learn the printers' trade with Thomas Dodson, of Philadelphia. The office was destroyed by fire in 1798, and there being at the time an epidemic of yellow fever in Philadelphia, the brothers went to New York.



GEORGE BRUCE.

The typefoundry business was begun by D. & G. Bruce at a time of great financial depression (1813), as our war with Great Britain nearly paralyzed such industries as were not distinctly in line with munitions of war or army supplies. This period of stagnation in business continued until the close of hostilities in 1815, but the industry and frugal habits of these brothers carried them forward to success. The printing business was sold some time during 1816 to David Fanshaw and Mahlon Day. The typefoundry may be said to have been thrust upon them — first by the refusal of the typefounders to furnish them with high spaces and quads for use in their stereotype foundry, and secondly by the failure of the partnership with the Starr brothers, with whom they could not agree. The Bruces were thus compelled to conduct the business in order to protect themselves, as there was no opportunity to dispose of the typefounding materials, even at a great sacrifice. While hesitating what to do, they suffered a serious loss by having the matrices of their only complete font (a bourgeois roman) stolen. They had little doubt this was the work of some one interested in their defeat, but it only spurred them on to greater exertions and success. Neither David nor George Bruce had more than a superficial knowledge of typefounding, but George set to work at once to repair the damage, experimenting in the cutting of punches and moldmaking. In both branches he soon became proficient; but while his first attempts were naturally crude, having the artistic temperament and the critical spirit combined with a knowledge of the printer's needs, his success was soon assured.

In 1820, at the time the brothers dissolved partnership, the specimen-book of D. & G. Bruce showed a complete assortment of choice book and ornamental faces, and the foundry was somewhat in advance of the other three typefoundries then in operation in the United States. In the mechanical details of typefounding Mr. Bruce's genius found an ample field for development. Many crude methods had been handed down from generation to generation, but he was not the sort of man to follow the traditions without question. There was little system in the foundries in regard to type bodies, the caster testing his work by previously cast type. Mr. Bruce made a set of accurate steel standards for testing new molds, and later he began a study of the relations of the various bodies of type, which resulted in the adoption in his foundry in 1822 of a uniform system, based on a geometrical progression, the sizes doubling at every seventh size in any part of the series. Each size is 12.2426+ per cent larger than the size immediately below it in the entire scale. Despite his ingenuity, the system did not meet with favor, either by printers or typefounders, particularly after the use of brass rule and the combining of different sizes of type in one line came to be used, for the difference between the sizes could not be made up by any single lead or rule, but required a separate justifying body for each interval. It was a scientifically correct system, however, but was not practical in modern job-office methods.

Mr. Bruce was the designer and cutter of many useful and beautiful faces of type. As early as 1832 his work as an artist began to attract the attention of printers, through two sizes of scripts — great primer and double small pica. Throughout his long life, at least until he reached the age of seventy-eight, he continued actively at cutting, and always on steel. His last work was probably a font of great primer Copperplate Script, the patent of which bears the date of August 10, 1858, and the delicacy and precision with which it was engraved attests his wonderful powers. To him work of this sort was an amusement — a pastime. It constituted his enjoyment, and filled up the measure of his time, besides gratifying his ambition. His death occurred in New York July 5, 1866, at the advanced age of eighty-five.

PRINTING IN THE ICELANDIC LANGUAGE.

Through the courtesy of Mr. William Högnason, of Minneota, Minnesota, copies of two publications in the Icelandic language have been received by THE INLAND PRINTER. One is a twelve-page pamphlet, the constitution and by-laws of the Icelandic Lutheran Synod of North America; the other *Kennarinn,* the official Sunday-school paper of the same institution, now in the third year of its existence. The latter is a sixteen-page paper, printed on a hand-cylinder press, with an edition of about one thousand. The heading is an engraved design, the name "Kennarinn" meaning "teacher." Mr. Högnason writes that the first design submitted for this heading showed what some people imagine Icelanders are, it representing a lot of Esquimaux trotting around on some snow-clad ice-bound island. It is unneccessary to say it was sent back, and one showing a teacher and pupils substituted. The type contains many accented letters, but as there were only two characters outside of the accents not found in English, it was not difficult to purchase a dress for the paper. Two or three books in the Icelandic language have been issued by the Swedenborgian Society in New York, and a paper in North Dakota published a page of matter in Icelandic about election time, but *Kennarinn* was the first in the field. Mr. G. B. Bjornson, the editor of the *Minneota Mascot,* is the publisher of this unique sheet.

THE COST OF PROOFREADING.

In making estimates for printing, the cost of the proofreading is an item very frequently not taken into account. This matter is treated in a very clear and practical manner by Mr. John Randall, secretary of the London Society of Correctors of the Press, in a letter to the *Printers' Register* for December last. It is as follows:

Every one will agree that the object of Mr. Warne, in his papers on "The Principles of Estimating," is a laudable one, namely, to impress on those who have to compile estimates the necessity of including all charges likely to be entailed by the production of the work. To quote his own words in his article in the November number of the *Register,* "it is only when any and every possible item of expense has been duly estimated that the final figures for the work can be fixed up." I think, therefore, that Mr. Warne will be grateful to me for pointing out that he has seriously under-estimated the cost of one portion of production, namely, that of reading. He assumes that twenty-three compositors will be needed for five weeks, and that only one reader and one reading boy will be required for four weeks. The compositors' wages amount to £218: 10s, while the reading is to be done for £10. Thus Mr. Warne allows but £4 : 11s per cent for the cost of reading. Moreover, as the compositors work altogether 115 weeks, and the reader but four, this is making one reader read for more than twenty-eight compositors. If Mr. Warne will make inquiries as to the relative numbers of compositors and readers in various offices, he will find that the average may be put as ten compositors to one reader. He will then see that he must nearly treble his cost of reading if he wants the work to be well done. Or the matter may be put in another way — the percentage of cost. I have been favored with information culled from the actual costs in important

houses, and though the amount put down for reading shows great variation, there is nothing quite so low as Mr. Warne's estimate, and the average cost in these houses is about fifteen per cent. It is proverbial that an ounce of fact is worth a pound of theory. Let me give one or two facts for consideration by Mr. Warne and those whom he wishes to guide aright. I can point out a house employing twenty-three compositors (Mr. Warne's number) and one reader. What is the result? A compositor has to be called on to assist in the reading one or two days in the week, and the reader has to do a good deal of overtime. Not only so, but every now and then a spoilage occurs, and a fresh reader is required. It is a kind of toss-up whether a reader stays six weeks or six months, though they have had in that office good men who have held situations elsewhere for years. On the other hand, a master printer showed me only yesterday a letter from an author of a rather difficult work, in which he said: "The accuracy of your printing is amazing. I shall certainly send you some more manuscript to print." One more fact. Ten or twelve years ago some work was printed for the Corporation of London. Recently the firm who had done this work were asked to submit an estimate for fresh work. They did so, and the editor inquired whether the reader of the former work was still employed by the firm. The answer was in the affirmative, and the firm's estimate was accepted for the new work. These things are worth pondering by those who decide the amount to be devoted to reading. If they wish to run the risk of having the work returned and of losing the customer, they may perhaps adopt something like Mr. Warne's estimate; if they want the work to give satisfaction and to be a credit to themselves, they will double the estimate for reading, and then add something to the amount.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of job-work, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank Book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents. postpaid.

L. F. Doerty, Findlay, Ohio.— Bill-head good as to plan and well displayed.

Ralph Colburn, West Superior, Wisconsin.— Letter-head neat and good as to design.

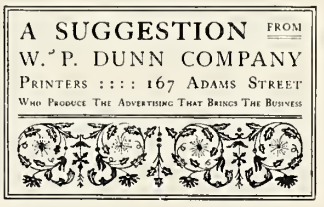
Carl R. Herbig, Coshocton, Ohio.— Considering your experience, we think your specimens do you a great deal of credit. Both plan and display are good. Continue to think and study and you will come out all right.

Huntley S. Turner, Ayer, Massachusetts.—Specimens neat, artistic and attractive.

W. P. Dunn Company, Chicago, Illinois.—Your "print-shop" literature is all right. No wonder it brings good results.



Mr. S. L. O'Boy—"How do you find business?"
Mr. P. R. Oppenity—"I don't find it—I advertise for it."



No. 1.

We reproduce one of your blotters, specimen No. 1. The firm initials were printed in red and the blank space at bottom was occupied by an ornament printed in warm gray.

C. P. Vandiver, Keytesville, Missouri.— Letter-head attractive and well balanced.

Hall & Kessler Company, San Diego, California.—December blotter unique and attractive.

Henry L. Rembe, West Point, New York.—Your menu card is quite neat and creditable.

James M. Knopp, New Kensington, Pennsylvania.—All specimens neat and well displayed.

Charles M. Berkheimer, Connellsville, Pennsylvania.—Title-page neat and well displayed.

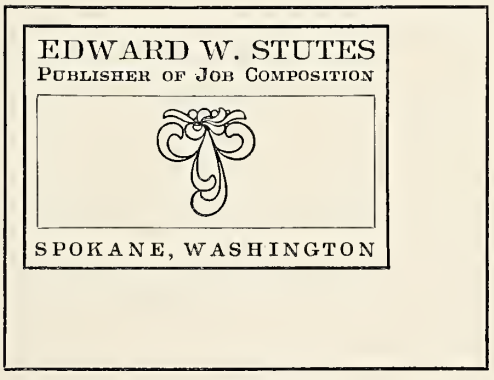
Will F. Meyers, Lake Mills, Wisconsin.— Specimen letter-heads up to date in every particular.

E. A. Keller, Ukiah, California.—Blotter excellent in every way. It is unique and very attractive.

Lisle R. Morehouse, Washington, Iowa.— Specimens all well displayed and neat. Designs good.

Easton & Masterman, Stillwater, Minnesota.—December blotter well displayed and quite attractive.

Edward W. Stutes, Spokane, Washington.—Envelope corner neat and well designed. Its simplicity is commendable. We reproduce it, specimen No. 2.



No. 2.

E. B. Woolsey, Corning, Iowa.— Bill-head and cards well displayed, good as to design and quite artistic.

Kiesling Brothers, New York city.—Your Thanksgiving card is quite unique, artistic and very attractive.

Charles Rowe, Blue Earth, Minnesota.— Cover-pages well displayed. Letter-head first-class and up to date.

H. A. Bingham, Winston, North Carolina.—With the exception of the McCuiston note-head, which is too crowded and which has too large type employed for the unimportant

wording, your specimens are very creditable and neat. The designs are also good.

George W. Wilson, Plankinton, South Dakota.—The Auld letter-head is well displayed and good as to design.

O. P. Schumann, Hudson, Michigan.—Exposition letter-head very neat, well displayed and good as to plan.

H. B. Gilstrap, Chandler, Oklahoma.—Envelope corner and letter-head well displayed and good as to design.

Wright, Elcctric Printer, Buffalo, New York.—Your December blotter is a good one. It is very attractive.

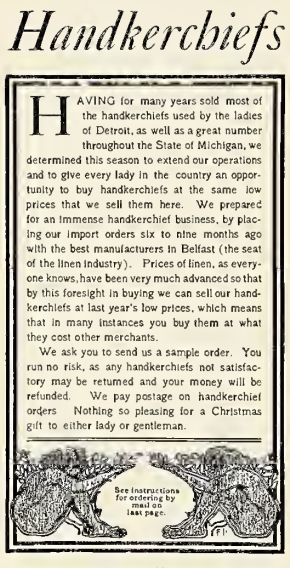
D. L. Gorham, Chicago, Illinois.—Blotter very attractive and artistic. The half-tone cut adds to its attractiveness.

Harry C. Gilpin, Windsor, Illinois.—Ad. very creditable and well displayed. It is impossible to hide ads. like this.

Old Dominion Paper Company, Norfolk, Virginia.—Card artistic as to design and composition. It is very attractive.

Fred J. Schwarz, Philadelphia, Pennsylvania.—Your specimens are all neat. Display, balance and whiting out very good.

R. C. Stovell, Chicago, Illinois.—We reproduce one of the pages from the handkerchief catalogue, specimen No. 3. It is very creditable and attractive.



No. 3.

Lytton Alley, Nashville, Tennessee.—Blotters artistic and attractive. Other specimens correctly and forcefully displayed.

Keystone Press, Portsmouth, Ohio.—Your December blotter is very attractive. The composition and color scheme artistic.

Huntley S. Turner, Ayer, Massachusetts.—Your calendar is a very attractive one and should prove a good advertisement.

G. E. L., Bryantville, Massachusetts.—There can really be no criticism made on your note-head, other than that it is very ordinary.

Herald, Georgetown, Ontario. Window card excellent as to plan and display. It is very artistic, well printed and attractive.

Arthur E. Vogel, Manchester, New Hampshire.—Viewed collectively, your specimens are very well displayed, neat and creditable.

H. C. Ramsdell, Afton, New York.—Your calendar is attractive and creditable. Lecture course folder well displayed and artistic.

E. G. Bates, Albert Lea, Minnesota.—Your brochure of specimens is very good. The composition and presswork reflect much credit.

Fred C. Bryant, Moberly, Missouri.—Your specimens set in Blanchard are well displayed and good as to design. Blotters effective.

O. G. Bratcher, Ellinwood, Kansas.—Improvement very noticeable over reprint copy in the ads. Display is neater and more forceful.

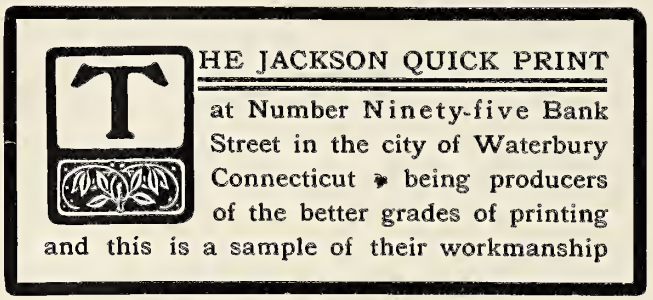
Thaddeus S. Walling, Freehold, New Jersey.—All of your specimens show artistic ability. The window card is especially good.

C. A. Gammon, Cherryfield, Maine.—Blotters and note-head very good. Card faulty. Shows too much effort and too little result.

L. B. Audiger, Knoxville, Tennessee.—The only objection we have to your blotter is its size. The idea of the foot-rule and the twelve calendar months corresponding to the twelve inches is a good one. Other specimens neat and good as to display.

Review Printing House, Bridgeburg, Ontario.—Announcement excellent and artistic, both as regards composition, color scheme and design.

Jackson Quick Printing Company, Waterbury, Connecticut.—Your new business card is excellent, attractive and artistic. We reproduce it, specimen No. 4. This card was



No. 4.

printed on heavy gray stock 3⅛ by 5⅜ inches, and had a margin of ⅝ of an inch all round. Rules printed in bright red, balance in green.

J. M. Edwards, Carters, California.—The design of your bill-head is good and the composition shows that you know how to do good work.

C. L. Powers, Westfield, Massachusetts.—Envelope corners excellent. Improvements are noticeable on all reset headings over reprint copies.

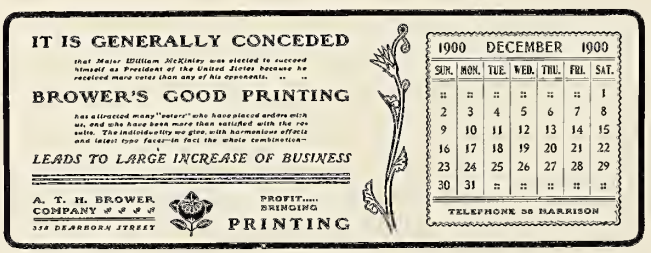
F. Otto Moore, Texarkana, Arkansas.—The Taylor bill-head and statement headings are first-class. Other specimens neat and well displayed.

W. I. Brundage, Friend, Nebraska.—Plan of Tice letter-head good, but the ornaments for side panels are not suitable. Kramer letter-head good.

H. S. Kenchington, Annapolis, Maryland.—The composition on your specimens is very good. They are well displayed, but the presswork is faulty.

Hess-Russell Printing Company, Norman, Oklahoma.—Your specimens are up to date as regards plan and composition. They are very creditable.

Charles H. Odell, Chicago, Illinois.—We reproduce your December blotter. It is excellently well displayed, artistic and attractive. We must say that the omission of the city address is a matter we do not approve. To be sure, the blotters may be intcnded only for distribution in the city of Chi-



No. 5.

cago, but nevertheless the name "Chicago" should be on the blotter. The two ornaments and outside border rule were in gold bronze, the two top lines, "December" and dividing or underscoring rules in red, balance in green.

Ernest L. Briggs, Plymouth, Massachusetts.—The "Mistress Blackburn" brochure is a very attractive piece of work. The cover-design is excellent, but we do not approve the plan

of the title-page. A plain rule, without the rules running to the trim edges of the page, would have been better and consumed less time in the composition.

WINTON R. MARKLEY, Dallas Center, Iowa.— Letter-head not at all good. It is entirely too fancy. It has the appearance of a very much strained effort.

JOHN J. F. YORK, Scranton, Pennsylvania.—The holiday brochure is a very neat and artistic one. It reflects credit both as to composition and presswork.

CHARLES W. HENKE, Baldwin, Wisconsin.— Both of your commercial headings show decided improvement over reprint copies. They are neat and creditable.

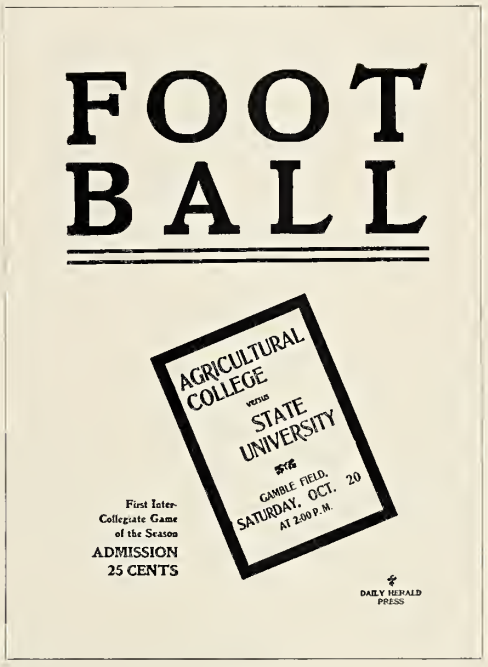
CHIPMAN PRINTERY, Poland, Maine.— Specimens all well displayed, neat and in good form. Blotters excellent and very attractive. They are also quite unique.

J. W. COMPTON, Portland, Oregon.—Your specimens show that you know how to do effective printing. Your examples of display composition reflect much credit.

WILLIAM KUNTZEN, Chicago, Illinois.—You have probably done the best you could with the material at your command, but, frankly, the specimens are only ordinary.

A. F. GAGE, Santa Clara, California.— General design of program good, but the appearance would have been better had you employed heavy rule around the top panel.

RUSSELL THOMPSON, Boulder, Colorado.—We admire the forceful display and attractiveness of your window cards. They certainly rank among the best we have ever seen. We reproduce one of them, specimen No. 6.



No. 6.

WESLEY PENROSE, Menominee, Michigan.— Statement good as to plan and well displayed. Ornament not appropriate on Eastern Star cover-page. Other specimens fair.

THE FRENCH BROAD PRESS, Asheville, North Carolina.— Your blotter is certainly very attractive. It is decidedly unique and shows the expenditure of "gray matter."

REMUS C. HARNER, Taylorville, Illinois.—Your specimens all show decided improvements over the reprint copies. Work shows that you use your head as well as your hands.

EMPIRE PRINTING COMPANY, Oakland, California.—Blotter excellent. Brochure cover good as to design and plan. Too many ornaments employed on the inside pages. These pages are rather disappointing. They evidence a great effort with slim results.

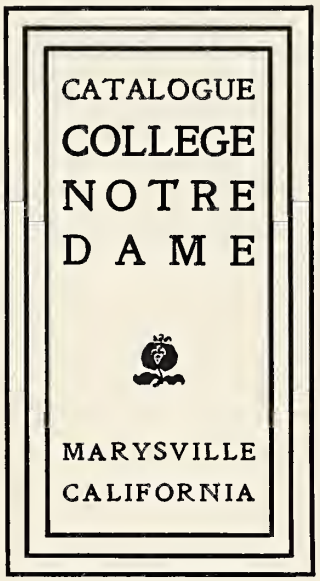
MOHR & CARTER, Bellefontaine, Ohio.—Your specimens would do credit to a much more pretentious office than yours. For uniform merit these specimens are hard to excel.

W. K. JONES, Washington, Pennsylvania.— Neatness, simplicity and artistic effects are noticeable on all your specimens. The whiting out, balance and display are commendable.

T. EDGAR WHITE, Columbia, Pennsylvania.— Specimens good as to plan and display. We think your press rollers are too hard and old, judging from the appearance of the presswork.

FRED N. DUNHAM, White, South Dakota.—You are right about the letter-head specimen sent in for criticism. It is not at all good and does not reflect credit upon the man who set it.

J. FRANK ELWELL, Phœnix, Arizona.— The Drachman card, as reset, shows a decided improvement. Your other specimens are well and forcefully displayed and the designing very creditable.



No. 7.

E. A. CUNNINGHAM, Marysville, California.—We reproduce your cover-page of the Notre Dame College catalogue, specimen No. 7. This is a very artistic piece of composition. The color scheme was excellent and harmonious. The cover was green antique. The center rule and ornament were printed in gold, balance black.

DRURY BROTHERS, Grand Encampment, Wyoming.—Your specimens show that you give your job department more than ordinary attention. The specimens are all good, neat and well balanced.

H. S. STEVENS, Faribault, Minnesota.— Blotter well displayed. The Grant letter-head and Kelmer circular excellent. On your other commercial headings you have employed too large type.

A. P. FLYNN, Malden, Massachusetts.— For artistic elegance your specimens certainly are deserving of much praise. The cover-designs are especially fine. We have seldom seen a better collection.

H. S. BARKER, Lansdowne, Pennsylvania.—The Octo Club program is only ordinary. The ads. have a very crowded appearance and too large type has been employed for the reading matter of the program.

T. BURR THRIFT, Springfield, Ohio.—The *Lucky Dog* is the most artistic amateur magazine we have ever seen. It is not only attractive and artistic, but ably edited. Your brochure, "Some Fables in Slang," reflects much credit.

ROSCOE THOMPSON, Ransom, Michigan.—The Stearns dodger is well and forcefully displayed. Your cards are also creditable. The Chivers dodger is not good. It is too crowded and the type employed is uniformly too large.

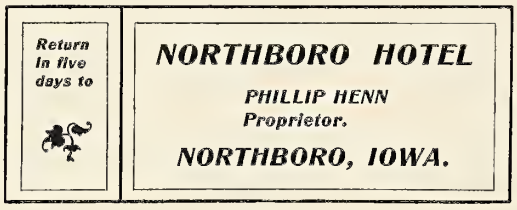
DUTCHER & BREED, Brookings, South Dakota.— Statement heading very good as to plan. The line "Fine Cigars" should have been a trifle more prominent. Had this line been set in 14-point Jenson caps it would have been about right.

Republican, Peru, Indiana.—While the majority of your specimens show able treatment as regards composition, we repeat what we have said many times before regarding lines

set diagonally as evidenced on the Lohmeyer bill-head. Do not use them. There is a bad error in the Ward & Reed envelope corner. The error is in the name "Reed."

Boys' Industrial School *Journal*, Lancaster, Ohio.—Your publication reflects much credit upon your instructor, Mr. George A. Sturm, and also upon every boy connected therewith. The composition and presswork are both good.

Jay Crawford, Shenandoah, Iowa.—Envelope corners excellent. We reproduce one of them, specimen No. 8. Mr.



No. 8.

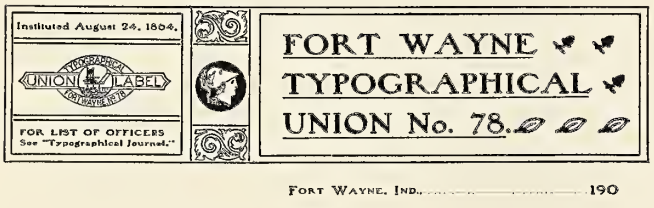
Crawford says he saves the border rules and picks them up whenever possible, thus saving time. Note-head is excellent and good as to design.

Mack Payne & Co., Owensboro, Kentucky.—Cover-design, envelope corners, statement and card, well and forcefully displayed. They are also very neat. The title-page of folder is not good. The border is too heavy and the page has a ragged appearance.

George Kearns, Jacksonville, Illinois.—Folders and envelope corners good. Too large type employed on stationery headings. It is a poor plan to employ large types on stattionery headings, as it eats up the margins and causes a crowded appearance.

A. S. Werremeyer, St. Louis, Missouri.—Your envelope slip is not up to your usual standard. You have employed too large type for the names of officers and committeemen on the program, but otherwise this is a very creditable job. Your blotter is not very effective.

H. A. Rogers, Fort Wayne, Indiana.—We reproduce the letter-head of Fort Wayne Typographical Union, specimen No. 9. This heading is well displayed and excellent as to plan, but it could have been improved by letter-spacing the line "Fort Wayne" and "Union No. 78" to make them the same length as the word "Typographical." Omit the orna-



No. 9.

ments at the ends of lines. The job was set by Mr. W. A. Hall and reflects considerable credit. The heading was in three printings. Rules in red, cut of Minerva in green, balance in black.

Gem Printing Company, Natchez, Mississippi.—The ornamentation on the Bessac folder is too heavy for the type employed for the display. This is not a creditable piece of composition and the presswork is not good. Other folder, letter-head and card are quite good.

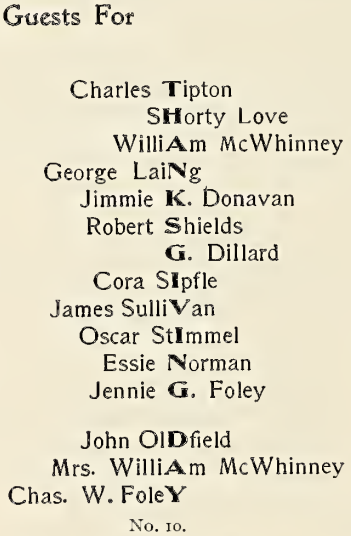
We frequently receive copies of "freak" printing sent in by persons who, for reasons best known to themselves, but easily guessed at by all, fail to give their names when sending these specimens in. We wish it distinctly understood that the editor of this department will have nothing whatever to do with specimens of this class. Every one knows the specimens are "bum" and it is a positive waste of space to even make mention of them.

F. L. Johnson, Corunna, Michigan.—The artistic excellence of your work is certainly deserving of much praise. The specimens are all of an artistic and attractive nature. The stock and color combinations show that you not only know how to do first-class work, but *do* it.

Earle N. Low, Evanston, Illinois.—Your specimens would do credit to an older printer than yourself. They are very creditable. Do not employ too large type for your reading matter, as evidenced on the church calendar. Remember that 6-point leaded presents a better appearance than 8-point solid.

Charles S. O'Bryan, Kansas City, Missouri.—We think the reason the patron rejected your designs for cover and envelope was on account of the manner in which they were proved up and submitted. Had you taken sufficient time to prove up the jobs as they were to be printed, we believe they would have been O. K'd. Certainly the designs are better than the ones selected by the customer.

Charles W. Foley, Helena, Montana.—Your "Thanksgiving Day" invitation is certainly unique. We reproduce the



No. 10.

"guest" page, specimen No. 10. It is, as will be seen, so arranged as to spell "Thanksgiving Day."

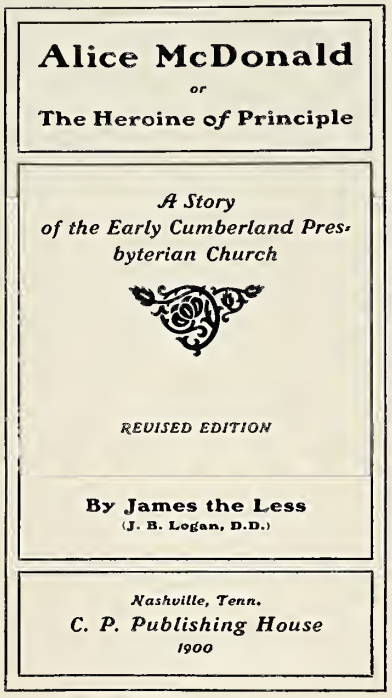
Herb Ahlstrom, Grantsburg, Wisconsin.—You need coaching in your work. Send to The Inland Printer Company for a copy of "Modern Type Display." It will put you on the right track and tell you a great many things that would be impossible in our limited space. We believe you have the talent to become a first-class printer, and your determination, provided you study, will help you to do so.

Harry L. Kiracofe, Frederick, Maryland.—There is not a poor specimen in your entire collection. They are all artistic and very effectively displayed. In addition to this they possess considerable individuality. There is one thing, however, that we wish to caution you about. Be sure and give the proper prominence to the city address on your envelope corners. This is a very vital point and should never be lost sight of.

John Bertelson, Litchfield, Minnesota.—As a whole, your specimens are quite good as to design and very neatly displayed. The best specimens in your parcel are numbered 10 and 11. Your No. 8 specimen is too much on the "sign-board" order. Your No. 12 specimen has a crowded appearance, the panel being a trifle too deep. Had the words "Bought of" been placed inside the panel and the bottom line set in lighter-faced type, the result would have been better. The way the

heading is now gives it the appearance of being poorly whited out.

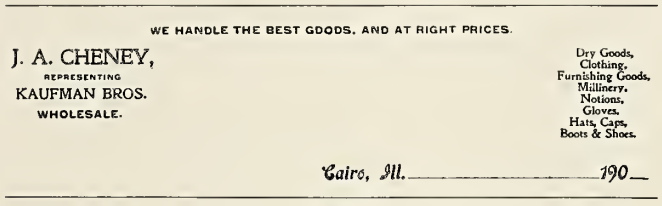
CLAUDE C. BISHOP, Nashville, Tennessee.— Specimens all excellent as to design and very attractive. We reproduce your



No. 11.

title-page, specimen No. 11. The border rules were printed in red, balance in black ink on antique stock. This is a very neat and creditable piece of composition.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—All of your reset jobs show decided improvement over reprint copies.



No. 12.

We reproduce the Cheney headings. Specimen No. 12 is the reprint copy and No. 13 the reset heading. The contrast is too great to need comment. There is a slight error in punctuation



No. 13.

on the No. 13 specimen. The last two lines in the right-hand panel read "Ladies' Cloaks and Tailor Made Suits, Shoes, etc." The word "Shoes" should have been placed after the word "Ladies'" in order that readers might not think that the shoes were tailor-made. This is a small matter, but care should be exercised not to give wrong impressions.

MAX B. BRETSCHNEIDER, Cleveland, Ohio.— In regard to the ads. submitted by you, there is no material difference between either the No. 1 or No. 2. In this instance the whiting out is merely a matter of individual preference. The type for the reading matter to which the display lines belong is of a rather light face and consequently acts as a clarifier, or, in other words, as white space. Therefore it matters very little whether there is much white space immediately following the display lines, providing there is sufficient white space preceding them. Your card is unique and quite artistic.

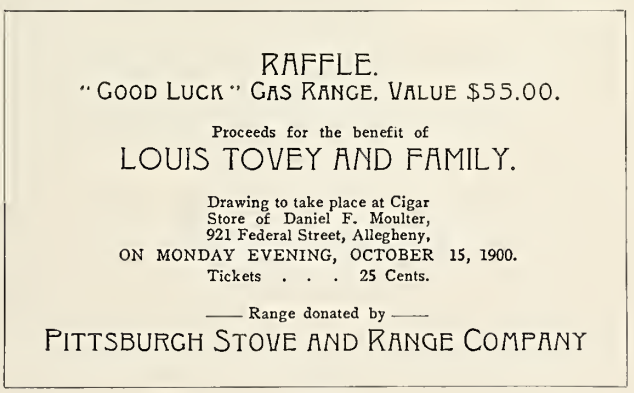
SAMUEL M. WILSON, Philadelphia, Pennsylvania.—We think the reason you had trouble with the ink pulling the enamel on the stock was due to the ink being too "tacky" or "stiff." Now this was no fault of the ink itself, because it shows that it is good from the work. Provide yourself with a bottle of this ink reducer: Sulphuric ether, 2 ounces; oil of wintergreen, ½ ounce; headlight oil, 5 ounces. Use this reducer with moderation. It is not at all necessary to employ it in the ink for every job you run. If your ink starts to pull the enamel, put a few drops of the mixture in the ink, and if that does not remedy the trouble, add a few more drops. But do not go on the theory that if ten drops are good that twenty drops are better. This is one of the reasons why many good things are condemned. People do not use judgment in their employment.

A. W. BAIRD, Allegheny City, Pennsylvania.— In regard to the Bald & Gamble note-head, the corner card is too large for the size of the heading, but it is good as to balance and display. Your No. 7 example is the best for the size of sheet. Their bill-head is excellent. We reproduce four of the raffle



No. II.

tickets. In this connection Mr. Baird says: "No. II was set from manuscript copy by 'A' with orders to 'rush' it. (This fact is very plain to be seen from the appearance of the card.) Proof was O. K'd by the manager and the job printed and delivered. Customer was dissatisfied and ordered the job set



No. III.

in neat, light-faced type. No. III was set by 'B' and changed by the manager to No. IV. Then the word 'Raffle' was set in one size smaller than shown in the No. IV specimen. The copy was then given to 'C' with No. V as the result. It was O. K'd

by the manager." Doubtless the No. III specimen would have suited the customer just as well as any of the others. Had this No. III specimen been properly whited out, it would have presented a much better appearance, and doubtless suited the manager. We strongly disapprove the plan of letter-spacing condensed type faces. The No. V specimen is a good illustration of the question in point. Condensed types seldom look well when letter-spaced. It seems to us that the compositor who set the No. III specimen followed the wishes of the customer and we think the other examples were unnecessary and that the time expended in their composition was wasted.

RAFFLE

"GOOD LUCK" GAS RANGE,

VALUE, $55.00.

Proceeds for the benefit of

LOUIS TOVEY AND FAMILY.

Drawing to take place at Cigar Store of Daniel F. Moulter, 921 Federal Street, Allegheny, ON MONDAY EVENING, OCTOBER 15, 1900.

Tickets . . 25 Cents.

Range donated by

PITTSBURGH STOVE AND RANGE COMPANY.

No. IV.

RAFFLE

GOOD LUCK GAS RANGE

VALUE $55.00

Proceeds for the benefit of

Louis Tovey and Family

Drawing to take place at Cigar Store of Daniel F. Molter, 921 Federal Street, Allegheny, on Monday evening, October 15, 1900

TICKETS 25 CENTS

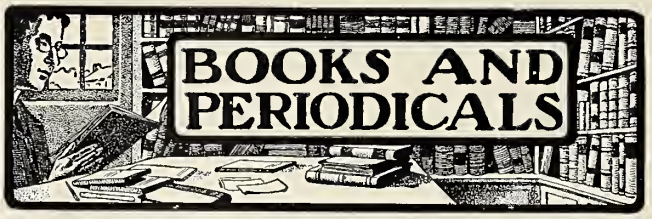
RANGE DONATED BY

PITTSBURGH STOVE AND RANGE COMPANY

No. V.

VICTOR KEITH, Vinton, Iowa.—The statement of People's Bank is an excellent and creditable piece of work. Your letterhead is faulty. The line "$1.00 per Year" should have been associated closely with the name of the paper, and not grouped with the line "Fine Job Work." The line relating to the price of the paper is also much too large. Do not separate reading matter from sections to which it belongs for the sake of securing a balance on any job.

E. O. GILDART, Passaic, New Jersey.—You are right about the size of type to employ on stationery headings. We have always contended that the firm name in stationery headings was the most important line to display. As to the size of type to employ on bill-heads and letter-heads, the safest rule is to not employ larger than 30-point for main display. Whether the firm name or the business should have the most prominence on business cards depends entirely on the purposes for which the card is to be used. If the card is to be employed solely as a business card, then the firm name should have a trifle the most prominence, with the business a close second. If, on the other hand, it is to be employed in advertising some particular thing, then that item should be accorded the most prominence. The specimen bill-head which you designate as No. 1 is better than the No. 2 example. Of the cards designated Nos. 3 and 4, the No. 3 is the best. We are very sorry that you did not send in proofs of these jobs suitable for reproduction, because they illustrate forcibly points on which we have often given advice.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

PEIXOTTO, the very skilful artist in pen-and-ink drawing, will have a series of sketches from several picturesque French towns in the February *Scribner's*.

ONE of the richest illustrated books that has appeared this year is "Overheard in the Wittington Family," published by Life Publishing Company, New York. It is composed of drawings by C. Allan Gilbert, part of them printed in black and part in color, on very heavy surfaced paper. The binding is a unique and artistic one, one side cloth and the other paper, with a handsome drawing by Mr. Gilbert.

THOSE who purchase paper stock will be glad to receive the 1901 edition of the book called "Watermarks," published by W. Quackenbush, 150 Nassau street, New York. It gives a complete list of watermarks available to the trade in the United States. Besides the names of the papers, it shows the mills making them and the dealers in the principal cities handling the papers. A place is left after each brand to fill in the price. The book is bound in leather, with red edges and round corners, and sells for $1.

THE cartoons of R. C. Bowman, of the Minneapolis *Tribune*, have been published in book form. There are over one hundred in the collection, printed in neat shape and enclosed in cover of attractive design. Mr. Bowman's cartoons are exceedingly clever and are evidently appreciated, as they have been largely copied in other newspapers as well as the magazines. The book in question places some of his best work in permanent form, and those who enjoy cartoon work in general will be delighted with it. The work is published by the Tribune Printing Company, of Minneapolis.

THREE books issued by Life Publishing Company, New York, will meet with favor. One is "Attwood's Pictures," an artist's history of the last ten years of the nineteenth century. The too brief career of Francis Gilbert Attwood has been carefully watched by those interested in satirical and humorous art, and his death at an early age has left a vacancy without a successor. The present collection makes a luxurious book, tastefully bound in cloth and gold, and carefully printed on heavy paper. Another of *Life's* books is "Fore!" a book for golfers. It treats the popular game pictorially and mostly from the humorous and satirical side. Its cover bears a specially drawn and striking drawing of the American golf girl by Charles Dana Gibson. The artistic drawings in line and wash contained in the book are carefully printed on very heavy paper and are by such master-hands as Gibson, Hanna, Gilbert, Hutt, Blashfield, Wenzell and Walker. The other of *Life's* books is "Half Portions," a collection of short society stories, none of them serious in tone, but all cleverly told and each one providing a delightful way of passing a spare quarter of an hour.

PARAGON SERIES

COMPLETE WITH SMALL CAPS AND ITALIC

A NEW BODY-LETTER CAST FROM THE FAMOUS SUPERIOR COPPER-MIXED METAL

POINT-SET AND UNIFORM LINE

THE TWENTIETH CENTURY.

THE progress made in the arts of printing and type-founding during the century just closed has indeed been marvelous. Printing, as the term is generally understood, was invented about the middle of the fifteenth century, and from that time until the dawn of the nineteenth no important improvement was made. Lithographing, stereotyping, electrotyping; the iron hand-press, the Adams press, the job-press, the cylinder press, the rotary-press, the paper-making machine, the ruling-machine, the folding-machine, the wire-stitcher, the book-sewer—all these and many besides are products of the century just ended. Appliances which but a few years ago were considered well-nigh perfect have already become obsolete, while active brains are to-day more than ever busily employed in devising new methods and machines destined to replace a large part of those we now consider wonders of mechanical ingenuity.

In 1835 the first type-casting machine was made. Previous to that time the hand-mold of Gutenberg, never materially altered, was the only contrivance in which type could be cast; and the slowness and tediousness of the process, requiring as it did men of great skill and endurance, kept prices at a much higher level than the present rates. The machine of 1835, invented by David Bruce Jr., held the field with slight improvements until, a comparatively few years ago, Barnhart Bros. & Spindler began building for their own use type-casting machines including improvements so far reaching that the advance was almost if not fully as important as that brought about by the invention which superseded the hand-mold. These machines are to type-founding what the perfecting-press is to newspaper printing, and the marvelous growth of this great house is in no small degree due to its enterprise in departing from beaten paths in constructing specially designed machinery for the manufacture of type of unequaled accuracy at almost incredible speed.

Nor did the Barnharts stop at machinery; for even before the new casting-machines were perfected competent metallurgists were experimenting with metals and alloys, bent on the production of a type-metal superior to that used by founders for hundreds of years previously—of producing a metal at once hard, tough, and light—in a word, a perfect type-metal. For as printing advanced it became apparent that not only methods of manufacture, but the type itself, must be improved; as runs of 500 or so became the exception, and orders for hundreds of thousands became common, old materials were found to be woefully lacking in the resisting power necessary to withstand the strain produced by long runs and increased pressure, and something better was imperatively demanded. Here again Barnhart Bros. & Spindler were successful, and in the types cast from their Superior Copper-Mixed Metal the modern printer realizes his ideal.

The twentieth century? Who can tell what it will bring forth? who predict the wonders it will see? The methods of a century ago are perhaps no more antiquated to us than ours will be to the printers of the year 2001. But whatever the changes—whatever the future has in store—the firm of Barnhart Bros. & Spindler will advance with the times, will adapt itself to new conditions as they arise, and will ever strive to maintain the present high standard of its products and to retain the foremost place among the type-founders of the world.



COURTESY OF THE INLAND PRINTER

Six-Point Paragon:
25 to 500 pounds, per lb., 64c
500 to 1000 pounds, per lb., 62c
Over 1000 pounds, per lb., 61c
—less current discounts.

Originated and manufactured exclusively by

BARNHART BROTHERS & SPINDLER

CHICAGO, ILLINOIS

Superior Copper-Mixed Type is For Sale all over the world, and by our branches and dealers as follows: Southern Printers Supply Co., Washington, D. C.; Great Western Type Foundry, Kansas City, Mo.; Minnesota Type Foundry Co., St. Paul, Minn.; St. Louis Printers Supply Co., St. Louis, Mo.; Great Western Type Foundry, Omaha, Neb.; Nicklin's Southwest Printers Supply, Los Angeles, Cal.; Pacific Printers Supply House, Seattle, Wash.; F. Wesel Manufacturing Co., New York, N. Y; R. W. Hartnett & Bros., Philadelphia, Pa.; Miller & Richard, Toronto, Ont; E. C. Palmer & Co., New Orleans, La.

PARAGON SERIES

COMPLETE WITH SMALL CAPS AND ITALIC

A NEW BODY-LETTER CAST FROM THE FAMOUS SUPERIOR COPPER-MIXED METAL

POINT-SET AND UNIFORM LINE

So many authors having written upon Shakspeare and his dramas, some of whom are referred to in the note, it is deemed unnecessary here to go into a critical examination of his character. Indeed it would be hardly possible to say any thing new. The subject seems to be exhausted. And to write in eulogy would be somewhat presumptuous, when he has so exquisitely pronounced his own:—

> To gild refined gold, to paint the lily,
> To throw a perfume on the violet,
> To smooth the ice, or add another hue
> Unto the rainbow, or with taper light
> To seek the beauteous eye of heaven to garnish,[1]
> Is wasteful and ridiculous excess.

One of his contemporaries, Ben Jonson, thus characterizes him:—"I loved the man, and do honor to his memory, on this side idolatry, as much as any. He was, indeed, honest, and of an open and free nature: had an excellent fancy, brave notions, and gentle expressions; wherein he flowed with that facility that sometimes it was necessary it should be stopped. His wit was in his own power; would the rule of it had been so too! But he redeemed his vices with his virtues; there was even more in him to be praised than pardoned."

But Dryden has portrayed his genius in the following nervous and masterly lines, which have been served up to us in a diluted state by many a modern critic:—"To begin, then, with Shakspeare. He was the man who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them, not laboriously, but luckily: when he describes any thing, you more than see it—you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat and insipid; his comic wit degenerating into clenches, his serious swelling into bombast. But he is always great when some great occasion is presented to him; no man can say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of poets,

> Quantum lenta solent inter viburna cupressi.

The consideration of this, made Mr. Hales of Eaton say, 'that there was no subject of which any poet ever wrote, but he would produce it much better done in Shakspeare.' "

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PARAGON SERIES

COMPLETE WITH SMALL CAPS AND ITALIC

A NEW BODY-LETTER CAST FROM THE FAMOUS SUPERIOR COPPER-MIXED METAL

POINT-SET AND UNIFORM LINE

DON'T SPARE THE SORTS. 131

It is a penny-wise-and-pound-foolish policy, says a writer in a trade paper, which is pursued in many printing-offices; viz., to keep men continually skirmishing for leads, slugs, metal furniture, or, in fact, any sorts which are in general demand, instead of providing a supply sufficient for all ordinary emergencies. Were a strict account kept of the time thus needlessly consumed and consequently lost in one year it would be found to represent a sum sufficient to supply all legitimate demands. Let us take an every-day example for illustration: suppose ten men waste — for that is the proper name to give it — an hour each day, a by no means extravagant estimate, picking from dead and often from live matter. In one month, twenty-seven days, at current wages, this would represent $81; in one year, exclusive of holidays, $960. Now let us see how far even $900 would go to furnish the necessary supplies at market prices: $200 of this amount would give 1660 pounds of six-to-pica leads; $200, 1660 pounds of slugs: and $500, 2500 pounds of metal furniture — in the aggregate nearly three tons of the most useful and often required material to be found in an office. And yet, how many employers would hold up their hands in holy horror were such a proposition made to them; while in twelve months they pay out for lost time more than is represented by this amount, with absolutely nothing to show for the expenditure. The advantages of having a well-stocked office in such material are generally appreciated when an important job where it is required is wanted in a hurry, or where competition narrows the margin of profit. When the supply is deficient, three or four compositors are generally sent to hunt sorts to keep half a dozen other compositors busy, thus entailing an extra cost; while in an office where the supply is equal to the demand, the services of the extras can either be profitably

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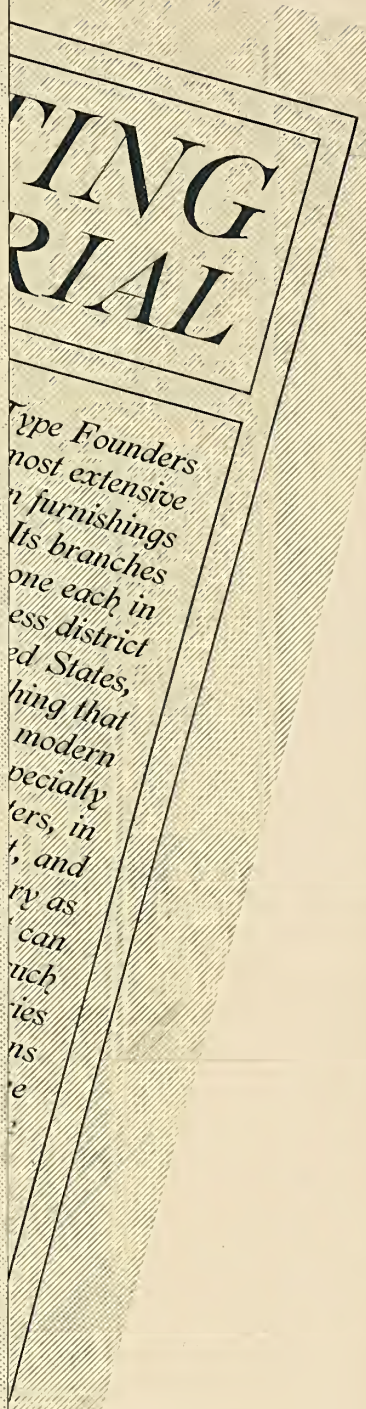
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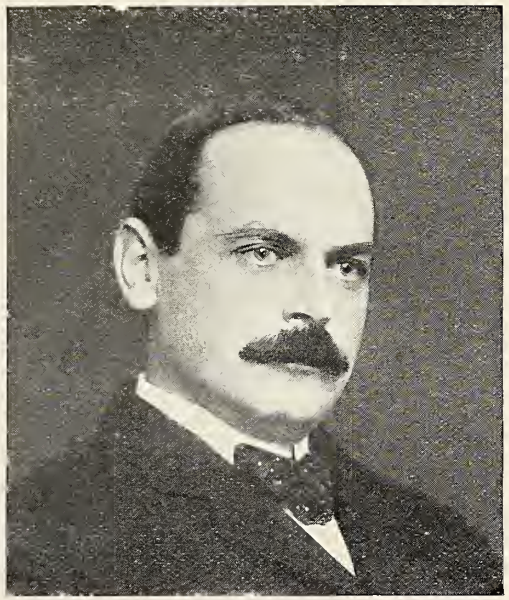
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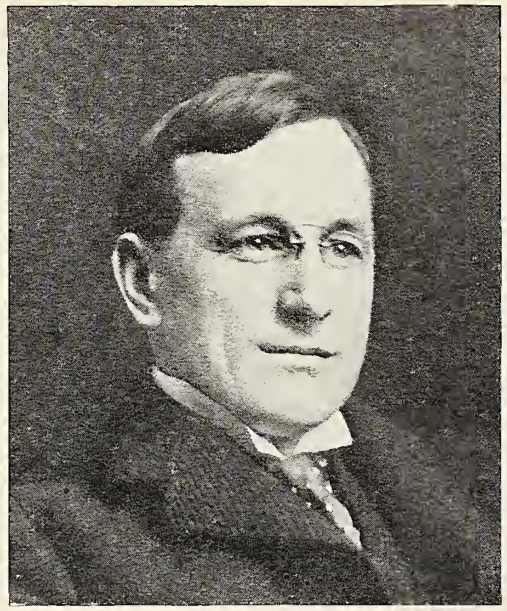
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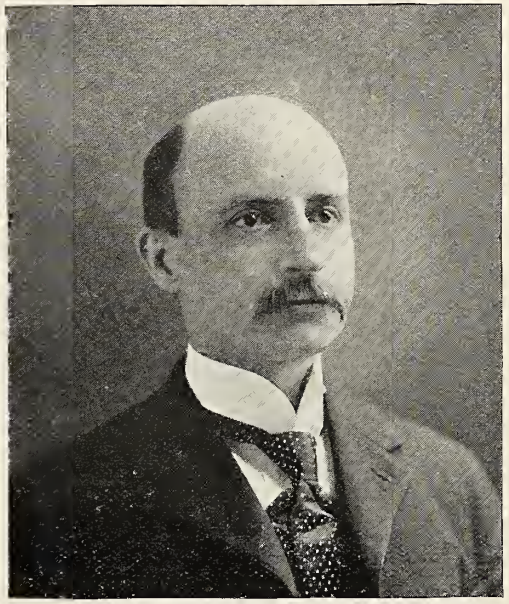
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MEMBERS OF THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION, AND THE EXECUTIVE OFFICERS OF THE INTERNATIONAL TYPOGRAPHICAL UNION, WHO ARE ARRANGING A PLAN OF ARBITRATION.

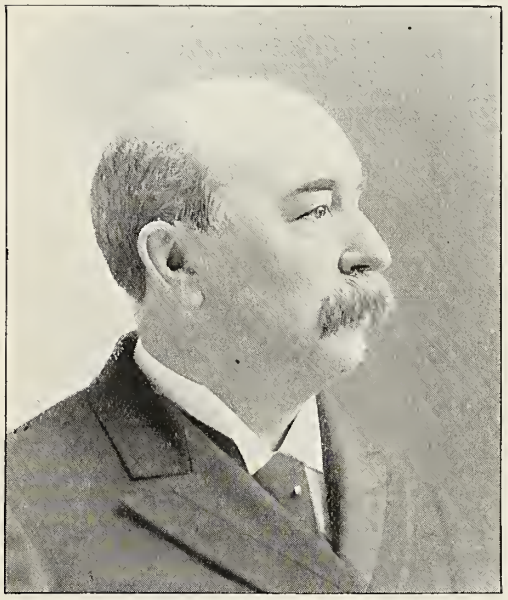
PLAN OF ARBITRATION BETWEEN THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION AND THE INTERNATIONAL TYPOGRAPHICAL UNION.

THE commissioner of the American Newspaper Publishers' Association, Mr. Frederick Driscoll, has published a statement of the plan of arbitration arranged between his association and the International Typographical Union. This places it in shape for careful consideration by all parties interested, and when final action is taken none can fail to have a full understanding of the agreement. The document in full is as follows:

To the Members of the American Newspaper Publishers' Association, and Other Publishers:

GENTLEMEN,—The American Newspaper Publishers' Association at its last annual meeting adopted the following resolution:

"*Resolved,* That the Special Standing Committee be directed to forthwith negotiate with each of the allied organizations, for the establishment of joint arbitration committees to adjust disputes between members and local unions that can not otherwise be settled."



FREDERICK DRISCOLL.
Commissioner American Newspaper Publishers' Association.

Acting under these instructions, the Special Standing Committee directed the commissioner to attend the sessions of the International Typographical Union annual convention, held in Milwaukee during the third week in August.

Shortly thereafter I forwarded to your address a copy of so much of the proceedings of the said convention as affected the relations of publishers to that organization. Included in these proceedings were the following two resolutions relating to arbitration:

"*Resolved,* That the Executive Council be instructed to confer with the secretary or commissioner of the American Newspaper Publishers' Association, with a view to arriving at an agreement providing for the amicable adjustment of all differences that may arise between any member of said association and the Typographical Union and its affiliated bodies; and be it further

"*Resolved,* That if the American Newspaper Publishers' Association shall agree to submit to arbitration all disputes, pending and future, between the members of said association and the Typographical Union and its affiliated bodies, then the council is instructed to prepare laws governing such agreement, have the same printed and sent to all subordinate unions, and if endorsed by fifty subordinate unions, shall submit them to a referendum vote of the membership and use its influence to the end that they may be adopted by popular vote of the members of the International Union."

Immediately after the adjournment of the convention, correspondence was had with the president and secretary of the International Typographical Union concerning action under the resolutions.

Entertaining serious doubts as to the practicability of carrying out the second resolution, I wrote to all the officers and directors of our association upon the subject, and the replies received clearly indicated it would be futile to attempt to bind the publishers "to submit to arbitration all disputes, pending and future," between themselves and the International Typographical Union and its affiliated bodies.

As it became clearly evident that the second resolution was impracticable, I then wrote to the Executive Council of the International Typographical Union to ascertain whether they felt empowered to act under the first resolution without regard to the second one. I was much gratified to receive a reply stating they would be pleased to meet the representatives of the American Newspaper Publishers' Association in joint conference to consider the matter of arbitration, under the authority conferred in the first resolution.

After ascertaining the convenience of those who were to participate, the date of conference was fixed for November 16-17, 1900, and the place at the office of this bureau in Chicago.

On the date named, Mr. Alfred Cowles, of the Chicago *Tribune,* chairman of the Special Standing Committee; Mr. M. J. Lowenstein, of the St. Louis *Star,* secretary of said committee, and Mr. A. A. McCormick, of the Chicago *Times-Herald,* as substitute for Mr. Herman Ridder, of the New York *Staats-Zeitung,* the third member of the committee, together with Frederick Driscoll, commissioner, appeared in behalf of the American Newspaper Publishers' Association. Mr. James M. Lynch, president; Mr. C. E. Hawkes, vice-president, and Mr. J. W. Bramwood, secretary of the International Typographical Union, appeared as a committee from the Executive Council, in behalf of all the labor organizations interested.

The following is the secretary's report of the proceedings in conference:

MEETING OF REPRESENTATIVES OF THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION AND THE INTERNATIONAL TYPOGRAPHICAL UNION.

CHICAGO, ILL., November 16, 1900.

A meeting of representatives of the International Typographical Union and the American Newspaper Publishers' Association was held at room 501, Stock Exchange building, Chicago, Illinois, on Friday, November 16, 1900, at 2:30 P.M., with the following in attendance:

Representing the American Newspaper Publishers' Association, Alfred Cowles, M. J. Lowenstein, A. A. McCormick (proxy for Herman Ridder), the parties named being the Special Standing Committee of the Association mentioned. Representing the International Typographical Union, James M. Lynch, Charles E. Hawkes, and J. W. Bramwood, constituting the Special Committee selected by the Executive Council.

Frederick Driscoll, commissioner of the American Newspaper Publishers' Association, also took part in the conference.

An organization was effected as follows: Chairman, Alfred Cowles; secretary, J. W. Bramwood.

It was unanimously decided that the meeting should be informal, only the action taken to be made a matter of record.

The secretary read the resolutions and form of agreement presented by the representative of the Publishers' Association, and also the draft of an agreement presented by the representatives of the International Typographical Union. After a lengthy discussion, an adjournment was taken until 11 A.M. Saturday morning.

Saturday, November 17, 1900.

The representatives of the American Newspaper Publishers' Association and the International Typographical Union met at 11 A.M., Saturday, November 17, pursuant to adjournment, with the same attendance as at the meeting of the previous day.

Corrected forms of agreement were presented by both parties, and a motion was offered that all documents in the case be referred to a special committee, with instructions to report at an evening session.

The motion was unanimously adopted, and the following selected as the members of the Special Committee: M. J. Lowenstein, representing the Publishers' Association, and James M. Lynch, representing the International Typographical Union.

On motion, the meeting adjourned until 7:30 P.M.

The evening session convened at 7:30, with the following in attendance: Messrs. Lowenstein, McCormick, Driscoll, Lynch, Hawkes and Bramwood. Mr. Cowles telephoned that he would be unable to be present at the meeting.

The Special Committee presented its report, said report embracing a form of arbitration agreement between the American Newspaper Publishers' Association and the International Typographical Union.

The draft of agreement prepared by the committee was carefully revised by the conferees, slight corrections and modifications made therein, and it was finally unanimously agreed to. As copies of the agreement mentioned are in the hands of both parties thereto, being embraced in a document entitled, "Arbitration Agreement between the American Newspaper Publishers' Association and the International Typographical Union," it is deemed unnecessary to reproduce this document this time. The same applies to the mutual agreement regarding the publication of the arbitration agreement and its submission for ratification to the national bodies interested. These documents bear the signatures of Alfred Cowles, M. J. Lowenstein, A. A. McCormick, for the Special Standing Committee of the American Newspaper Publishers' Association; Frederick Driscoll, commissioner of the American Newspaper Publishers' Association; James M. Lynch, Charles E. Hawkes and J. W. Bram-

wood, representing the Executive Council of the International Typographical Union.

There being no further business to transact, the meeting adjourned.

[Signed] J. W. Bramwood,
Secretary.

The following is the text of the agreement:

ARBITRATION AGREEMENT BETWEEN THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION AND THE INTERNATIONAL TYPOGRAPHICAL UNION.

Section 1. On and after ————, 1901, and until ————, 1902, any publisher who is a member of the American Newspaper Publishers' Association employing union labor in any department, or all departments, of his office, under an existing contract or contracts, either written or verbal, with a local union, or unions chartered by the International Typographical Union, shall be protected under such contract or contracts by the International Typographical Union against walk-outs, strikes, boycotts, or any other form of concerted interferences with the peaceful operation of the department or departments of labor so contracted for by any union or unions with which he has contractual relations.

Provided said publisher shall enter into an agreement with the International Typographical Union to arbitrate all differences that may arise under said existing verbal or written contract or contracts, between said publisher and union employes in said department or departments, in case said differences can not first be settled by conciliation.

Sec. 2. If conciliation between the publisher and a local union fails, then provision must be made for local arbitration. If local arbitration or arbitrators can not be agreed upon, all differences shall be referred upon application of either party to the National Board of Arbitration. In case a local Board of Arbitration is formed and a decision rendered which is unsatisfactory to either side, then an appeal may be taken to the National Board of Arbitration by the dissatisfied party.

Sec. 3. In cases of appeal from a local Board of Arbitration, the National Board of Arbitration shall not take evidence except by a majority vote of the board, but the appellant and the appellee may be required to submit records and briefs and to make oral or written arguments (at the option of the board) in support of their several contentions. The parties to the controversy may submit an agreed statement of facts or a transcript of testimony properly certified to before a notary public by the stenographer taking the original evidence or depositions.

Sec. 4. Pending decision under such appeal, work shall be continued in the office of the publisher, party to the case, and the award of the National Board of Arbitration shall, in all cases, include a determination of the issues involved, covering the period between the raising of the issues and their final settlement; and any change or changes in the wage scale of employes may, at the discretion of the board, be made effective from the date the issues were first made.

Sec. 5. If, in any case, any number of newspaper publishers of any city forming a local publishers' association enter into contract, verbal or written, with any of the subordinate unions belonging to or affiliated with the International Typographical Union, then, and in that case, such association shall enjoy all the rights and be subjected to all the obligations hereby applying to any individual publisher as noted above.

Sec. 6. Employers whose offices are union in all mechanical departments under the jurisdiction of the International Typographical Union, and in whose offices disputes arise affecting one or all of these departments, which can not be settled locally, shall have the right to demand the services of the National Board of Arbitration.

Employers whose offices are union in one or more mechanical departments under the jurisdiction of the International Typographical Union, shall have the right to demand the services of the National Board of Arbitration as to disputes which may arise in any of these union departments, which can not be settled locally.

Sec. 7. Local unions of the International Typographical Union becoming involved in disputes with a publisher concerning the union departments of the offices heretofore described, shall have the right to demand the services of the National Board of Arbitration, if such disputes can not be settled locally.

Sec. 8. The words "union department" as herein employed shall be construed to refer only to such departments as are made up wholly of union employes, in which union rules prevail, and in which the union has been formally recognized by the employer.

Sec. 9. It is understood that this agreement shall apply to individual members of the American Newspaper Publishers' Association, or local associations of publishers accepting it and the rules drafted hereunder, at least thirty days before a dispute shall arise.

Sec. 10. The National Board of Arbitration shall consist of the president of the International Typographical Union and the commissioner of the American Newspaper Publishers' Association, or their proxies, and in the event of failure to reach an agreement, these two shall select a third member in each dispute, the member so selected to act as chairman of the board. The finding of the majority of the board shall be final, and shall be accepted as such by the parties to the dispute under consideration.

Sec. 11. In the event of either party to the dispute refusing to accept and comply with the decision of the National Board of Arbitration, all aid and support to the firm or employer or local union refusing acceptance and compliance shall be withdrawn by both parties to this agreement. The acts of such recalcitrant employer or union shall be publicly disavowed and the aggrieved party to this agreement shall be furnished by the other with an official document to that effect.

Sec. 12. The said National Board of Arbitration must act, when its services are desired by either party to a dispute as above, and shall proceed with all possible dispatch in rendering such services.

Sec. 13. All expenses attendant upon the settlement of any dispute, except the personal expenses of the commissioner of the American Newspaper Publishers' Association and of the president of the International Typographical Union shall be borne equally by the parties to the dispute.

Sec. 14. The conditions obtaining before the initiation of the dispute shall remain in effect pending the finding of the local or of the National Board of Arbitration.

Sec. 15. The following rules shall govern the National Board of Arbitration in adjusting differences between parties to this agreement:

1. It may demand duplicate typewritten statements of grievances.
2. It may examine all parties involved in any differences referred to it for adjudication.
3. It may employ such stenographers, etc., as may be necessary to facilitate business.
4. It may require affidavit on all disputed points.
5. It shall have free access to all books and records bearing on points at issue.
6. Equal opportunity shall be allowed for presentation of evidence and argument.
7. Investigations shall be conducted in the presence of representatives of both parties.
8. The deliberations of the board shall be conducted in executive session, and the findings, whether unanimous or not, shall be signed by all the members of the board in each instance.
9. In the event of either party to the dispute refusing or failing to appear or present its case after due notice, it may be adjudged in default and findings rendered against such party.
10. All evidence communicated to the board in confidence shall be preserved inviolate and no record of such evidence shall be kept.

Sec. 16. The form of contract to be entered into by the publishers and the International Typographical Union shall be as follows:

FORM OF CONTRACT.

It is agreed between, publisher(s) or proprietor(s) of the of, duly authorized to act in its behalf, party of the first part, and the International Typographical Union, by its president, duly authorized to act in its behalf and also in behalf of Union(s) of, as follows:

That any and all disputes that may arise under the existing contracts(s), verbal or written, between, publisher(s) or proprietor(s), and the Union(s) or any member thereof, now operating in the department(s) of the, shall first be settled by conciliation between the publisher and the authorities of the local union if possible. If not, the matter shall be referred to arbitration, each party to the controversy to select one arbitrator, and the two thus chosen to select a third, the decision of a majority of such Board of Arbitration to be final and binding upon both parties, except as hereinafter provided for.

If local arbitration or arbitrators can not be agreed upon, all differences shall be referred, upon application of either party, to the National Board of Arbitration, consisting of the president of the International Typographical Union and the commissioner of the American Newspaper Publishers' Association or their proxies, and if the board thus constituted can not agree it shall be authorized to select an additional member, and the decision of a majority of this board, thus constituted, shall be final and binding upon both parties.

Pending arbitration and decision thereunder, work shall be continued as usual in the office of the publisher, party to this agreement, and the award of the arbitrators shall, in all cases, include a determination of the issues involved covering the period between the raising of the issues and the final settlement, and any change or changes in the wage scale of employes, or other ruling, may, at the discretion of the arbitrators, be made effective from the date the issues were first made.

In case a local Board of Arbitration is formed and a decision rendered which is unsatisfactory to either side, then an appeal may be taken to the above described National Board of Arbitration by the dissatisfied party. Pending decision under such appeal from a local Board of Arbitration, work shall be continued as usual in the office of the publisher, party to the case, and the award of the National Board of Arbitration shall, in all cases, include a determination of the issues involved, covering the period between the raising of the issues and their final settlement; and any change or changes in the wage scale of employes may, at the discretion of the board, be made effective from the date the issues were first made.

In consideration of the agreement by the said publisher(s) or proprietor(s) to arbitrate all differences arising under existing verbal or written contract(s) with the Union(s), the International Typographical Union agrees to underwrite the said existing contract(s) and guarantees their fulfilment on the part of Union(s).

It is expressly understood and agreed that the sections numbered from



Photo by N. Brock, Asheville, N. C.

A SOUTHERN LAUNDRY.

one to seventeen inclusive of the agreement between the American Newspaper Publishers' Association and the International Typographical Union hereunto attached shall be considered an integral part of this contract and shall have the same force and effect as though set forth in the contract itself.

This contract shall be in full force and effect from day of, 190.., to day of, 190.., unless terminated sooner by mutual consent.

In witness whereof, the undersigned publisher(s) or proprietor(s) of the said newspaper and the president of the International Typographical Union have hereunto affixed their respective signatures this day of, 190...

Sec. 17. This covenant between the International Typographical Union and the American Newspaper Publishers' Association shall remain in effect from day of, 1901, to day of, 1902, unless terminated sooner by mutual consent.

AGREEMENT CONCERNING PUBLICATION AND RATIFICATION.

Whereas, In pursuance of resolutions adopted by the American Newspaper Publishers' Association, at New York, in February, 1900, and the International Typographical Union, in annual assembly at Milwaukee, August, 1900, an agreement, entitled "Arbitration between the American Newspaper Publishers' Association and the International Typographical Union," has this day been devised by a committee of the Executive Council of the International Typographical Union and the Special Standing Committee of the American Newspaper Publishers' Association. Now, therefore, it is hereby mutually agreed as follows:

First. The agreement shall be published simultaneously by the two bodies at such time as may hereafter be decided upon.

Second. The agreement shall be submitted for ratification to the American Newspaper Publishers' Association at its annual meeting in February, 1901, and immediately thereafter either to the Executive Council of the International Typographical Union or to a referendum of the membership of the International Typographical Union. If formally ratified as a whole by both bodies, it shall thereupon become effective at a date to be established, to remain in full force and effect for one year thereafter, unless mutually abrogated sooner as therein provided for.

In witness whereof, we have hereunto affixed our signatures this 17th day of November, 1900.

Alfred Cowles, Chairman;
M. J. Lowenstein,
A. A. McCormick,
For Herman Ridder;
Frederick Driscoll, Commissioner,
For the Special Standing Committee of the American Newspaper Publishers' Association.

James M. Lynch, President;
Charles E. Hawkes, Vice-president;
J. W. Bramwood, Sec'y Treasurer,
Representing the Executive Council of the International Typographical Union.

ACTION OF THE BOARD OF DIRECTORS OF THE AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.

The preceding papers comprising the plan for arbitration as agreed upon has been duly referred to the Board of Directors of the American Newspaper Publishers' Association, which held a called meeting in New York, December 18, 1900.

The Secretary, Mr. W. C. Bryant, reports the following resolution was adopted by the board at that meeting:

"*Resolved,* That the arbitration agreement, as presented by Commissioner Driscoll, be approved by the board, and that the board recommends its adoption by the members at the annual convention, with the proviso, if possible, of a longer term than one year."

The question of length of term covered by the agreement was discussed in the conference. The whole matter was finally considered as somewhat of an experiment, and neither side wished to bind its organizations for a longer period than one year, until after an experience of the workings of the plan for that length of time had demonstrated its wisdom and effectiveness. It was felt that if such experience should prove to be satisfactory, there would be no difficulty in securing a continuance, or extension for a long term of years.

GENERAL REMARKS.

This plan for arbitration is now respectfully submitted for your careful consideration, in ample time before the annual convention of the American Newspaper Publishers' Association, in order that you may be fully prepared to act intelligently upon the matter when it comes up for final approval by our association.

In brief, it secures a guarantee to each member of the Association who has a contract, either verbal or written, with the local union or unions under the jurisdiction of the International Typographical Union, against walk-outs, strikes, boycotts, or any concerted form of interference with the peaceful operation of the mechanical departments of his office, by any union or unions with which he has contractual relations, on the following condition:

The publisher shall agree with the International Typographical Union to arbitrate all differences under existing contracts, verbal or written, and in consideration therefor the International Typographical Union will protect said publisher against any disturbance of industrial labor covered by said contracts, by underwriting said contracts and guaranteeing the execution thereof. If the publisher has but one department under contract with a union, this agreement will apply only to that department.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

INDIAN CAMP ON THE COLUMBIA RIVER, OREGON.

Local conciliation and arbitration is provided for, and in case they fail, or the conclusions arrived at are unsatisfactory, provision is made for an appeal to the National Board of Arbitration. This board consists of the president of the International Typographical Union and the commissioner of the American Newspaper Publishers' Association, who, if they can not agree in any particular case, select a third member to act with the board, whose decision shall be final and binding upon both parties to the controversy.

Pending local arbitration, or the appeal to the National Board of Arbitration and decision thereunder, work shall be continued, and any changes in wages or other ruling can be made effective from the date the issues were first made.

Employers or local unions are empowered to call on the National Board.

Local publishers' associations under joint contracts with the local unions have the same rights by this agreement as is conferred upon publishers.

It will be seen this plan is elastic, adapted to meet any situation in a newspaper office where one or more mechanical departments are unionized.

The pressrooms are not included in the jurisdiction of the International Typographical Union and therefore are not covered by this agreement. It was thought advisable to deal first with the International Typographical Union, as it covered very much the largest proportion of labor in newspaper offices. If this agreement is ratified and approved by both organizations, no difficulty is apprehended in obtaining the assent of the International Printing Pressmen's Union to a similar plan for the settlement of any differences which may arise in the pressrooms.

If this plan shall be finally agreed to by both organizations, then every publisher can be insured against labor trouble in any mechanical department of his office, if he so desires.

It is but proper to state here that the representatives of the International Typographical Union on this Arbitration Board coöperated cordially with our members, and evinced the greatest desire to agree upon a plan to preserve industrial peace.

FREDERICK DRISCOLL,
CHICAGO, ILLINOIS, January 1, 1901. *Commissioner.*

If the plan is acted upon favorably by the American Newspaper Publishers' Association at its meeting in February, as it no doubt will be, the matter will then be submitted to the referendum of the International Typographical Union for its approval. President Lynch has issued a circular to subordinate unions asking them to petition for the submission of the arbitration proposition at a date to be fixed later by the council. This circular is accompanied by the full text of the agreement, that the subordinate unions may take action at once and thus place the International officers in position to close the arrangement at the proper time.

Portraits of the officers representing both organizations are shown herewith. These gentlemen are capable of satisfactorily adjusting any differences that may exist, and the success of the plan is looked upon as an assured fact.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

SPECIAL REQUEST.—Will printers who send out advertising matter by post kindly *put the editor of this department on the mailing list?* The successive productions of firms who contribute here, even occasionally, are watched with great interest. If any real assistance is desired through the comments of these columns, give opportunity for fair judgment of your work by having a good representation of it.

SOME SUGGESTIONS IN BLOTTERS AND CIRCULARS.



A FEW DATES

MARCH						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Upon which to do business with
J. N. JONES
PRINTER

IF WE PLEASE

you with our samples of printing, we will be glad to undertake some orders,

IF YOU PLEASE



Our Plant

Is growing, thriving, spreading. It has increased from the little quarters on Q Street to the pleasant location, including two numbers, on Main Street. We have always taken good care of our business—watched it carefully, tended it arduously. We have always been business-like in getting business. Ours is

No Graft

WHERE THERE IS NO MARGIN

on a job, what can you expect? Appearances have to go when everything is cut down. Copy must be set, the printer must pay for rent and help, and the cutting has to come off the "unnecessary" things that make up the looks. Business men will continually deceive themselves thinking that no matter how they cut, they will still get good looking work. It can't be done. If you will allow us something for ourselves, we will print the matter you want, and put in a high quality of printing. It will pay far more than cutting. Will you allow a little margin?

ALL LINES of BUSINESS

	M	A	R	C	H	
S	M	T	W	T	F	S
.	.	.	.	.	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	.	.	.	.	.	.

NEED PRINTING

J. N. JONES, *Printer,*
123 First Street, : : JOBTOWN

LET US TAKE IT UP.

If it is a matter of spilled ink, apply this blotter.

If it is a matter of printing and you want it well done, call 'Phone 1001 Main, or drop a line to

J. C. GALLEY, Printer, 40 State St.

How to Have Your Advertisements Read.

Some say buy a quart of vermilion.
Some say by a quarter of a million.
Some say by getting them done at——

We will make your ads. white and black but re(a)d all over.

AN example of uninviting material (from a printer's point of view) made extremely attractive, is the recent edition of Kellogg's (newspaper) Lists. The printing, which was done at the Barta Press, Boston, is a marvel of register and impression. The design of the pages is such as to give the otherwise monotonous lists a rich, light and decorative style that, with the numerous ornaments by L. S. Ipsen and the colored cover by the same man, produces a book that no one will have the heart to cast aside.

CHALLINOR, DUNKER & Co., Pittsburg, Pennsylvania, are still issuing blotters in half-tone colorwork which are very original, striking and well worded. They are, however, faulty in composition, using, as a rule, inharmonious selections of type. I do not think this *destroys* their value, by any means, but it cer-

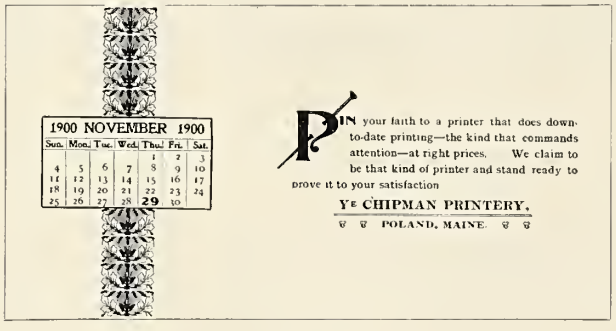
tainly injures it, and it seems a pity that anything so good should not be perfect. As advertisements go, however, there are few calendar blotters more taking than these.



THREE ATTRACTIVE BLOTTERS.

CORDAY & GROSS, Cleveland, are making some strong things in advertising. "A Little Preachment on Printing and Bouquets" is well written and the little grotesque vignettes for the pages are well chosen, but I must say I do not think the lurid color scheme helps much.

A PIN on a blotter will hardly make a good impression, I fear. There is a suggestion of being stuck.



A BLOTTER.

The above blotter reminds one of the difficulty there is in correctly pronouncing an antecedent business title. Ye Chipman Printery seems to be above the neuter gender, but at once plural and singular.

A CARD mailed by the Gray Printing Company, Fostoria, Ohio, is accompanied by "Special Information," contained in a small envelope, the flap of which is pasted to the card. The special information is in regard to their possession of new styles of type, the little 4 by 5 sheet enclosed being printed in "Blair" as a sample.

WHEN we reprint printers' advertisements in these columns, it is not for the purpose of furnishing ready-made copy to other printers, but to suggest ideas, the thought being that no printer would feel that another man's advertisement would fit his own requirements without some making over, or at least having a reëxpression. I have no complaint to make against anything taken from this department, for our shelves are open and our wares are free. But a number of instances have been brought to my attention where printers, through other sources, have copied each other line for line — in some cases, rule for rule — as says one man who designed the same form of card as H. J. Weigner's in October INLAND PRINTER. (In the comment under Mr. Weigner's card mental emphasis was intended to lie upon the word "knew.") A certain paper mill which prints a calendar each month for its agents, uses a peculiar and very marked style of expression, insomuch that I can not see the advantage to a printer of transferring any of it verbatim to his own calendar, for it would show to any one receiving other advertising from him that something was borrowed. One firm asserts that a part of the matter in Graydon's little circular (mentioned in December INLAND PRINTER) was "stolen" from their leaf issued a year or so ago. And so it goes. Two or three years back I myself published a little folder which had the honor of being metamorphosed into another man's brochure. Mine in part read this way:



POOR AD. will not bring a good result. What all want to know is, what is a good ad. Perhaps this is; however it is for you to say, and the truth will be brought home no doubt to the Sign of the Pen and Ink soon or later.

Successful advertising is not alone the crown of age and experience. As infants we publish our wants and even the nursery book teaches the true principle in

"Little boy blue,
Go blow your horn,"

for truly if many a man in the blues only blew his horn a bit, that horn might turn out a cornucopia.

The entrance to business is gained through one of two doors. If you

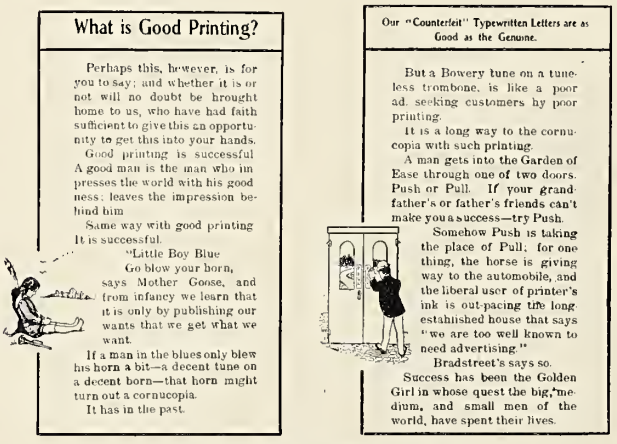


can not get in by pull, try push. Somehow push is superseding pull; the horse, for one thing, is giving way to the bicycle, and advertising is outstripping long and well established trade.

The pursuit of Fortune is a time-honored quest. She is the gold that flees; she is the golden girl. To have a glimpse of her, one need but look into promising skies, but to stay her flight requires art and printer's ink.

PART OF A PRINTER'S CIRCULAR.

His read this way:

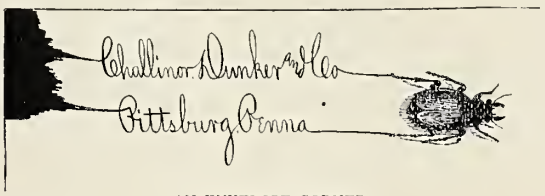


PART OF A PRINTER'S CIRCULAR.

Now, I consider this all fair enough. I took out no copyright. He rolled my snowball on, and added to it. It was shaped into a different thing. But for a man to take over another's advertisement, just as it stands, is rather short-sighted. It is bound to be a misfit and look secondhand. It will wrinkle where he does not see it and make people laugh behind his back. Take suggestions, but work them over. Orig-

inality does not consist in discovering something new under the sun, but in discovering a brighter way of putting something everybody knew.

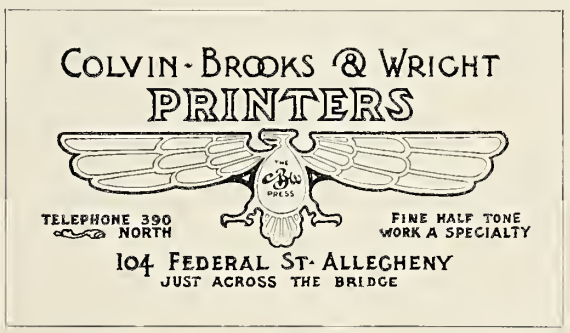
THE *Tribune*, New Philadelphia, Ohio, in advertising job printing through its own columns, has made some good material out of the discussion of what date was the actual beginning of the century. We are now indisputably in the twentieth century and people should be warned to get out of eighteenth and nineteenth century ideas. The Tribune Printery's little blotter cards are all well planned.



AN ENVELOPE CORNER.

FOR the love of humanity, avoid the gruesome in advertising! I distinctly remember receiving a blotter which advertised electric-light lamps and illustrated the excellent vacuum of the product by reproducing the photograph of a dead mouse swollen to hideous disfigurement in one of the air-exhausted bulbs. Despite my interest in blotters, generally, I disposed of that one quickly. Now comes another disagreeable example, and this one is from Council Bluffs, Iowa. It is interesting in a way, I must own, and the kind you can not forget, but — well, the half-tone shows "the way one of the men who attempted to hold up the Burlington train looked after Express Messenger Baxter got through with him." And this unfortunate man is propped up against a brick wall, stripped to the waist, to show some dozen or more gaping bullet holes. "You will not be held up if you take our printing," etc., is the way this is turned to the subject. Such advertisements as these can strongly impress the memory, but they create opposition rather than patronage.

A LITTLE card from Colvin, Brooks & Wright, Allegheny, is adorned with a combination scarabæus-eagle, which makes both an artistic printer's mark and is bound to catch any eye not



A CARD.

actually shut. The card is cut from rough gray cover-paper and is printed in black, silver and a light blue tint under the scarab.

FRANK T. RILEY, of Kansas City, advertises Linotype composition for bookwork in a folder of neat display — if we overlook the cover on which is a heavy mosaic of Linotype borders. The argument is well written.

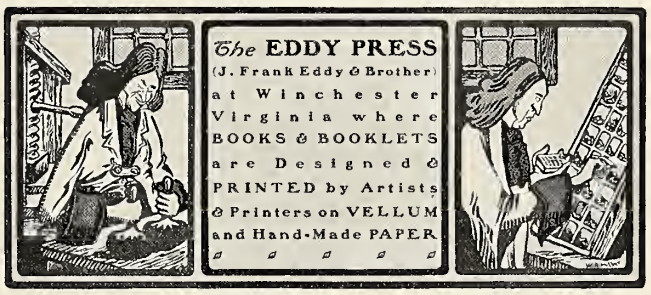
A PACKAGE of specimens of topic cards, visiting cards, stationery, etc., from Wolverton & Co., Osage, Iowa, exhibits what they have been "sending out to Methodist preachers" twice a year, having "an established trade among this class of people." In this special line of supplying churches, Epworth Leagues and the clergy, it would seem right to give a better quality of printing. The ink of Messrs. Wolverton & Co.'s printing is uniformly gray and I fancy that this Quaker shade is hardly appropriate to their trade. The use of many samples and the explicit statement of prices are good points in their advertising, but in the make-up of matter I would respectfully refer them to our Department of Job Composition.

JESTER THE PRINTER, of Eaton, Indiana, is always interesting in his advertising matter, although he makes little pretense of display. "Merit Wins Every Time," he announces upon a blotter.

IF YOU NEEDED

A physician would you go to every one in town and get his price for treating you? No, you wouldn't! You'd go to the best one, in your estimation, you could find. It's the same way in Printing — you want the BEST. That's where I come in. My work is not surpassed and stands head and shoulders above a great deal of it. That is the reason my business is increasing each year. My prices are very reasonable for first-class work. Mail orders receive careful attention.

This blotter, printed on a light green coated stock in red and dark green inks, brought "good returns." "My idea of printing advertising," says Mr. Jester, "is to go right after them. Don't try to be too funny, but give them 'cold facts' in small lots. Do not put too much on your blotter or circular." Which advice is from a Jester in earnest.



AN ORIGINAL LETTER-HEADING.

INNES & SONS, of Philadelphia, are "in it" for good printing. A little folder upon "The Difference" is a very neat example, consisting of a single leaf, printed in black and red on white stock, pasted to a dark blue cover, decorated in blue-black and white inks. It is a strong advertisement that carries out its own boast, and here is illustrated in truth their own paragraph:

The extra thought and time we put on each individual job, together with a little more expense in materials here and there, gives our work that mysterious "something" which consciously or unconsciously impresses the observer of fine workmanship in any department of industry.

A VERY elaborate blotter in red, black and gold, which comes from the Hermann Bartsch Printing House, New York, is not quite so good an advertisement as if there was less of it. It is excellently printed, but its being somewhat over-dressed and the matter crowded into suffocating spaces detracts from the strength it should have to force attention from busy men.



AN ENVELOPE CORNER.

J. G. ALDEN, Aurora, Nebraska, in printing an opera-house program, places an advertisement for himself on the back (as if it were the next night's "bill"), entitled "All's Well that Ends Well." The synopsis of this four-act drama reveals the

actions of a villainous printer and a heroic typographer, the latter (being named Alden) getting the better of it. Owing to the style of printing, there is likelihood of confusion between the comedy in the program and the advertisement on the back. It is good, however, since people read everything on a program that does not look like an advertisement.

THE Occidental Printing Company, Grand Rapids, Michigan, blazons its telephone number in five inches of red across a blotter, to read:

Before Placing Your Next Order For Printing

Telephone

Citizens 2220

There may be considerable value in this if it succeeds in stamping the figures well into people's minds.

A BLOTTER and a circular are received from Sanders Printing Company, Scranton, Pennsylvania. The blotter is divided into five columns, one filled by a calendar, the rest throughout with two-line paragraphs made up of printing bargains and perverted Biblical quotations. It is rather a weak advertisement style, although the quoting of bargains might hit trade in some cases. The folder is a composite of poetry and other things; for instance, here are selections from two pages facing each other:

"Honor and Fame
From no condition rise,
Act well your part,
There all the honor lies,"
Is just as true today
As when it was
At the first written.

A good motto:
Cash before delivery
To proverbial deadbeats.

Keep out of debt
As you would keep out of jail.

A problem to solve:
How to keep down expenses,
And how to increase the income.

The great lack here is consistency, without which it is hard to make a telling point in your advertising matter.

THE Talbott-Ammons Company, Des Moines, Iowa, printed an "End of the Century Calendar" for November-December, 1900, on brown strawboard, saying:

if you

should happen to need a calendar to finish out the year, use this. If not, throw it in the waste basket (it did not cost much) but remember us when you are in need of printing.

$$ IN YOUR POCKET

This, having a convenient hole in it, might hit the nail on the head in many an office where a worn-out calendar had been retired.

A FIRST-OF-THE-CENTURY calendar idea, for which I predict eminent success, is one by Eugene L. Graves, Norfolk, Virginia, who sent out for January a 7 by 9 card with a neatly printed one-month calendar in a lower corner and a rubber stamp fastened in the diagonally opposite corner. Directions read: "Use this on your letters, statements, etc." The stamp prints the lines: "We wish you a happy and a prosperous new year,"

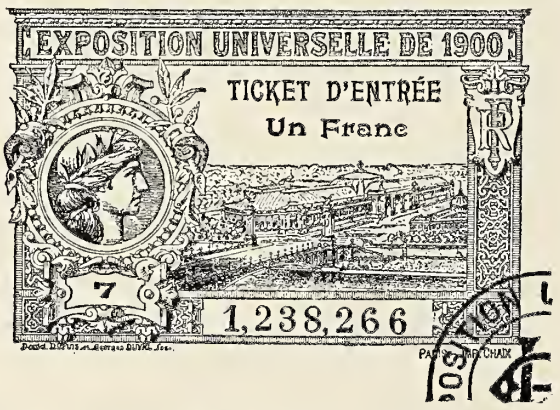


AN ENVELOPE CORNER.

the same greeting as written by Mr. Graves with a pen across the card. "I intend putting out," wrote Mr. Graves, "only about one hundred of these calendars among my customers and those whom I believe there is good chance of securing as customers, following it up every month with a calendar of a different character." If he follows it with as good things as this, he has a hard task, but great possibilities for results. It is the "something-to-keep" idea again, which is undoubtedly the best form of advertising.

PARIS EXPOSITION ADMISSION TICKETS.

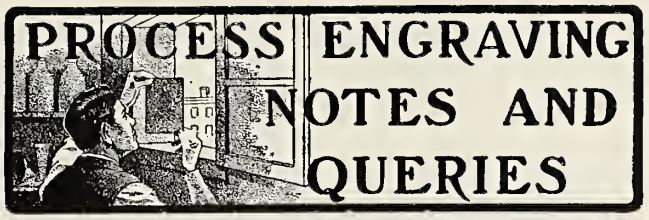
When advising THE INLAND PRINTER of the fact that the Simplex one-man typesetter had received the "grand prix" at the Paris Exposition, Mr. Herbert L. Baker, the manager of the Unitype Company, makers of the machines, also gave a little information in reference to the admission tickets, which



may not be uninteresting. He says: "A large amount of the funds for the Exposition was raised by the selling of bonds to the public. Each bond had twenty of these admission tickets attached to it as coupons. The ticket which is reproduced was the seventh coupon on bond No. 1,238,266. When a comparison is made between the admissions at Paris as compared with those at the World's Fair, it should be taken into account that one ticket was not always sufficient for admission. In fact, when there were some special programs, it was often that three or four tickets were required for one admission. There were so many of these coupon tickets sold in advance that the price of them fell as low as 15 centimes, or 3 cents, and nobody will ever know how many were given away by people who could not find purchasers at any price." The tickets were printed on a heavy weight of paper of a light blue color in dark blue ink, and the stamp of the Exposition was in red.

A WEBSTER'S DICTIONARY.

Enclosed please find our check for $2 for renewal for your excellent work, THE INLAND PRINTER. We call it "the Webster's Dictionary for printers." We could not get along without it, and it is read from the editor clear down to the devil.—*The Morris Printing Company, Dover, New Jersey.*



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

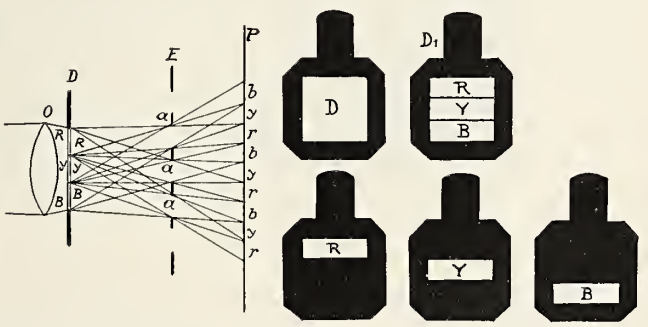
PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

OZOTYPE.— R. J. Crandall, New York, asks: "What is Ozotype? I do not see it mentioned in the list of processes you printed in the October Photoengravers' number of THE INLAND PRINTER." *Answer.*—The Ozotype is not a photomechanical printing process, therefore it was not in that list, which included only those processes which combined photography with the printing-press. Ozotype is a patented carbon process which produces permanent photographic prints and is not of special interest to readers of this department.

PICTURES IN COLOR.— One of the first arts to be perfected in this twentieth century is that of the production of pictures of color. The magazines of the last month have made a step in that direction from which they are not going to recede. One of the leading artists for the best magazines told me that for more than a year he has had instructions to draw all magazine illustrations in color. At present they are reproduced by orthochromatic photography in black-and-white. The magazine publishers, however, expect that the practical method of color reproduction is likely to spring up any day and are consequently getting ready for it. The most practical process for reproducing pictures through the medium of the printing-press may not yet have arrived, still those who have had experience with colorwork well know that the production of pictures in color is not going to be a sudden development, but an evolution. The firms who are today producing magnificent colorwork accomplished it only after long and tedious training of men in the various steps of the work until their combined efforts harmonized into a satisfactory result. In this department will be noticed everything new that comes to light in color photography. It would be well for the process man to study up what has been accomplished thus far, for the improvements to come are likely to be on discoveries already known.

WOOD-ENGRAVING FOR MACHINERY CATALOGUES.— R. E. Kenny, Canton, Illinois, makes the following suggestion: "We are very much interested in half-tones, but when it comes to getting illustrations of machinery we resort to the old reliable woodcuts. I believe an article, or a series of articles, on the subject of woodcuts, with comparisons of good and bad work, and a little information as to what a wood-engraver has to contend with in making the originals from photos, drawings, etc., would prove of value to a large number of your readers." *Answer.*—As wood-engraving is the product of individual skill it would be difficult to set any rules regarding it, or give exhibits that would be generally accepted as superior; tastes vary so. There are two kinds of wood-engraving—the artistic and the mechanical, and it is almost impossible to make them harmonize. When the style of woodcut is found that suits the special purpose and printing required, it should be shown to the wood-engraver as copy to follow.

ADVANCES IN COLOR PHOTOGRAPHY.— In *The World's Work* for December was a careful description of the "Sampolo-Brasseur" method of color photography. It was the writer's good fortune to be intimately acquainted with the inventors of this remarkable improvement on Professor Joly's process of color photography, and being a constant visitor at their studio where their discovery was made, announcement of it was first given in this department. Another inventor has hit on a similar process. His name is Szczepanik, and his patent is thus described by the *Process Photogram:* If a plate E (see diagram) bearing a number of lines *a, a, a,* be placed in front of a screen P, upon which an image is projected from a lens which is provided with a square diaphragm D, then this image will be streaked with black bands due to the shadows of the opaque parts of the plate E. If the plate, however, be moved away from P, a position is reached in which the light bands join up



and form a continuous image. Now — other things remaining the same — the substitution of the diaphragm D by one of equal width, but one-third of the height, will give an image broken into dark bands twice the width of the light bands. The successive use of diaphragms, as shown in R, J, B, will permit the exposure of the whole plate in sections, and if these diaphragms be fitted with color filters, a negative is obtained representing the color sensations very much as is the case with negatives taken through the Joly screen. A positive made from this negative is projected in the colors of the original by placing a diaphragm containing equal strips of the three primary colors. It is desirable to make use of a diaphragm provided with a much larger number of color bands, which can be moved vertically, so that each color falls in the right place.

EXCHANGES ACKNOWLEDGED.—That photography is capable of the highest artistic expression is admirably shown by the *Photo Era,* of Boston, a publication which has just absorbed

the *American Journal of Photography.* The *Photo-Miniature,* of New York, is another medium through which the art side of photography is shown. Each issue is devoted to some special feature of photography which can be relied upon as accurate. John A. Tennant, its editor, is a most painstaking authority on matters photographic. *Photographic Mosaics,* edited by the veteran, Edward L. Wilson, is an annual which improves with age. The volume at hand is the XXXVIIth. Those possessing the complete set have the best record of photographic progress for that period. The *Process Photogram,* of London, maintains the high standard it established in the beginning, and, through its optimistic views of the future of processwork, has been the chief cause of the great improvement made in photomechanical processes in England within the past few years. Penrose & Co's monthly circular, *Process Work,* is always interesting. The *Photo-Beacon,* of Chicago, is another of the bright photographic journals. The *Camera Obscura* is a polyglot publication which comes from Holland. It contains articles in English, Dutch, French and German. To these and all our exchanges best wishes are extended for their success during the new century. Improvement will come through increased knowledge and the interchange of ideas, and the best medium for both are the process journals. May they all prosper.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

SUNSET ON THE UMATILLA, NEAR PENDLETON, OREGON.

Providing Copy Against Loss by Fire.—A Boston firm contemplates undertaking the gathering of a large mass of special photographs from all parts of the country for a monumental work which it does not intend to have engraved until ten years from now, and asks for a hint as to the best way of preserving the photographs from loss by fire or fading. *Answer.*—As these photographs will be records of rare manuscripts and scenes that are in themselves perishable, it is a question how best to preserve the records intact. My first suggestion would be not to think of preserving the photographs, but the negatives themselves. All negatives should be made in duplicate and on films. If they are made on glass the negative films can be stripped from the glass and packed away flat, with sheets between them of the chemically pure tissue paper used for silverware. In this way thousands of negatives can be stored in a safety deposit vault, the duplicate set being stored in another vault elsewhere. If a third record is required for further safety it may be made by printing a positive set of films from the negatives. Ten years from now we are likely to have an entirely different method of photographic printing, so that photographs made now would not answer to photoengrave from as well as the methods to come. It is not generally known that both the MSS. and illustrations for the Century Dictionary were photographed down to small proportions so that three sets of photographs could be deposited in as many different safety deposit vaults.

Oyster-shell Markings.—Engraving Company writes: "Three months ago we bought a new half-tone screen-carrying plateholder. Every negative made with it showed oyster-shell markings, from small ones on the lower margin to big deposits spraddling half way across the plate. Every expedient was tried to cure the difficulty without any benefit. The same silver bath and chemicals made excellent negatives with the old plateholders. We tried fuming with iodine vapor and permanganate of potash without any success. The makers suggested that the trouble might arise from chemical vapors generated by the acid bath coming in contact with metal parts made of nickel or aluminum. We substituted pure silver parts without avail. Finally the makers sent us a new plateholder, taking the old one back, but the trouble broke out anew and worse than ever with the new plateholder. It is very serious, crippling one of our cameras. The trouble seems to emanate from the pine silver-saving trough, which, although heavily paraffined, smells strongly of turpentine. The first holder we had we kept for six weeks, hoping that the trouble would disappear with use, but it remained constant. Another camera is being operated steadily alongside of the one affected, and though the same bath, developing and other solutions are used, the former gives perfect negatives right along." *Answer.*—Here is a serious and most interesting conundrum. It comes from a man who has had twenty years' experience at practical negative making. Oyster-shell markings on a negative happen sometimes from a new silver bath. The chief reason for them, however, is capillary attraction, which carries over the surface of the film some needless silver solution, together with foreign matter, that

precipitates metallic silver in the shape of oyster-shells when the plate is developed. To prevent oyster-shell markings, remove the plate from the bath and lay the lower edge on chemically pure blotting paper; handle it with perfectly clean fingers; wipe the back of the plate dry with pure tissue paper; wipe the top edge dry as well as the sides; then, when the plate has drained thoroughly on the blotting-paper, put it, without inverting, in the plateholder. The points on which the plate rest in the plateholder should be glass or pure silver and be kept clean. If these instructions are strictly followed there should be no oyster-shells. On sending this answer to firm in trouble, they reply that "these instructions have been carefully attended to from the start. The fact remains that perfect negatives are coming out continuously from the same bath and chemicals used with our other plateholders under identical circumstances, while this new plateholder yields negatives decorated with every size and quality of oyster-shell. There is no difference whether rests for negatives are platinum or silver." *Answer.*— Many of us recall trouble with a new plateholder, but nothing so serious as this. It is recommended that the silver trough be soaked in an old silver bath over night, then wiped off and rubbed with clean mutton tallow. The inside of the plateholder when dry can be rubbed over with the tallow and the result will be told next month. This is a question of great interest to every half-tone photographer, and when the trouble is found manufacturers must remedy it in the making of the holders.

DEATH OF JOHN A. MONTGOMERY.

JOHN A. MONTGOMERY, superintendent of mails of the Chicago postoffice for the past eleven years, died at his home in Chicago on January 5, 1901, aged fifty-seven years. Mr. Montgomery was born on a farm near Bloomington, Illinois, received his first schooling in Bloomington, and later attended the high school in Chicago. When the Civil War broke out he enlisted in the 23d Illinois Volunteers and served until the close of the war, being mustered out of service in 1865. In 1866 he was appointed as a clerk in the Bloomington postoffice, and after serving in that capacity a year was transferred to the railway mail service on the Illinois Central Railroad between Bloomington and Freeport. He was afterward assigned to the Chicago and St. Louis railway mail service, and subsequently appointed chief head clerk of that line. He held that position until his appointment as superintendent of mails at Chicago, in March, 1889, which position he held at the time of his death. Mr. Montgomery's last service for Uncle Sam was as a member of the commission appointed by the Postmaster-General of the United States to investigate into the pneumatic tube service of the large cities. The information gained in his visit to the principal cities where this service is in operation will probably result in giving Chicago a service of this kind before long. Mr. Montgomery's services have been highly appreciated, not only by the citizens of Chicago with whom he has been thrown in contact, but by the postoffice department. In the Chicago *Postoffice Bulletin* of August 20, 1898, was published a very complimentary letter from Mr. Charles U. Gordon, postmaster at Chicago, congratulating Mr. Montgomery on the completion of his thirty-second year of service in the postoffice department. It is a letter of which any official might be proud. To him the credit is largely due for the organization of the railway mail service mutual benefit association, and at the time of his death he was president of the mutual benefit association in the Chicago postoffice. Besides being a member of Dr. H. W. Thomas's church, he belonged to the Royal League, the Independent Order of United Workmen, was a Master Mason of high degree, a member of the Grand Army of the Republic and Past Commander of Farragut Post, G. A. R. The following resolutions, passed at a special meeting of the Chicago Trade Press Association on January 7, show the high esteem in which Mr. Montgomery was held by the papers composing that organization:



JOHN A. MONTGOMERY.

WHEREAS, Death has removed from our midst John A. Montgomery, superintendent of mails of the postoffice of Chicago; and,

WHEREAS, It is the sense of this association that in his death each and every member has suffered a personal loss;

Resolved, That in the passing away of John A. Montgomery the city of Chicago has lost an upright, fearless, conscientious public official, the postoffice department a vigilant, earnest, honest attaché, and the Chicago Trade Press Association and every member thereof a friend and wise preceptor, guide and counselor, ever ready to encourage the efforts of reputable trade-paper publishers. He was a superintendent of mails who filled the position with honor and credit to himself and honor and credit to the city of Chicago. In his death the Chicago Trade Press Association and the members thereof mourn the loss of one who stood ever ready as an honest postoffice official to encourage the best efforts of the association — a gentleman, kindly, courteous, thoughtful and considerate, "the elements so mixed in him that nature might stand up and say to all the world 'this was a man.'" And it is ordered that these resolutions be spread upon the records of the association and that a copy be sent to the family of the deceased, the postmaster of the city of Chicago and the Postoffice Department at Washington.

JOHN J. BOHN, President.

C. F. WHITMARSH, Secretary.

His efforts to reform the second-class mail privileges had always been considered wise by the legitimate publishers. On numbers of occasions he had addressed this association on matters of vital interest to them. In no postoffice in the United States are the rules pertaining to second-class more closely observed or more carefully followed than in Chicago, and much of this is due to Mr. Montgomery's wonderful methods of handling the many vexing questions that constantly arose.

CHICAGO'S "TI-PI" CLUB.

A new organization called the Ti-Pi Club was established in Chicago on January 15 last. It is composed of the employing photoengravers of that city, the membership including seventy-five per cent of those in the business in Chicago. The title was the suggestion of Mr. George H. Benedict. It was thought at first to call the club the "Type-High" Club, but in order to give it a more unique designation the name "Ti-Pi" was selected. Later on it is intended to include in the organization the electrotypers and any other firms engaged in the making of plates for letterpress printing. The objects of the club as stated in the constitution and by-laws are, "To foster goodfellowship and promote the general welfare of its members. To correct abuses and adjust all controversies and misunderstandings between its members and their employes." The initiation fee is $10 and the annual dues $20. The officers are George H. Benedict, president; C. J. Whipple, vice-president; Joseph H. Barnett, secretary; Julius Regenstein, treasurer; Edward Westman, orator. As most of the gentlemen composing the organization are orators they will undoubtedly not permit Mr. Westman to entirely monopolize the duties of his position. Meetings will be given monthly, with a regular dinner.

CAN NOT RUN A PRINT-SHOP WITHOUT IT.

Find enclosed money order for THE INLAND PRINTER. I have been a reader of your valuable journal the past year and have about come to the conclusion that I can not run a "print-shop" without it.—*C. A. Walters, Proprietor The News, Elizabeth, Illinois.*

POSTAL INFORMATION



for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

SUGGESTIONS TO PUBLISHERS CONCERNING THE MAILING OF SECOND-CLASS MATTER.

The following from the last edition of the Chicago Postoffice Guide is given for the information of printers and publishers. Care in mailing second-class matter will not only assist in the postoffice but enable subscribers to receive mail promptly. Here are the suggestions:

1. See that your publication has (1) a volume number, (2) a serial number, (3) period of issue, (4) date of issue, (5) subscription price, (6) office of publication, (7) name of publisher.

2. Do not print more copies of any issue of your paper than double the number printed for your regular subscribers. Confine the printing of sample copies to a number equal to the number printed for regular subscribers. Half the issue must be to regular subscribers; the other half *may* be sent as sample copies.

3. See that sample copies are plainly marked "sample copy" on the wrapper or exposed face of each package or copy.

4. Mail sample copies apart from copies to regular subscribers.

5. Do not offer premiums, either to agents or subscribers. Get every subscriber to sign a dated subscription blank, giving term of subscription.

6. Do not take bulk subscriptions for your paper from firms or individuals.

7. Should contracts be made with news agencies, the publishers should be prepared to show orders for four consecutive issues without the return privilege.

8. Mail should be made up by States, each State being kept by itself.

9. Each sack should be separately and clearly labeled.

10. Envelopes enclosing second-class matter should have printed on them nothing but the name of the publication, the office of publication, and the words "Entered at Chicago, Ill., as second-class matter." The latter words are compulsory.

11. All publications, excepting weeklies for delivery in Chicago by its carriers, must be stamped, the rate being 1 cent if not over two ounces, and 2 cents if over two ounces. Instruct your mailers to make use of the City Distribution Scheme printed in this Guide.

12. Do not send copies with marked advertisements as "marked copies" at the pound rate. Such copies must be stamped at the rate of 1 cent for each four ounces.

13. Do not mail supplements unless the words "Supplement to," followed by the full name of the publication and the corresponding date, are printed thereon.

14. See that all advertisements in your publication are permanently attached, and that any sheet containing advertising is of the uniform size of the page of the publication.

15. See that your publication is so wrapped as to be easily removed without damage to the publication.

16. Submit subscription blanks and supplements for approval to Room 8, General Postoffice, before mailing them.

17. Have person who mails your publication hand to the weigher a memorandum giving the date of the issue presented.

18. If you intend to mail only nine or ten months in the year, state so in your application and in your paper, giving in both the months to be omitted.

MAILING MARKED SAMPLE COPIES.—R. McN. asks: "In sending out sample copies of my paper which are also marked copies, how shall I stamp them?" *Answer.*—Mailable matter of the second class may bear a mark to designate a word or passage to which it is desired to call attention; the words "sample copy" when the matter is sent as such; the words "marked copy" when the matter contains a marked item or article. The Honorable Third Assistant Postmaster-General has recently ruled that sample copies which are also marked copies shall be stamped "Marked Sample Copy."

CHARGING FIRST-CLASS RATES ON PUBLICATIONS.—C. R. T. says: "The enclosed copy of my publication was held up at ——— and postage charged at the first-class rate, as you will see by notice thereon. This certainly is an injustice as, even if it be not second-class matter, at least it is third, and not first-class." *Answer.*—The Postmaster at ——— was right in charging the first-class rates. The postal regulations provide as follows: "When a publication known by a postmaster to be third-class matter arrives at his office, without evidence of having been prepaid by stamps affixed, he will rate up the package at the FIRST class rate, to be collected, and report the facts as above. If in doubt, he may withhold delivery, and forward a copy with his report."

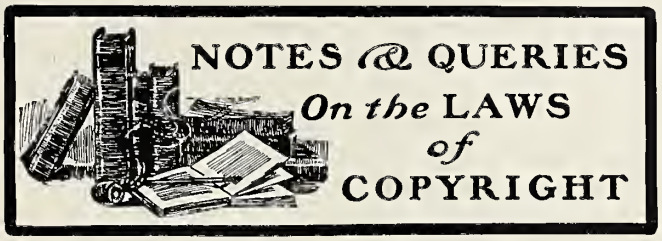
OUR FEBRUARY COVER.

Modeled cover-designs still seem to be in favor with the magazines. THE INLAND PRINTER has selected one of this character for February which is considered extremely appropriate. It represents the old-time town crier of our forefathers' days enlightening his hearers of recent happenings,



A MODELED COVER.
Designed by Stuart Littlejohn, Chicago.

and the twentieth-century newsboy distributing news in modern form from the perfecting presses of today—a wonderful change of methods. In the center is Franklin, the printers' patron saint. The cover is particularly appropriate for an issue containing reports of the Franklin day celebrations, as this issue does. The design was modeled in clay by Mr. Stuart Littlejohn, of Chicago, who made THE INLAND PRINTER cover for April, 1900, which attracted so much attention. Mr. Littlejohn has recently adapted the clay idea to book-plates and has several of this character now under way. We present upon the opposite page a reproduction of one just made by him for Mr. Max Jenney, of Chicago.



CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

PROTECTING "ETCHED-IN" PHOTOGRAPHS.

When one attempts to protect a photograph, after *etching in* an accessory object, and such etched object possesses neither artistic nor utilitarian merit, protection has been denied. A photographer draped and photographed a number of subjects in the Midway, and through a canvasser sold copies thereof to others than publishers. These pictures were not copyrighted. The subject was a Javanese in fanciful dress prone upon cushions, with head resting upon his right hand, left arm extended down the body, a gentleman's umbrella in front, and a young woman kneeling down behind and bending over him in admiration. Plaintiff caused to be *etched* into the negative of this photograph a cane in the left hand in a position nearly but not quite parallel with the umbrella. Subsequently copyrights were obtained upon the picture so *etched,* and engravers employed to make half-tone plates. Defendants obtained one of these photographs and sent it to the same engravers for the purpose of having a half-tone plate made; but the engravers, instead of doing as directed, returned to defendants a half-tone plate of the etched picture, erasing therefrom the words indicating the copyright. This erasure was not discernible unless by the aid of a microscope. Defendants had no knowledge of the copyright and used the plate. The evidence showed plaintiff did not entrap defendants into the use of the picture, but they were the dupes of the engraver. Judge Woods said: "Copyright upon a photograph is alleged; but the picture in evidence, in so far as it differs from the photograph first produced and made public property, is an etching and not a photograph. The original picture was a photograph, and represented an actual subject, of which the plaintiff was the designer or author. The copyrighted picture represents nothing that ever had an objective existence. If the cane represented ever existed it was no part of the scene or group represented by the other parts of the picture. It was not in the hand of the young man when, with the other parts of the design, he was photographed. . . . It is an ideal cane, which was made objective and capable of being photographed by being etched upon or into the negative plate of the original photograph. . . . Photographic negatives are produced by processes totally unlike etching. . . . Copyright was obtained upon the etched plate as a negative, calling it a photograph, and not upon the negative. . . . And if, in any sense, it is a work of art, the skill was in the etching of the cane into the negative. That done, the subsequent printing of the picture was mechanical or manual merely, and the result not copyrightable." The court then decided that plaintiff having given the original photograph to the public, it was not the subject of copyright by so slight an alteration as that which was made. "The change was colorable merely, was not made in good faith for the purpose of producing a new work of art, but an attempt to reclaim what had been voluntarily and irrevocably surrendered."

PROTECTING A PAINTING BY COPYRIGHT.

Section 4956 was recently judicially construed in an action where an artist had painted a picture and attempted to copyright the same by sending to the Librarian the title thereof and two photographs, upon which was inscribed "Copyright, 1895," etc. A photograph printed from the same negative as those mailed, came into the possession of a certain newspaper which reprinted the same in black and white, and the statement of the copyright did not appear in the print. The question to determine was whether the mailing of the two photographs complied with the law. The court said: "It is observable that



A MODELED BOOK-PLATE.
Designed by Stuart Littlejohn, Chicago.

the statute requires the delivery or deposit of the title of a book, or in the case of a painting, a *description thereof,* and in addition to this . . . a photograph. The statute specifically states that in the case of a painting there must be a description thereof, and also a photograph of the same. May the statute be read to mean that the deposit of a photograph shall fulfill both requirements? The very words negative such construction, because the requirement is that the description shall be deposited, and in addition thereto, something else be done, namely, the delivery of a photograph. . . . Section 4957 illustrates that a photograph could not fulfill the term 'description,' for it provides that the Librarian shall keep a record of the article copyrighted. . . . The Librarian could not insert a photograph in the record, nor could he, from his own resources, furnish a copy thereof to the proprietor." Under this ruling it is clear the statute does not permit the filing of a photograph alone, to meet the requirement of "a description of the painting."

COPYRIGHT ON SHOW PRINTING.

To what extent some will endeavor to construe the law and seek its protection, is best illustrated by a citation from a recent decision involving the question whether or not the subject sought to be copyrighted came within the statute, in view of

the constitutional provision giving Congress power "to promote the progress of science and useful arts." The suit was commenced to enforce the penalty under Section 4965, heretofore fully discussed in this department. The matter in controversy was *show printing*. 1, a ballet design; 2, a bicycle design (trick riding); 3, a statuary design (posing). Were the things copyrighted pictorial illustrations connected with the fine arts or such as are intended to be perfected as works of the fine arts? The court held they were neither within the meaning of the law. "That the picture which represents a dozen or more figures of women in tights, with bare arms, and with much of the shoulders displayed, and by means of which it is designed to lure men to a circus, is in any sense a work of the fine arts or a pictorial illustration in the sense of the statute, I do not believe. The court does not think that it was in any wise intended by Congress that such a picture should be the subject of the exclusive advantages given by the privilege of copyrighting. Instead of being either useful art or fine art, it is something to be regarded as merely frivolous. The court can not bring its mind to yield to the conclusion that such tawdry pictures as these were ever meant to be given the enormous protection of not only the exclusive right to print them, but the additional protection of a penalty of a dollar each for reprints from them." There was another fact developed in this case, and that was plaintiff had shipped a part of this *stuff* to its agent four days before the copies were either mailed or delivered to the Librarian in compliance with Section 4956, having stated in the same that it was copyrighted. This brought the plaintiff within the provisions of Section 4963, to wit: the enforcement of a fine of $100, and an injunction against issuing, publishing or selling in the future.

CHICAGO TRIBUNE'S "FAMILY" DINNER.

The Chicago *Tribune* entertained its employes at the "Twelfth Annual Family Dinner" at the Auditorium on January 1, 1901. Nearly four hundred sat down to it—editors, editorial writers, reporters, compositors—all hands of the *Tribune* establishment, in short. James Keeley, the managing editor, called the banqueters to order about five o'clock. Acting as toastmaster, he made a speech in which he hoped all present this year would be present next year, and said he had no doubt all present would be willing to sign a contract to that effect. On Mr. Keeley's motion the banqueters named a committee to draw up appropriate resolutions which will be sealed and deposited in a suitable vault, to be opened and read at the one hundredth and twelfth annual dinner of "the family," January 1, 2001. The resolutions follow:

The *Tribune* family of January 1, 1901, at the opening of the twentieth century, sends greetings to the *Tribune* family of a century hence. May the century that shall have then elapsed show an even greater advance in the newspaper profession than the century which has just closed, and may the progress of the *Tribune* be as great during each year of the period as it has been during each year in the first half century of its existence.

As a memorial of the *Tribune* at the close of the nineteenth century, we humbly present herewith a copy of the *Tribune* of January 1, 1901, the menu of our family dinner and a record of the proceedings thereat.

May those who read the resolutions then and look at the archaic records of our efforts enjoy themselves and their work as heartily as we do today, and may they think of us as we think of them, and may they drink a toast to us as we drink to them.

The resolutions were signed by those present.

It has been the custom each year to issue a publication called "The Little Tribune" for distribution at these dinners. An amusing description of the "Tribune family's new residence," to be built soon, with an excellent illustration of it, was a feature of this year's paper. The first-page illustration, "Ye New Building Dream," from a wash-drawing by W. L. Wells, the head of the art department, is shown on the opposite page. The matter beneath it refers particularly to the reporters, but the description of what each one on the paper expects in the new building is equally laughable.

INLAND TYPE FOUNDRY'S CHICAGO HOUSE.

Not the least important of the Franklin Day celebrations was the opening of the Chicago house of the Inland Type Foundry, on January 17. It was a happy thought of Mr. Carl Schraubstadter, the head of the concern, to have the opening occur on Franklin's birthday, and the event will long be remembered by those who came in response to the neat invitation to attend the house-warming. Mr. Schraubstadter was there, smiling as ever, and distributed "Carolina perfectos" lavishly; and, with beaming countenance, the manager, Mr. Frank S. Verbeck, helped to make things pleasant for callers.



FRANK S. VERBECK.

The store is situated at 188 Monroe street, and is arranged in tasty style, the desks and office fittings being of quarter-sawed oak. The type shelving and counters are of special design, of heavy wood, with back, making them capable of sustaining great weight. On these shelves will be carried a complete line of "standard line," unit-set type, and printers in Chicago and the territory tributary to it can now be assured of having material of this company's make on very short notice. The "sort" feature will be a specialty of the house. It is intended to carry a heavy line of the regular faces, so that sorts can be supplied immediately on receipt of order. Special sort cabinets have been built for this purpose, each slide having an indicator gauge to show the exact weight of type on hand of each kind. In addition to the full line of type, borders and ornaments, the house will carry a complete stock of printers' supplies and machinery. A large and substantial gallery on one side of the store provides a convenient place for lighter goods, such as stands, cabinets, cases, etc. The windows are neatly lettered, the type selected being of Inland design. The glittering gold sign on the curved portion of the front, with its bold figures—188—at each end, is a noticeable feature. The company is to be congratulated in securing such commodious salesrooms, with such excellent shipping facilities, and so convenient a location.

Mr. Frank S. Verbeck, the manager of the Chicago house, has been with the Inland Type Foundry since 1897. He is widely known among the printers and publishers of the country, from the fact that he has visited personally very many of them during the last fifteen years. He was born in Neenah, Wisconsin, in 1858, at the age of fourteen years was apprenticed in the printing trade, and in due course became a journeyman printer. In 1876 he undertook the publication of the Winneconne (Wis.) *Item*, and continued as sole proprietor and editor of that paper for four years. Shortly afterward he accepted a position as traveling passenger agent for the Wisconsin Central and Atchison, Topeka & Santa Fe Railways, but in 1882 entered the employ of Barnhart Brothers & Spindler as traveling salesman. Part of the time when with that firm he managed the St. Paul branch, but was on the road as salesman many years. We present herewith a likeness of the gentleman.

A MAGAZINE OF MARVELOUS BEAUTY.

Enclosed find draft for one dollar to continue THE INLAND PRINTER to my address. It is indeed a magazine of marvelous beauty, and the printer or newspaper man who could not become attached to it certainly does not deserve his title. I have only been a subscriber six months, but during that time have gained a world of knowledge in the art of printing.—*Charles K. Needham, Keokuk County News, Sigourney, Iowa.*



YE NEW BUILDING DREAM.

What one of the toilers on the Chicago *Tribune* expects when that paper occupies its new quarters.
(See opposite page.)

"Each reporter who has been on the paper more than two days will he provided with a roll-top desk and a private secretary. The roll-top desk will have special call buttons, the touching of which will summon a valet, automobile, a bicycle, artist, copyreader, city editor or cashier. The automobiles will be housed in a stable adjoining the building. Each reporter will have his own and there will be ten extra vehicles appropriately draped in mourning for the use of those who go on death assignments."

FRANKLIN BIRTHDAY CELEBRATIONS.

ANNUAL celebrations in honor of the birth of Benjamin Franklin were held in a number of cities on January 16 and 17. Some associations gave their dinners on the eve of the day and others on the day itself. These gatherings are becoming a feature of many printers' organizations and are looked forward to with much pleasure by those connected with the craft. Following are short accounts of the happenings of those that reported in time for publication:

CHICAGO TYPOTHETAE.

The fourteenth annual banquet was given by the Chicago Typothetæ at the Grand Pacific Hotel, January 17. About one hundred members were present. The dinner was an elaborate one, music added to the enjoyment of the evening, and the speakers seemed to be at their best. The tables were arranged in the form of a horseshoe, with the toastmaster, Mr. Amos Pettibone, in the center and the principal speakers of the evening at each side. The following is a list of the speakers and toasts: Mr. M. M. Mangasarian, "Franklin the Philosopher"; Mr. M. E. Stone, "Press and Printer"; Judge A. N. Waterman, "Coöperation and Competition"; Mr. Opie Read, "Character Sketch of the Old Printer"; Mr. T. E. Donnelley, "The Typothetæ"; Mr. A. J. Aikens, "The Master Printer."

Professor Mangasarian, in responding to the toast, "Franklin the Philosopher," said in part: "The first man to teach us the joy and the beauty and the power of knowledge was Benjamin Franklin. A great man is he who can teach the profound truths and make them clear and lucid to the mind. Benjamin Franklin was a man who could do this in the most remarkable way. If he had been born in ancient times he would have been made a god."

The menu cards were exceedingly attractive and were favorably commented on by those present. A facsimile page from "Poor Richard's Almanack," with a number of Franklin's sayings, and reproductions of early papermaking, typefounding, printing and binding were among the features of this specimen of twentieth-century printing.

OLD-TIME PRINTERS' ASSOCIATION, CHICAGO.

The fact that two societies celebrated Franklin's birthday on the same evening in Chicago did not deter the "Old-timers" from having a fine time and a large turnout. About three hundred and fifty guests assembled at the Sherman House on January 17 — printers, pressmen and others connected with the printing art, with their ladies — and all had a most enjoyable time. Hon. Luther Laflin Mills was the speaker of the evening, his address, "Benjamin Franklin, Printer," being a scholarly one and delivered in masterly style. The anniversary exercises included the divine invocation by Rev. Dr. J. W. Fifield; president's address by Mr. P. J. Cahill, and "The Old-time Printer," by Mr. Albert H. Brown. A number of other old-timers spoke, among those being ex-Alderman Conrad T. Kahler.

As soon as the tables were cleared away and the dining-room prepared for dancing, the hall was quickly filled with couples moving to the strains of the orchestra. A dance program of twelve numbers was indulged in, and it was some time the next day when the guests departed.

Among those present were: James Schock, J. L. Regan, H. S. Streat, William Kennedy, J. McEvoy, John McGovern, Otto Quetsch, Frank S. Verbeck, Charles S. Brown, William Pigott, Fred K. Tracy, Theodore Hopmans, Joseph Carolan, M. J. Carroll, R. S. Phillips, Fred Johnson, Fremont Gunderson, John C. Harding, John Canty, Charles M. Moore, A. C. Goldsmith, Elmer Edwards, Thomas Canty, A. D. Newbold, D. J. Hynes, M. H. Madden, R. H. Carrothers, David Matthews and William Mill.

NEW YORK TYPOTHETAE.

The annual dinner of the Typothetæ of the city of New York, in commemoration of the birthday of Benjamin Franklin, was held at Hotel Savoy on January 17. The gathering was presided over by Hon. J. J. Little, the president, and on each side of him at the speakers' table were Messrs. Theodore L. De Vinne, Charles Healy, William L. Brown, Charles R. Skinner, Charles Battell Loomis, Miles M. O'Brien, John Kendrick Bangs, Joseph Howard, Jr., Andrew Little, John C. Rankin, Jr., and the Rev. Howard Wilbur Ennis. At the six tables facing the speakers' table were about one hundred and fifty of the prominent members of New York Typothetæ.

After a menu of unusual excellence had been thoroughly gone over by the members, the toastmaster called the gathering to order, made his address and introduced the following speakers: Rev. Howard Wilbur Ennis, "Benjamin Franklin"; Mr. Charles Battell Loomis, "Troubles of Authors"; Hon. Charles R. Skinner, "The Printer as Related to Education"; Mr. John Kendrick Bangs, "The Author and the Printer"; "Joe" Howard, "As You Like It."

The program of the banquet had upon its last page a copperplate from the certificate of the Typographical Society, founded in 1809 by David H. Reins. Its first president was John H. Sherman. The society was incorporated in 1818, with a clause which forbade it to set or regulate prices. The plate was drawn and engraved by A. B. Durand in 1825. The program had a complete list of active and associate members of New York Typothetæ, and was a well-arranged and printed document.

CONNECTICUT TYPOTHETAE, NEW HAVEN, CONNECTICUT.

The thirteenth annual dinner of the Connecticut Typothetæ, held at the Tontine Hotel, New Haven, Wednesday evening, January 16, was attended by all the prominent job printers of the State, together with a number of newspaper men and printers from other States. Over one hundred persons sat down in the main dining-room shortly after six o'clock to what was afterward voted as the best dinner ever provided in the experience of the society. A number of invitations had been given by the employing printers to their employes and the room rang with talk and laughter for two hours. Printers, noted as a more or less wandering class of men, met men with whom they had worked in the years past and old friendships were renewed, while over and through it there ran a feeling of good fellowship such as is rarely met with between employer and employed.

Wilson H. Lee, the president of the Typothetæ, announced the first speaker, Mayor Driscoll, who answered the toast, "City of New Haven." The next speaker was a former Governor and the present chief justice of the State, Charles B. Andrews. Following him came Rev. E. S. Lines, D.D., chaplain of the organization. J. Clyde Oswald, the editor and publisher of the *American Printer,* one of New York's well-known printers, spoke in response to the toast, "Printers, Old and New." Maj. John McGinley, the editor of the New London *Day,* made what was undoubtedly the wittiest speech of the evening. Col. Charles W. Pickett, editor of the New Haven *Leader,* and John D. Jackson, editor of the New Haven *Register,* responded respectively to the toasts, "Printers in Politics," and "The Printer as an Educator." Following these gentlemen came W. H. Marigold, of Bridgeport, George H. Ellis, of Boston, Clarence Deming and William A. Wright, of New Haven.

ST. LOUIS TYPOTHETAE.

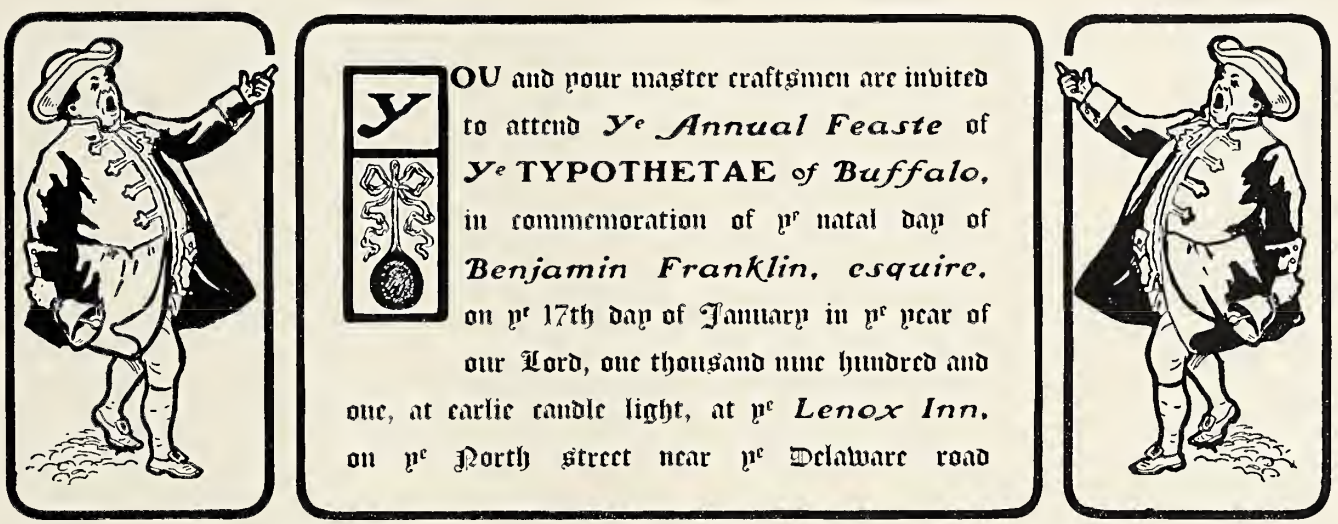
Members of the St. Louis Typothetæ paid homage to the memory of Benjamin Franklin on January 17 at the Mercantile Club. After the banquet a musical and literary program was rendered. Nearly all the toasts dealt with some phase of the great printer's character. The officers of the society and the speakers for the evening sat at one large table, while the remaining guests were stationed at smaller ones. A stringed orchestra was in attendance and during dinner discoursed a program of popular and classical music.

In the absence of George D. Barnard, president of the

society, Mr. Edward S. Hart, first vice-president, officiated. When the dinner had been served he called the gathering to order and bade the guests welcome in a neatly worded speech. He concluded by introducing Prof. W. S. Chaplin as the first speaker. He responded to the toast, "Benjamin Franklin as a Man of Science," and took occasion to speak in the highest terms of the scientific discoveries and inventions made by the man whom all printers honor. "Benjamin Franklin as a Man of Letters" was the subject of a happy address by Rev. Charles L. Kloss. Mr. William Marion Reedy responded to the toast, "Benjamin Franklin as a Printer," and during the course of his remarks paid many a tribute to the "art preservative of all arts."

The last toast of the evening was "The Ladies." This was to have been responded to by Mr. H. W. Blodgett. He was prevented from attending by illness, and the toastmaster assigned his part of the program, at the last moment, to Dr. M. R. Windhorst. The latter made a highly entertaining address.

Among those present were: Messrs. and Mesdames A. E. Lindsley, Lon Sanders, A. H. Witte, A. Whipple, W. Schraubstadter, J. Schulz, Stewart Scott, E. S. Hart, William Holz, Martin Collins. Misses Wunsch, Gruen, Lang, Gottschalk. Messrs. W. B. Becktold, John Bermel, J. R. Williams, Jacob Reichenbach, W. H. Woodward, William Hull, W. S. Chaplin, W. M. Reedy, W. F. Capitain, E. T. Ustick, H. A. Pawly, B. Compton, Fred F. Gottschalk, Edwin Freegard, W. R. Donaldson, E. B. Woodward, A. E. Reton, Rev. Charles L. Kloss, Dr. M. R. Windhorst, J. A. Winkelmann, Conrad Kutterer.



BUFFALO TYPOTHETAE.

"Ye Annual Feaste of ye Typothetæ of Buffalo, in commemoration of ye Birthday of Benjamin Franklin," was held on January 17. There were assembled the master printers of Buffalo and many of their friends from a distance.

Toastmaster Charles A. Wenborne in well-chosen words introduced George E. Matthews, president of the United Typothetæ, not because he was not well known by all present, but more as a matter of form. Mr. Matthews' address was largely along the lines of the work that has been done and that which is yet to be accomplished by both the national organization and the local typothetæ. He said, in part:

"I feel most highly honored to be present at this, the largest assemblage of the members of the local organization held for some time. The occasion is particularly in keeping with the day, the birthday of our patron saint, Benjamin Franklin. To the members of this local organization the year will be a memorable one, during which we will be called upon to entertain our friends from all over the United States who are members of the Typothetæ. It will go down in our history as being the most pleasant year of our existence.

"Even at this early date the members of the craft in this city realize more than ever what it means to be a printer. We have seen fourteen years of continued success, a period marked by good fellowship and a period which has been beneficial to us individually and collectively. The Typothetæ was organized fourteen years ago, and our first appearance before the public was when Pittsburg was in the throes of one of the worst of printers' strikes. The experience united the master printers more than ever and since then we have grown not only in numbers, but in influence.

"I regret to say that the chief fault with the members of this association lies in the fact that they do not make extra efforts to attend the national conventions. For instance, the Kansas City convention of last year was a most interesting meeting. It would have been an object lesson to every printer and it would have been well for him to have been there. Of course we had our differences; all similar bodies do, but nevertheless they did more business in their comparatively few sessions than Congress does in its thirty-six weeks of work.

"They took action which settled for ever that long-standing question, 'Of What Use is the Typothetæ?' The action in question was that which extended to every local typothetæ the privilege of contributing to a fund for the protection of the rights of the contributors. The action was not taken without due deliberation and its discussion occupied the time of several sessions. It provides for the creation of a fund to protect the craftsmen, their civil and I might say their constitutional rights. Buffalo will be called upon shortly to decide whether or not we will advantage ourselves of the opportunity to enjoy these rights. It will mean a great change in the present system and I trust the matter will be given great thought.

"All over the United States tonight the birth of our patron saint is being celebrated. Craftsmen everywhere are devoting the evening to functions which tend to commemorate the day. I am glad that Buffalo craftsmen are not to be found wanting in the general celebration.

"From all over the country are we receiving communications regarding the conventions to be held in this city the latter part of August. We must not be found asleep at our post at that time, and I am sure we will not. We are all modest; indeed, we have to be to follow our pursuit, but I want to say that in outside circles of the Typothetæ the Buffalo branch is thought to be one of the most energetic and hard-working locals in the country. I trust that we will be able, on close inspection, to substantiate the impressions that we seem to have made at long-distance inspection."

Following Mr. Matthews came Mr. Thomas M. Moore,

Superintendent of Graphic Arts, Pan-American Exposition; Herbert L. Baker, of New York; John S. Wilson, of New York; Joseph Dingens and Secretary Frank W. Heath. Edmund Paisloe, in character sketches, and Mlle. Alverez, with dancing, entertained the banqueters until 1:30 A.M. We reproduce on preceding page the invitation issued by Mr. Heath.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The latest patent of Talbot C. Dexter is No. 663,672, and relates especially to calipering devices for use on the Dexter paper-feeding machines. The throw-out mechanism operates when two sheets enter between the calipering wheels.

C. A. Sturtevant, of the firm of Weld & Sturtevant, has taken out patent No. 664,340, on a paper-feeding machine that operates with an endless feeding band mounted on eccentric circular wheels that tighten and loosen the band as circumstances require.

An exceedingly simple form of perforating machine is shown by Charles Scofield in patent No. 664,296. Although necessarily slow of operation, it is one that could be sold at a very moderate price.

A combination of web mechanism has been patented by Henry Hartt as No. 662,934. It is a new arrangement of the three-deck press, and brings the three webs together over separate superposed V formers.

In patent No. 662,530 Samuel G. Goss shows new sheet-cutting and delivery mechanism for web presses. The arrangement permits two or more sheets to be collected on the cutting-cylinder and delivered together.

Patent No. 664,100, by Walter Scott, shows the bed motion employed on his new two-revolution presses, securing an almost perfect crank motion in a very simple manner.

Alfred Coe, of Bradford, England, has patented the machine shown as No. 663,864, which he terms a collotype press. His object is to secure increased speed.

Two French inventors, G. E. Bouvet and E. A. Fix, have patented as No. 664,119, a color-printing apparatus. The essential feature is a registering mechanism to guide the web through the machine two or more times in exactly the same relative position.

An old idea in new form is shown in patent No. 663,790, by S. H. Shaw and W. G. Toplis. Their object is to so arrange the roller trucks on a job press that one or more upper rollers may be out of contact with the form on the down roll, but come into contact on the up roll, thus laying fresh ink on the lower portion of the form.

It is not often that a woman inventor patents anything relating to printing, therefore more than ordinary interest attaches to patent No. 663,291, by Caroline Monteith, of New York. The object of her simple mechanism is to provide a printing apparatus for use in kindergarten work, but it is also practical for doing any small job of lettering.

A very simple and ingenious newspaper addressing machine has been devised by A. T. McCrery and patented as No. 663,292. Its essential features are the use of a continuous address-strip printed in copying ink on absorbent paper; the use of a continuous negative strip of "onion-skin" paper; the applying of moisture to the back of the address strip, so that the ink will transfer to the negative strip; the moistening of the newspaper where it is to be addressed; and transfer from the negative strip to the moistened newspaper, thus printing the address. In practice the names and addresses are set in type on galleys, which are transferred to a printing-press, and impressions in copyable ink are taken therefrom on slips of suitable length, and the slips are then preferably pasted together to form a continuous strip, which is used for transferring in the mechanism.

A type case designed for holding display type on its feet is shown in patent No. 662,625, by H. L. Keyte, of Merlin, Oregon. Slats are made adjustable so as to suit the various sizes.

Patents Nos. 662,853 to 662,870, inclusive, by Edward Hett, describe machinery and methods for rotary lithographic printing from zinc plates. We understand these to be a part of the mechanisms that are being developed by the American Lithographic Company, of New York.

W. H. B. Miller, of Oakland, California, has patented as No. 662,573 the simplest typecasting machine of modern times. He calls it a mechanism for reproducing type or the like, and names it specifically a "duplitype." He places dry blotting paper in the bottom of the box, and impresses in this a type to be duplicated; the type is then withdrawn and hot metal poured in for casting a duplicate. Such a mechanism should be very useful to back-country printers, whose work is sometimes seriously handicapped for want of a few type that can not be purchased within several hundred miles of their locality.

"THE WESTERN PRINTER."

Although printers' publications seem to be rather numerous at the opening of the new century, this fact does not seem to deter others from starting up. Just as the last forms of THE INLAND PRINTER are going to press, a copy of *The Western Printer,* published by the Stanley-Taylor Company, of San Francisco, reached this office. It is a magazine of the size of THE INLAND PRINTER, and is to be published quarterly. In composition, make-up and printing it is a creditable piece of work. Set in old-style type, with wide margins, its pages have a handsome appearance, and the illustrations being well selected give it more of an art look than many of the printers' papers now in the field. Among the articles in the first issue are: "Why Compulsory Arbitration Must Fail," by Henry Huntly Taylor; "Apprenticeship and Its Principal Features," by Wiley K. Galloway; "The Decline of the Newspaper Pen Artist," by Carl E. Ackerman; "Trades Labels as Applied to Public Work," by W. B. Kollmyer; and a number of other interesting and practical articles. The first number carries a goodly quantity of advertising, which is certainly encouraging from a financial point of view. There should be a field in the West for a high-grade paper of this kind, and THE INLAND PRINTER wishes the new magazine all success. The cover is constructed entirely of brass rule, three hundred and twenty-two different miters being made. It was composed by Mr. J. H. Nash, of San Francisco. The subscription price is 50 cents a year, 15 cents a copy. No printer will regret paying this amount for such an excellent magazine, and if *The Western Printer* can keep up the standard the initial number shows, it will certainly have no trouble in getting many subscriptions.

TO INLAND PRINTER READERS.

Subscribers are requested to renew their subscriptions immediately after receiving notice of expiration. This suggestion is made for the reason that the demand for THE INLAND PRINTER is so great that it is impossible to fill orders very long after the numbers are out. If the matter is delayed for a month or two readers will be unable to keep their files complete. Those who have been taking the magazine regularly would regret very much to lose certain issues, and it is hoped this suggestion will be the means of inducing them to send subscriptions promptly. The date of expiration appears upon the address label, and if subscribers watch this they can tell exactly when subscriptions run out.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

H. C. PORTER, Ancram, New York.— Samples of commercial work, neat in composition and presswork of good quality.

A four-page announcement in two colors on gray cover-stock, issued by the Review Power Printing House, Bridgeburg, Ontario, Canada, is an excellent piece of artistic composition and presswork.

THE James Howard Kehler Company, Chicago, has sent THE INLAND PRINTER a set of its Colonial water-color calendars, a novelty in the calendar line.

JOHN T. PALMER, 406 Race street, Philadelphia, Pennsylvania.—Your January blotter is a beautiful piece of work. The half-tone in colors of the goddess of plenty pouring out favors is an artistic production.

A CARD and letter-head from Colvin-Brooks & Wright, 104 Federal street, Allegheny, Pennsylvania, are neat samples of letterpress work in black, color and bronze. The design is artistic and execution good.

THE Moore Printing Company, Texarkana, Arkansas.—The ball ticket is good. We think a black or dark blue would be a great improvement on the green ink used on the Bedingfield's card. The composition is good.

SHAW BROTHERS, 120 Sixth street, Pittsburg, Pennsylvania.—The policy submitted is a fair piece of typographical work, but you have carried too much ink on it. The smaller letters are almost filled up with ink.

MARTIN LYNCH, Rushville, Indiana, sends samples of letter-head, envelope and check, all of which are creditable. The envelope corner card is of panel design in red and green. The embossing on letter-head is good.

JOHN J. F. YORK, with F. H. Gerlock & Co., Scranton, Pennsylvania. The booklet, "Gift Suggestions," is an excellent typographical production in two colors, the composition and presswork being of first-class quality.

A VERY handsome New Year's greeting was sent out by Rogers & Wells, Chicago. It was of beautiful design and elaborately decorated. Such circulars can not fail to impress the recipient with the high character of the house issuing them.

THE INLAND PRINTER is in receipt of a box of assorted pencils by courtesy of the Joseph Dixon Crucible Company, Jersey City, New Jersey. This company makes pencils for every use, those for newspaper offices being particularly suitable for the work required.

A FEW samples of printing from the Soldiers' and Sailors' Home, Knightstown, Indiana, show that the inmates of the home are able to turn out creditable samples of letterpress work, both in plain black and in colors. The composition and presswork are of good quality.

SAMPLES of work submitted by Thomas H. Little, Jr., Norfolk, Virginia, are up-to-date specimens of job composition. The use of the two kinds of laurel borders is not objectionable as you have placed them. Your work shows neatness in design and care in execution.

GEORGE F. HEYDT, in charge of the advertising of Tiffany & Co., New York, sends "Tiffany & Co's Blue Book for 1901," a compilation well up to the usual standard of work sent out by his house. He also sends one of the dainty calendars printed on Japanese vellum with tastefully embossed cover.

A PROGRAM of Christmas Day services at St. Andrew's Church, Dayton, Ohio, designed by Charles G. Reade, is a neat and dignified piece of ecclesiastical printing. The plan was well conceived and carried into execution. Composition and presswork are both good and the half-tone pasted on front cover is artistically printed.

THE employes of the Stone Printing & Manufacturing Company, Roanoke, Virginia, issued a neatly printed folder tendering the season's greetings for 1900-1901 to all their friends. It bears the names and station of each employe and will no doubt be a treasured souvenir. It is printed in chocolate ink on primrose stock.

A PACKAGE of commercial printing from Mark Hunt, editor Wells County (N. D.) *Free Press,* has been received. The composition is of an ordinary character; the presswork is good. On the title-page of program for the Y. P. S. C. E., the principal item — the announcement of meetings, topics, etc.— is printed in the smallest type that appears on the page. This should have been larger; the motto could have been set much smaller to make room for the announcement. Composition on the letter-heads, etc., is fair, with a tendency to the too free use of black-letter caps for initial letters.

A PORTFOLIO of samples of printing, engraving and embossing of superb quality is received from R. S. Peck & Co., Hartford, Connecticut. The style in which the work is gotten up is evidence that the firm employs the best artisans obtainable in the various lines of business in which they are engaged. Embossing is particularly attractive.

SOME neat and artistic designs in type and rulework have come to hand from Brockton, Massachusetts — the work of Harold A. Holmes, designer, with the Standard Printery, of Brockton. All the samples are attractive and finished in most workmanlike manner. The booklet of the Brockton Book Bindery is a very fine piece of letterpress printing.

A GOOD circular is the one recently sent out by the J. W. Butler Paper Company, Chicago, advertising its egg-shell book paper. The inside page reads: "Josh Billings said, 'The best time to set a hen is when the hen is ready.' The best time to buy 'Egg-shell book' is while it is all the rage. This is a popular paper at a very moderate price." We reproduce the front cover.



First page of circular from J. W. Butler Paper Company, Chicago.

THE Chicago Printing & Embossing Company, Dearborn street, Chicago, sends out with the holiday season pretty cards with the usual and conventional greetings in the form of a dance program with pencil attached for the purpose of writing good resolutions for the coming year — among them the resolution to order printing from the advertisers.

L. B. WEST, Golden, Colorado.—The samples submitted by you are poor in composition. They are not up to date. Do not set names of persons in caps of black-letter; it is one of the worst of typographical sins. You should study the samples of work submitted to the department of Job Composition in THE INLAND PRINTER, and note the remarks and criticisms thereon.

ROBERT RAW & Co., printers, Hamilton, Ontario, sent out a well printed and neatly embossed card of greeting at the holiday season. Attached to the front page is a sprig of heather, in the upper left-hand corner is the lettering, "Wishing you the compliments of the season," and in the lower left-hand corner the name and address of the firm. The work is attractive and artistic.

THE Brown Folding Machine Company, Erie, Pennsylvania, is sending out a vest-pocket memorandum book, neatly bound in flexible leather, and containing postage rates, war tax requirements and much other useful information not always accessible when wanted. It will serve to keep this company in mind long after many other forms of advertising have been consigned to the waste-basket.

BARNHART BROS. & SPINDLER have issued a new cut-book, the first one that has been gotten out, we believe, for several years. It is a most

excellent, complete, carefully arranged collection of standard cuts and new cuts, with an index and every facility to enable the printer to find what he wants. A new book of backgrounds has also been issued by this firm, containing backgrounds entirely distinct and original.

Cecil de Vere, Bloomfield, Indiana.— Considering the circumstances under which you labored, we think you did remarkably well with the letter-head and envelope card, but we would not have empaneled the "P" on the envelope; the card would have looked neater in the rule border and one size of type. We thank you for the check, and think it is a neat piece of typography and presswork, and of good feeling for The Inland Printer. We reciprocate your good wishes.

Henry B. Croskey & Co., 3325 Powelton avenue, Philadelphia, Pennsylvania, operate "A Print Shop of Quality," and the samples of work submitted are proof that the "quality" is of high degree. Designs are artistic and finished with care, and colors chosen with a view to harmony and effect. The presswork is beautiful. It is unusual to meet with commercial work of such artistic character. Such productions ought to be the means of securing many orders for Messrs. Croskey & Co.

The Lake Shore & Michigan Southern Railway is circulating a neat booklet of twelve pages, 3 by 3 inches, printed in purple ink, with red border rule, on lemon-colored stock. It has a projecting cover of orange-colored stock on which the printing is black and red. The title of the booklet is "Time Clipping," and the contents describe some special fast runs made by the trains on the Lake Shore road, which is made possible by the excellent roadbed, freedom from grades and curves, and its up-to-date rolling-stock equipment. The booklet is nicely printed and will no doubt prove good advertising for the road.

James Ansley, Portland, Oregon.—The specimens of printing submitted by you show ambition to become an artistic printer, but also show a lack of care in detail. Your rulework is not perfectly joined, nor is it always squarely locked up. On the Metropolitan Theater program the word "the" looks horrible spaced across the panel as you have it. It would be better to close up the letters and fill out the line with periods, colons, or some other plain marks. The Metropolitan Printing Company card would be better if you had left off the ornaments. The Martin B. Behrenz card is the best looking of the bunch.

"Fulton, New York," published by the Morrill Press, Fulton, is "an illustrated sketch of local history, from the birch-bark canoe to the automobile," 7 by 9½ inches in size, containing eighty pages of well-written matter lavishly illustrated with excellent half-tones. It is printed on extra fine enameled stock, and composition and presswork are of the highest quality. The cover-design is in black and silver, embossed, of a striking and artistic character, on deep blue stock. The work is a souvenir worthy of careful preservation, not only for its historic worth but as a fine specimen of nineteenth-century typography.

A handsome booklet has been issued by Robert L. Stillson, Center and Pearl streets, New York city, printed in red and black, partly on deckle-edge stock, with cover printed in red and white on gray stock. The booklet consists of twelve pages and cover, the center four pages printed on highly finished enameled stock, with half-tone engravings made from wash-drawings and retouched photographs. A portait of Mr. Stillson, printed in photo-brown ink and pasted on, adorns the third page of the cover. The work is well conceived and admirably executed, and gives an excellent idea of the capabilities at command of Mr. Stillson for the production of high-class letterpress printing.

The Illinois Engraving Company, Chicago, issues a pamphlet showing fashion cuts for newspaper and catalogue use, the cover of which is unusually fine. It is in half-tone, with tints giving the exact colors of the garments, and forms a good covering for the pages inside. Two kinds of stock are used for the pamphlet so as to show the effect of the cuts on different grades of paper. The pamphlet speaks well for the abilities of this house. Another catalogue from the same firm is called "Fashion Figures." It is printed on enameled stock in red and black, with cover of gray, also printed in the same colors. Those who use fashion work will certainly be interested in these books.

An odd-shaped and well-printed advertisement of a printing concern is the 7 by 14 brochure of the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts. As embossing is one of the specialties of the house, several designs of this kind are shown in the work, but aside from this it is an excellent example of high-grade printing on enameled stock. The title of the work is "About the Good Print-shop," and the pages that follow tell in few words what the establishment can do. It is a pleasure to look over work of this kind. It can not fail to impress the recipient with the abilities of the house to do high-grade work and on this account bring business. The embossed cover is one of the most attractive features of the book.

We are pleased to receive from the Simmons Hardware Company, St. Louis, Missouri, a copy of its latest booklet about the tools made by the company. It consists of sixty-four pages and cover, 4¼ by 7 inches, printed on highly enameled paper. The half-tones are of finest quality, printed in black ink, and the letterpress in gray ink over the vignetted half-tones. The work was done by the Becker Printing Company, of St. Louis, and is of high-class workmanship throughout. The cover was printed in six impressions, being first crushed, then border raised, lettering printed in metallic white, over which plain white ink was run, followed by gold bronze, and finally embossed. The booklet is round-cornered and finished in excellent style. Those interested in fine-grade American-made tools should write the Simmons Hardware Company for a copy of this superb booklet.

Sargent & Co., New York city, are sending out a book of designs of 64 pages printed on extra heavy enameled stock, showing the various patterns of ornamental hardware manufactured by them. The half-tones are excellent specimens of the engravers' art, and are printed in various shades of ink, the presswork being of the finest quality. An extended square cover of pale green stock is used, on the first page of which is an attractive design printed with very dark green background and then embossed, throwing the pale green design into prominent relief. The work shows that time and expense were not the first considerations in its production. The printing was done by Redfield Brothers, Pearl street, New York city.

The Barta Press, Boston, Massachusetts, is circulating a booklet of twenty-four pages, 5¾ by 7¼ inches, printed on fine enameled stock in two shades of brown — a light brown for the letterpress and a photographic brown for the half-tones. The title of the work is "Talismanic Typography — How the Product of the Printing Press is made the Amulet of Trade." The book is descriptive of the best methods of producing artistic typography, as exemplified in the establishment of the Barta Press. The cover-design represents the medieval pressman and employer examining the joint product of their labor. The cover is printed in copper bronze and black on a buff colored stock, and is very neat and artistic. The work throughout is of the character that has made the Barta Press so well and favorably known.

An examination of the book "Glimpses of the Grand Canyon of the Colorado," recently published by Frank S. Thayer, of Denver, will convince one that the West is rapidly coming to the front in three-color half-tone engraving and printing, and that for original and tasty book-making cities further east will have to look to their laurels. The book is about 11 by 14 inches in size and embraces fifteen color-plates of a smaller size, mounted on gray antique paper, with interleaves of hand-made Japanese paper on which matter descriptive of the picture opposite is printed. With its green flexible cover printed in black and white, its deckle edges and generally tasteful get-up, the book forms a souvenir worthy of the grand scenery it so well commemorates. The pictures are reproduced from photographs by Oliver Lippincott, of Los Angeles, the water-color effects by J. P. Robertson, and the plates and color presswork by the Williamson-Haffner Engraving Company, of Denver. While to some who have not viewed the scenes depicted the illustrations may seem to have a too lurid effect, the publisher states that under certain conditions the canyon presents the marvelous colorings there reproduced. To enable one to gain so good an idea of the beauties of this sublime gorge without a trip to the canyon itself is an undertaking that will undoubtedly be appreciated by those who glory in the grandeur of America. The price of the work is $2.50.

CALENDARS.

J. W. Fergusson & Son, Richmond, Virginia.—An attractive wall calendar, printed in gold, green, red and black.

Sun Book and Job Printing Office, Baltimore, Maryland.— Hanging calendar of bold design, with neatly printed background in colors.

Intelligencer, Lancaster, Pennsylvania.— Desk pad calendar, each daily leaf having some apt quotation from a poet or well-known author.

C. P. Zacher & Co., Chicago, engravers.— Neat hanging calendar with background in half-tone of their trade-mark, reproduced from modeling.

Thomas P. Nichols, Market street, Lynn, Massachusetts.—Wall calendar of good shape, illustrated with half-tone cut of his printing establishment.

F. S. Blanchard, Worcester, Massachusetts.— Hanging calendar, illustrated with night scene of Front street, Worcester, with Blanchard's establishment in center.

Adam Deist, "Specialist in Printing," Dauphin street, Philadelphia, Pennsylvania.— Neat hanging calendar, with well-printed background in two shades of blue and gold bronze.

Standard Printing Company, Providence, Rhode Island.—Two hanging calendars, one esthetic in style, the other with three-color half-tone of cattle grazing. Printing of good quality on both.

Grand Rapids (Mich.) Cigar Box Company.— Handsome and artistic library calendar, beautifully printed in colors and embossed, headed with lithographed picture emblematic of "The Century's Birth."

Thomas Todd, Beacon Press, Boston, Massachusetts.— Card 11 by 14, with complete annual calendar in center and monthly calendars attached in four groups of three each around. Printed in black, green and orange.

"Pilgrim Calendar," published by A. S. Burbank, Plymouth, Massachusetts, is a calendar of twelve separate sheets, 5¼ by 8¼ inches, each illustrated with half-tone of some incident in the experience of the pilgrim immigrants. Well printed on heavy enameled stock. A neat art calendar.

Taylor, Lee & Smith Company, East Liverpool, Ohio.—A very fine artistic calendar of six sheets, each sheet for two months of the year, and adorned with vigorous sketches of hunting scenes appropriate to the sea-

son, reproduced from water-colors. The printing was done by the Gray Litho. Company, New York.

Rorertson Printing Company, "Printers of Gravotype," St. Louis, Missouri.— Handsome wall calendar, each sheet of the twelve adorned with an art reproduction in "gravotype." Excellently well printed and will be prized by its recipients.

Macbrair Litho. Company, Cincinnati, Ohio.—Wall calendar with lithographed background showing in colors the float representing the lithographic arts, which received the prize of $1,000, recently used in the Cincinnati festival of industrial parades.

Joseph J. Stone, Greensboro, North Carolina.—Wall calendar with background of dark green cover-stock, on which is printed the name and business of J. J. Stone in silver and copper bronze, red, and two shades of green ink. A striking and attractive piece of work.

Mail Publishing Company, Waterville, Maine.—An artistic hanging calendar of four boards, each of different color, illustrated with half-tone views printed in color to match the board and pasted on. Each board shows calendars for three months. Very artistic in design and execution.

The White Sewing Machine Company, Cleveland, Ohio, has sent out an elegant wall calendar, which is both useful and ornamental. Accompanying the same is a large portrait of "Lorna Doone," a reproduction in colors, which might well be taken for a fine oil painting. The work is artistic in the highest degree and is well worth framing and preserving in the home. It must have involved the expenditure of a large amount by the company to send out such a beautiful souvenir with its calendar. The calendar itself is a work of art.

W. P. Dunn Company, 163-167 Adams street, Chicago, has issued a hanging calendar which is the best we have so far received. Each sheet contains a half-tone view of some one of the principal objects of interest or scene in one of the Chicago parks, printed in fine black ink. The balance of the sheet is taken up with the calendar for the month printed in red and black, and the name and location of the Dunn Company's establishment neatly engraved and printed in some artistic color. The calendar is undoubtedly a *chef d'œuvre* of nineteenth-century letterpress printing.



Joseph Schween is now connected with the Juergens Brothers Company, 140 Monroe street, Chicago.

We are informed that Morley, Michigan, is without a newspaper or job office. It is said there is an opening there for some one. Those interested should investigate.

J. H. Hildreth, formerly with the Thayer & Jackson Stationery Company, Chicago, now represents the Esterbrook Steel Pen Manufacturing Company on the road, with headquarters in Chicago.

The new officers of the A. M. Collins Manufacturing Company, Philadelphia, are: Henry H. Collins, president; Alfred M. Collins, vice-president; Henry H. Collins, Jr., secretary and treasurer.

George H. Smith, formerly with F. A. Barnard & Son, is now connected with the Berlin Ink & Color Company, of Philadelphia, as Western representative, with office corner South Water and Clark streets, Chicago.

The R. L. Bryan Company has succeeded the firm of R. L. Bryan & Co. in the printing business, Columbia, South Carolina. The officers are: T. S. Bryan, president and treasurer; R. B. Bryan, vice-president; G. A. Selby, general manager; J. T. McCaw, secretary.

Leonard D. Hunt, for nine years the manager of the printing department of J. H. Fellows, paper-box manufacturer, Exeter, New Hampshire, has opened up an office of his own at 20 Main street, that city. He continues to work along the same line — label and job printing.

The Electro-Tint Engraving Company, Philadelphia, has found it necessary, on account of its growing business, to open an office in New York city. It is located in room 1028, New York Life building, and is under the management of Mr. P. N. Deach, who will be pleased to have members of the trade call upon him.

The Earlville (Ill.) *Leader* has changed hands, A. H. Smith, who has published the paper for ten years, selling the business to E. B. Tabor, an up-to-date newspaper man of Brandon, Mississippi. Mr. Smith has disposed of his newspaper in order to engage in business as a newspaper broker.

E. P. Adler, business manager of the *Courier*, Ottumwa, Iowa, has tendered his resignation, to take the business management of the Davenport *Times*. He will also have charge of the foreign advertising of a syndicate of Iowa evening newspapers, comprising the Davenport *Times*, the Muscatine *Journal* and the Ottumwa *Courier*.

Barnhart & Swasey, advertising writers, San Francisco, California, have leased a building on Second street and fitted it up with the latest improved printing machinery in order to give their customers better service. They state that it is necessary to have an office of their own that they may set up advertisements, print booklets, circulars, etc., in a manner most suitable for their trade.

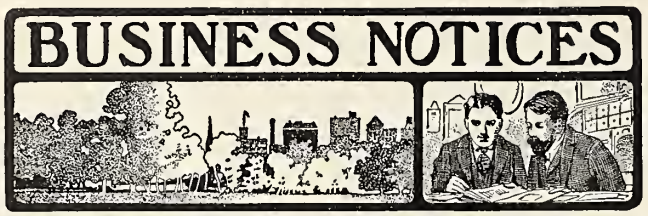
M. Timmons, for the past ten years with the William Johnston Printing Company, Chicago, has severed his connection with that establishment to assume the duties of business manager in the office of the *Model Farmer*, a high-class agricultural magazine, that will make its first appearance in February. Mr. Timmons carries with him to his new position the best wishes for success from hosts of friends.

A. R. Andrews, for nine years foreman of the job department in the office of the Batavia (N. Y.) *Daily News*, has been engaged to take charge of the reorganized printing department in Elbert Hubbard's Roycroft printshop, at East Aurora, New York. Although still a young man Mr. Andrews has made a scientific study of the art of printing, and his work has been highly commended by well-known critics.

The "Cercle d'Etudes Typographiques," Neuchatel, Switzerland, is a club designed to bring out the artistic side of the graphic arts. It appeals to The Inland Printer to request that the typefoundries and others send specimens of typographical work of all kinds which would be useful in furthering the work of the school. Additional information can be obtained by writing A. Profiter, care of Wolfruth & Sperlé, Neuchatel, Switzerland.

The plant and good-will of the Brown-Bierce Company having been sold to the United Brethren Publishing House, Dayton, Ohio, Mr. Claude S. Bierce, the secretary and treasurer of the old company, who has so successfully conducted the engraving business during the past six years, now intends to embark in new lines. Mr. Bierce, besides being a genial gentleman, is "a hustler," and will be heard from in any venture he may go into. He has hosts of friends, not only in the photoengraving trade, but in the printing and allied crafts. We wish him every success.

In a recent letter from Mr. John D. Carson, the treasurer of the Old Berkshire Mills Company, Dalton, Massachusetts, The Inland Printer is reminded of the fact that the Old Berkshire Mills were established in 1801, and consequently are now one hundred years old. Not many mills in this country have such a history. Mr. Carson's grandfather, David Carson, came to Dalton in 1801 and established the business which has since grown to such proportions. He was succeeded by his son, Thomas G. Carson, in 1837. In 1867 John D. Carson, son of Thomas G., assumed control of the business, so that the mill has been in the family from the start, being now in the hands of the third generation. It is an interesting commentary on the success achieved by some of the old Massachusetts mills, and shows what integrity in business will accomplish, for no other paper has a better reputation than "Old Berkshire." W. M. Crane is the president of the company, and the other partner is Zenas Crane.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"FORCE" TYPE-HIGH NUMBERING MACHINES,

Made to sell for $25, are offered at $8 each by The Bates Machine Company, 346 Broadway, New York.

WHEN TRAVELING NORTHWEST

See that your ticket reads via Wisconsin Central Railway for St. Paul, Minneapolis, Ashland and Duluth. Convenient trains leave Chicago daily from Central station, Twelfth street and Park Row (Lake Front). Ask nearest ticket agent for further information. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

NEW PERFECTION WIRE STITCHERS.

Wire stitching machines are always an important factor in the printing-office or bindery. The machines which give least trouble are the most sought after by the trade. This is the reason that the New Perfection Stitchers Nos. 2, 4 and 6 are selling so rapidly that the manufacturers find it almost impossible to keep enough machines in stock to fill orders. Any information regarding same will be willingly furnished by the manufacturers, the J. L. Morrison Company, 60 Duane street, New York.

MOROCCOLINE.

We would call the attention of our readers and all users of bookbinding leathers to the above-named article as the best substitute for leather in the market. Money can not produce a better wearing surface or as good an appearance in a leather substitute. Can be had in all colors and grains. Only expressions of praise on every hand. In use in every State in the Union. Endless testimonials attest its merits. Write for samples to the Boston Artificial Leather Company, 12 East Eighteenth street, New York city.

A CHANGE OF LOCATION.

The Photo-Chromotype Company, Philadelphia, recently removed from 719 Vine street to 206-212 South Eleventh street, where it occupies two entire floors — 12,000 square feet — which gives it greatly increased advantages for carrying on its rapidly increasing business. A special skylight has been built for the company on the upper floor, which gives it one of the best photograph galleries in the country. It has fitted up its plant with new and improved machinery and has every facility for producing photoengravings and three-color work in the best manner and at a minimum of cost.

NEW BRANCH OF SPRAGUE ELECTRIC CO.

With the beginning of the new century the Sprague Electric Company opened another branch office to facilitate the handling of its constantly increasing business in the South. The new office is located in Baltimore, in the Guardian Trust building, on the corner of Calvert and German streets. The Baltimore office will enable the company to keep in closer touch with the large amount of Government work constantly being done and also to handle more conveniently the increasing demand for its various products throughout the South. The manager of the new office is Mr. W. H. A. Davidson, who goes there from the New York office, where he has been for many years. He has sold Lundell motors ever since they have been on the market, and is thoroughly familiar with their characteristics and superior features.

AMERICAN PRINTING PRESSES FOR GREAT BRITAIN.

The Goss Printing Press Company, of Chicago, has just fitted up two more of its straightline rotary presses, one a four-decker and one a three-decker, in the offices of the Dundee (Scotland) *Daily Courier* and Dundee *Weekly News,* of which the proprietors, Messrs. W. & D. C. Thomson, are well known on this side of the Atlantic. Messrs. Thomson now own two daily papers and three weekly papers, the combined circulation of which frequently exceeds a million copies a week, one of the largest issues for any one newspaper establishment in Scotland.

SHERIDAN'S NEW MODEL PAPER-CUTTER.

Readers will be interested in the attractive advertisement of T. W. & C. B. Sheridan, makers of bookbinders' machinery, shown elsewhere in this issue. Testimonials as to the effectiveness and general satisfaction their "New Model" paper-cutter has been giving purchasers have been very numerous of late, and to let those who may be needing machinery of this kind know how users like the "New Model" they have tastily arranged about a picture of the cutter a few of these expressions. It is an advertisement that can not fail to attract attention, and will show not only the high appreciation felt for the cutter but will convince the trade that the Sheridans know how to advertise their wares. The numerous good points of the "New Model" at once commend it. The machine is noiseless, rigid, of even cut, great power, is rapid in action and exceedingly accurate. It is built in all sizes from 36 to 70 inches. The features that make it valuable are many, but the indicator at top, the false bottom showing where the knife will strike, the quick return of knife, and the ease of adjustment are a few of its good points. It can be purchased at the salesrooms in New York, Chicago or London, and any information about it will be gladly given by either of these houses.

THE HARRIS SHEET-FEED.

From the beginning the Harris press people have been suspected of having a sheet feed up their sleeves, and when asked about it they have owned up to being among the hundreds who are working in that line. The records of the Patent Office show that patents were long ago issued to Mr. C. G. Harris for improvements in sheet-feeds, but it is understood that while devices patented by him did practical work, they were not considered good enough to put on the market.

Within the past year, however, there has been issued to the Harris Automatic Press Company, of Niles, Ohio, a patent for an invention by Mr. C. G. Harris, which is now offered to the trade under the name of "The Harris Rotary." It is a complete mechanism — a rotary feed attached to a rotary press of the well known Harris type. The Harris people are now selling and guaranteeing to their customers a machine that solves the problem of a fast, automatically fed press for separate sheets of paper. They guarantee an output of five thousand (5,000) printed sheets per hour. It is obvious to printers that to give this output the press must be run at a higher speed than five thousand (5,000) per hour. Just how fast it can be run is not announced. The size is limited to 15 by 18.

The press requires the attention of an operator to supply it with sheets in small quantities at a time, very much as the

Harris card and envelope press is supplied with stock, and to remove the printed sheets. As the feed is from the bottom of the pile, putting in the stock involves no interruption.

The sheet is automatically pulled from the bottom of the pile, without doubling or the use of air, and in a very positive way. It is then carried upon rollers to a point where it is given an accurate side register, after which it is given the usual Harris front register, and printed.

The system of feeding broadly covered by letters patent is frictionally pulling a sheet over or under another sheet which is frictionally retarded. It is said that what Mr. Harris has worked out in his simple rotary machine is merely the principle by which one separates two sheets of paper held between his thumb and forefinger, by moving one with the ball of the thumb, while the other is held by the ball of the finger. When but one sheet is interposed, the frictionally retarding factor moves forward with the sheet, which would otherwise be held back as much on one side as it would be pulled ahead on the other.

THE DEXTER FEEDING MACHINES.

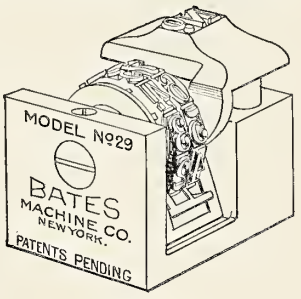
Elsewhere in this number of THE INLAND PRINTER will be found a two-page advertisement of the Dexter Feeding Machines. The popularity of this comparatively new machine proves the fact that real merit is soon discovered and appreciated by those interested in such machines. The immediate result of three side-by-side tests of the Dexter Feeders with feeders of another make was orders for four additional Dexter machines. The Dexter Feeding Machines are made by men who thoroughly understand the requirements of such machinery, and are built in one of the largest and best equipped factories in this country. Dexter Feeders have recently been installed in the following offices: New York — Harper & Bros., Street & Smith, William Green, Williams & Co., Trow Directory Printing & Bookbinding Company, F. M. Lupton, J. F. Tapley Company; Boston—Ginn & Co., Sparrell Print, *Youth's Companion*, Riverside Press, F. E. Bacon & Co.; Chicago — Blakely Printing Company, Rand, McNally & Co., H. H. Piper Company, Preucil & Kubec, W. B. Conkey Company, *Ram's Horn*; Pittsburg — Murdock, Kerr & Co.; Topeka — Hall Lithographing Company; Jersey City — Jersey City Printing Company; Des Moines — Wallace Farmer; Detroit — Lawrence Publishing Company; St. Paul — E. A. Webb, and many others. The Dexter Folder Company is about ready to mail a complete descriptive circular of its feeding machines, which contains valuable information on the subject and should be in the hands of all progressive printers and binders.

A DREAM REALIZED.

The advancement in the manufacture of topographic numbering machines has been remarkable during the past few years, with the natural result that they are now looked upon as an essential part of the equipment of every modern printing establishment. The crude devices, which required constant watching to secure anything like accurate results, have been superseded by a line of machines that are absolutely reliable, and the prompt recognition of their merits has resulted in a demand so great that the makers commence the new year in a new factory filled with most modern equipment of special tools and machinery, which will considerably more than double their present capacity.

The New Model No. 27, of which this is a facsimile impression, **№ 12345** has been pronounced by the largest users "a little marvel of mechanical simplicity and ingenuity." It insures a degree of accuracy in numbering and perfection of operation hitherto unknown. It may be taken apart for cleansing and reassembled in *one minute* without the necessity of removing a single screw, and is provided with instantly removable side plates for use when surrounded with type matter. The mainspring is practically non-breakable and takes the place of the small spiral springs which caused so much trouble. A forged steel plunger is geared *direct* to the pawl carriage without any of the intervening pins, screws or levers employed in other type-high machines, and the shaft and pawl are made from the finest tool steel. There are but very few parts, all of which are *interchangeable* and afford maximum strength and durability. Every machine is carefully tested in a printing-press before shipment and is fully guaranteed. It is in no sense a "has been," nor an imitation, but a modern invention, unrivaled in every essential feature, and at the present time, the manufacturers claim, is filling four-fifths of the entire demand for type-high numbering machines. Employed by printers in every part of the world — the sun never sets upon its users — it is unrivaled, unique, the accepted standard, representing the highest attainments in the art of numbering-machine invention, design and construction. In stock; orders filled immediately.

The New Model No. 29 is specially designed for printers of cash sales books and is constructed to print numbers from 1 to 50, repeating automatically; thus, 48, 49, 50, 1, 2, 3, etc., thereby obviating the necessity of stopping the press to reset the wheels. They are also made to number from 1 to 100, 1 to 1,000 and 1 to 2,000, repeating automatically, and if desired they are constructed to number backwards, which arranges the sheets in numerical order with "1" on top, without turning. This is the most complete and satisfactory machine of the kind ever produced, and is used and recommended by a majority of the printers of this specialty. The price, which has been recently greatly reduced, will be found on page 842 of this issue.

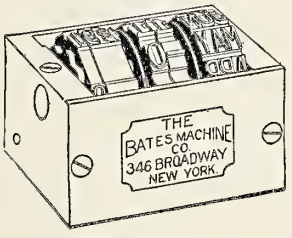


№ 50

No. 35

(Two styles. Facsimile impressions.)

The New Model No. 33 type-high dating machine is likewise designed to be locked up in a form and is used for dating church or Sunday-school contribution envelopes, bond coupons, street railway transfer tickets, etc. Dates for twenty years are engraved upon steel wheels, which may be instantly reset without unlocking the form or even removing it from the press. It overcomes the dangers in working a loose form in which type must be frequently changed, and effects a great saving of time and material. The price has also been recently reduced.



MODEL NO. 33.

AUG 22 1897

Facsimile impression.

The manufacturers — The Bates Machine Company, 346 Broadway, New York, have branches in Manchester and Paris, and are represented in London by The Printing Machinery Company, 15 Tudor street, E. C., where a stock is carried and printers and dealers are supplied.

WETTER NUMBERING MACHINES.

Those who have occasion to order numbering machines should not fail to bear in mind that the old reliable "Wetter" is still in the lead. The list of satisfied users shown in the advertisement of the company this month clearly proves that those who order are by no means few in number. Many other names can be given. If you want machines for any kind of numbering consult the Wetter people before looking elsewhere.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

JOB PRINTERS AND AD. COMPOSITORS — Send for "Just Ads.," showing 382 styles of display; $1. CLARK ADV. CO., Delhi, N. Y.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

NEWSPAPER PUBLISHERS — Increase your business by writing and changing ads. of local merchants; send for "Just Ads.," giving 382 reproductions of best ads.; $1. CLARK ADV. CO., Delhi, N. Y.

PRINTERS AND APPRENTICES, especially anxious to come to the front in ARTISTIC printing, will learn facts of inestimable value concerning a "Path Finder" by at once sending their address on a postal to THE OWL PRESS, Burlington, Vermont.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

TYPOGRAPHIC STYLE-BOOK — All about capitalizing, punctuating, abbreviating, compounding, spelling, tabular matter, make-up and kindred things; 76 pages, indexed; leather, 50 cents. Specimen pages or books by addressing UNIVERSITY PRINTING COMPANY, Bellevue, Nebraska, or your nearest typefoundry.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A NEWSPAPER MAN OR WOMAN in every town to take hold of our pictorial half-prints, establish, own and publish a chic illustrated home weekly; big money for hustlers; write for particulars and prices. HOLLIDAY PUBLISHING COMPANY, Washington, New Jersey.

A RARE BARGAIN — An old-established printing-house, with complete bindery outfit, doing over $1,000 per month, located in small city of central Ohio; will sell cheap; terms reasonable; for full particulars address J 41.

A RARE OPPORTUNITY—Two young men having come into the possession of a large printing business, desire to take in as a partner in the business a man having a practical knowledge of the same, who would be willing to put into the business $10,000 and take an active part in it; the business comprises job-printing office, bookbindery, lithographing plant and stationery and book store, and is one of the largest and best equipped in New York State; has done over $100,000 worth of business in a year; established 75 years; if desirable partner is not found, the business will be for sale. F 71.

FOR SALE — A large printing establishment, with stationery, book store and news-stand in connection, in one of the most enterprising Southern cities; will be sold intact or separately; this is a good venture for a progressive man. F 161.

FOR SALE — Electrotype foundry in live manufacturing city; good investment for party with capital to operate engraving plant in all its branches in connection. F 152.

FOR SALE — Subscription lists, advertising contracts and good-will of three "local" country weeklies, all circulating in same town; established 28, 14, and 8 years; good opportunity for smart man with small capital. E. E. DARROW, New London, Connecticut.

FOR SALE — Well-equipped printing plant in Seattle, Wash., the Klondike gateway; centrally located, good business, established 9 years; Cottrell cylinder, 3 Gordons, 30-inch cutter, stapling, punching machines, etc., splendid assortment job faces and body type; good reasons for selling; do not answer unless you mean business; quick cash will count in this deal. F 105.

FOR SALE — Well-established blank-book manufactory, bookbindery and job-printing business in manufacturing city of western New York; cash price, $2,750, low valuation of business is $4,500; proprietor wants change of climate because of poor health; individual ledger patent sold separately (at moderate price); correspondence solicited. F 164.

JOB-OFFICE in good southern Michigan town of 4,500; run 12 years by present owner; clears $1,000 per year; will sell for $2,000 cash if taken at once. F 119.

JOB-OFFICE, nearly new, $1,000; good reason for selling. BAKER-NEIDIG, Muscatine, Iowa.

MODERN PHOTOENGRAVING PLANT in good location for sale cheap; an elegant opportunity for a good half-tone man; will sell on monthly payments if desired. F 150.

PRINTING-OFFICE for sale at a sacrifice; poster department complete, large lot of stock and other cuts, enough body type for 7-column folio paper; death of owner is reason for selling. GEORGE A. KEMPER, Administrator, Akron, Pennsylvania.

TO LEASE — Printer with business ability can lease established job-office inventorying $3,000 and pay for same in work. Y 154.

WANT A BUYER? A. H. Smith, newspaper broker, Earlville, Ill., can serve you, and invites correspondence from sellers and seekers of properties; look me up and write — first look me up.

$1,000 for $1 — For $1 we will send details of four brand-new, easily worked schemes (with handsome specimen of one); can be worked simultaneously; will clear live printer or solicitor in fair-sized town $500 to $1,500 in three months; first comers served first. R. BAUR & SON, Wilkes-Barre, Pennsylvania.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BARGAINS — Cylinder, job presses, folding machines, cutters, wire stitchers; have you surplus machinery for sale? RICHARD PRESTON, 45 Pearl street, Boston.

BULLOCK PERFECTING PRESS FOR SALE; capacity 7,000 8-page papers, 7 columns, per hour; price $550, or $150 cash and a good piano. THOS. BAWDEN, 157 Park street, Detroit, Michigan.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.

FOR SALE.

CASH BARGAINS SELDOM OFFERED—Two nearly new ink mills, specially built by George H. Morrill & Co. for the Bureau of Engraving and Printing, Washington, D. C., and used only a very short time; each machine has 3 extra hard and polished chilled rolls, each roll 12 inches diameter by 30 inches, large shafts working in wide brass boxes, heavy cut gears, patent wrought-iron driving pulleys, cost $1,500, will sell pair for $850 or single one for $450, f. o. b. Baltimore, Md. One 32-inch Acme hand and power cutter, $275; six Semple book trimmers, with new knives, first-class order, each, $115; one 14 by 20 Peerless press, with steam overhead fixtures and fountain, $235; one 11 by 17 nearly new Peerless press, with steam fixtures, $170; one 30 by 42 Wharfedale stop-cylinder press, $375; one entirely overhauled 8-column Campbell Country press, $365; one 30-inch Forsaithe hand-wheel paper-cutter, $35; one 17-inch copperplate press, $40; one Hughes stereotype outfit, $20; one 2-horse-power Otto vertical gas engine, electrical igniter, $140; one 1-horse-power Backus gas engine, $90; large stock gas and steam engines; lot of Hoe's double wrought-iron pipe stands, $4.50 each; lot of Hoe's cases, good condition, per pair, 50 cents; all kinds of job and cylinder presses and printer's machinery. MENGEL'S MACHINERY EXCHANGE, Baltimore, Maryland.

FOR SALE — A Thorne typesetting machine, old style; 4,000 pounds small pica type, 2,000 pounds brevier, 500 pounds nonpareil, in good condition. Address E. W. STEPHENS, Columbia, Missouri.

FOR SALE — Cranston cylinder, 25 by 38, tapeless, fine condition. I 154.

FOR SALE — Cylinder press, Fairhaven, 26 by 40; Bennett folder; 3-horse-power Sintz gasoline engine; in good condition, all for $400 cash quick; immediate delivery. W. F. PERSONS, Delevan, New York.

FOR SALE — Harris Automatic press, good order. Write COLVIN, BROOKS & WRIGHT, 104 Federal street, Allegheny, Pennsylvania.

FOR SALE — New Universal mold for Linotype machine; never been used; will sell cheap. F 123.

GOSS web perfecting press, four or eight pages, six, seven or eight column; big bargain. RICHARD PRESTON, 45 Pearl street, Boston.

HOE AND COTTRELL CYLINDER presses cheap and on liberal terms if desired. HENRY C. ISAACS, 78 Warren street, New York city.

ONE HUNDRED DOLLARS buys Country Campbell printing-press, good condition; sacrifice because we must have room; bargain, new water motor, $35. Particulars THE DAILY NEWS, North Tarrytown, New York.

OUTFITS — New and secondhand presses, type, wire stitchers, ruling machines, shafting, hangers, pulleys, belting; special high discount on new dress or outfits and all supplies. ALEX McKILLIPS, Harrisburg, Pennsylvania.

PRESSES TO BE CLOSED OUT— Guaranteed in first-class order: 17 by 22 Cottrell drum, $450; 24 by 28 Hoe drum, $475; 32 by 46 Cranston drum, $500; 34 by 52 Taylor drum, $550; 35 by 51 Hoe drum, $800; 37 by 52 Taylor Campbell, 2-revolution, $1,375; 38 by 55 Hoe, 2-revolution, $1,500; 40 by 54 Potter, 2-revolution, $1,250; 41 by 56 Campbell, 2-revolution, $1,250; 43 by 56 Cottrell, 2-revolution, $1,400. F 142.

SACRIFICE — Potter steam lithographic press, 32 by 47 inch bed, price $950; also steam stone grinder, over 52 inches, price $275; these machines have had very little use, and are in first-class order. Address A. L. & S., 1211-1214 Clover street, Philadelphia.

SCHRAUBSTADTER ROUTER, $70; Ostrander, $100; trimmer, $90; Lloyd beveler, $110; saw, $15; motor, $80; rheostat, $5; lamps, $30; camera, $25; engine, $75; silver, $5 lb.; all good; (want engine lathe). F 129.

SECONDHAND BOOKBINDERY MACHINERY for sale, including paper-cutters, standing presses, table shears, sewing-machines, paging-machines, etc., etc. Write your wants to GANE BROS. & CO., 312-314 Locust street, St. Louis, Missouri.

SHERIDAN No. 3 embossing press; Sheridan 4-rod and 2-rod embossing; Sanborn embossing presses and smashing machines; backers, board cutters, standing presses. HENRY C. ISAACS, 78 Warren street, New York city.

29 by 42 Babcock drum, $850; 38 by 55 Hoe, 2-revolution, $1,100; 25 by 30 Scott, 2-revolution, $750; 32 by 46 Cranston drum, $650; 34-inch Rival cutter, $250; 32-inch Sheridan cutter, $190; 33 by 47 Scott drum, air springs, tapeless, $650; 6-column quarto Improved Prouty, $400; 39 by 53 Campbell Oscillator, $700; 38 by 52 Cranston drum, $800; 38 by 52 Hoe double cylinder, $1,500; 28 by 42 Hoe double cylinder, $1,200; send for complete list of presses, cutters, motors, folders, etc. WANNER'S PRINTERS' MACHINERY, 302 Dearborn street, Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

GOOD STOCK MAN wanted in large job-printing house; one thoroughly competent to take charge of paper stock and run cutting-machine for jobwork. F 116.

HELP WANTED — All-around up-to-date printer for steady work in city of Washington; must be a union man and have experience in high-class artistic printing; salary $20 per week. Address THE PATENT RECORD PRINTING COMPANY.

JOB PRESSMEN — I want a job pressman that has had experience with the highest grade of platen work and is thoroughly competent, sober and industrious; permanent position for the right man; salary is a secondary consideration; union office; if you are not the best, do not bother me. F 156.

WANTED — A business manager to take absolute charge in all branches of one of the largest book and job printing-offices in Maryland, doing the finest class of work; must be able to get business and meet the trade; an exacting employer, but one who appreciates good work and executive capacity; it will be a waste and loss of time for any but an up-to-date man to answer this advertisement. The applicant must be a disciplinarian, and know where loss begins and profit ends; references as to integrity of character, ability, experience and age are necessary. F 153.

WANTED — A live, practical, up-to-date man to take an interest in and the management of a large printing and publishing house capitalized at $95,000; must be a hustler and capable of handling large contracts as well as acquainted with the detail of the business; a snap for the right man. F 89.

WANTED — First-class draftsman familiar with type designing, capable of making good freehand drawings. Address, stating experience and references, J 56.

WANTED — Man to take charge of newspaper illustrating plant in Baltimore, Md.; absolutely useless for a second-rater to apply; state class of work and reference; best of wages "if goods are delivered." I 153.

WANTED — Manager of large publishing house, thoroughly posted in both instalment and straight subscription business; should have some money; a great opportunity. F 160.

WANTED, PRESSMAN — A new firm intending to go into color-printing in St. Louis, Mo., is looking for a pressman; he must have had experience in the highest grade of colorwork; permanent position to right man; state age, experience and salary expected. F 168.

WANTED —Young man with knowledge of printing and blank-book business to assist superintendent; must be ambitious and good penman; state experience and give references. F 138.

WORKING FOREMAN, artistic and practical, general jobbing plant in the South; experienced man only. F 167.

SITUATIONS WANTED.

A GOOD CYLINDER PRESSMAN desires steady position in small city. F 94.

ALL-AROUND PRINTER, competent to take charge of printing department of manufacturing concern, hotel or country office. 217 Washington street, Sandusky, Ohio.

ALL-AROUND PRINTER, foreman newspaper and job office, desires change of climate; 12 years' experience, had charge of 9 men and newspaper during summer; temperate; can do stereotyping. F 114.

AN ALL-AROUND PRINTER, young, wants a chance to learn Mergenthaler Linotype machine; all offers answered. F 111.

ARE YOU LOOKING FOR ME? I am seeking a composing-room foremanship. F 166.

A1 CYLINDER PRESSMAN wants situation; have had charge large pressroom 5 years; best references, union, married. F 113.

A1 ZINC ETCHER would like a position; 7 years' experience. F 95.

BOOKBINDERS AND BLANK-BOOK MANUFACTURERS — A live young man is open for position; all-around man in blank-book making, and can bring several thousand dollars' worth of trade; for full particulars address F 155.

BY first-class cylinder pressman; references. F 122.

CALENDAR SALESMAN desires to change; has established trade; references. Z 154.

FOREMAN OR SUPERINTENDENT, 11 years' experience, desires change on account of health; references from present employers; union. F 135.

FOREMANSHIP wanted in eastern Indiana or western Ohio, job, news or both; now foreman job and news, but want to change; age 29, 13 years' experience, strictly sober, industrious and reliable, union; state salary for permanent position. F 103.

GOOD ALL-AROUND PRINTER desires position in country; southern Ohio or Kentucky preferred; sober, industrious. F 109.

HALF-TONE RE-ETCHER AND ENGRAVER desires permanent position. F 148.

Roller Embossing
FOR THE TRADE

IF you wish to improve the appearance of a cover, hanger, calendar, etc., either printed or lithographed, give it the *Stipple Effect.* We do this work in best style in several patterns. Write for particulars.
THE HENDERSON LITHOGRAPHING CO.
418-422 SYCAMORE STREET, CINCINNATI, OHIO

SITUATIONS WANTED.

JOB AND AD. MAN desires position; satisfactory references, union, married, and of good habits. F 118.

JOB AND BOOK FOREMAN — Now and for 10 years in charge of 15-press office doing best work in large city, wants similar situation; makes all estimates, thoroughly competent, highest references from present employer; $25 to begin. F 132.

JOB PRINTER — Up to date, 10 years' experience in first-class office, 28 years old, sober, quick, good reference. F 102.

LINOTYPE MACHINIST desires situation, book or news; reference, competent and reliable. F 86.

LINOTYPE MACHINIST desires situation; competent and reliable. F 96.

LINOTYPE MACHINIST-OPERATOR desires situation; 7 years' experience, 5,000 per hour, book or news. F 125.

LINOTYPE MACHINIST wants situation, day or night; can do the work. G. B., 403 East Fourteenth street, Austin, Texas.

LINOTYPISTS —Are you looking for work or a change of employment? Register name, address, etc., with editor Machine Composition Department THE INLAND PRINTER; fee $1; early employment assured; blanks on application.

MANAGING EDITOR desires position on progressive daily in small city; present publishing paper; stenographer; correspondence solicited. F 90.

OPERATOR-MACHINIST desires situation; thoroughly competent in both branches; 5 years' experience. I 86.

OPERATOR-MACHINIST desires situation; thoroughly competent in both branches; 5 years' experience. H 86.

PHOTOGRAPHER, first-class half-tone and line, active, reliable, long and thorough experience, desires position, or buy working interest in established plant. F 133.

POSITION WANTED by litho. and type printing-ink and varnish maker. F 128.

PRACTICAL PRESSMAN AND STEREOTYPER wants steady position; can furnish good references; sober. F 120.

PRESSMAN, experienced in book and job work, wants position in small city; can give references. F 124.

PRESSMAN — First-class, understands book, job and half-tone work, can handle all classes of work and take charge. J 46.

PRESSMAN — Sober, reliable and in habit of working every day; book, job and half-tone work. F 126.

PRINTER, highly experienced, reputed hustler, of exceptional executive ability, well acquainted with pressroom, bindery and Linotype, wants superintendency or foremanship of large composing department; minimum $25 weekly for start. F 165.

PRINTERS AND BINDERS — A bindery foreman desires a permanent engagement; thoroughly posted in all kinds of estimating and practical in every branch of the business, with reputation of producing first-class work at lowest possible cost; reference to present employers. F 97.

PRINTER-PROOFREADER seeks change; large proofroom experience, familiar with Linotype matter, careful reviser, strictly up to date, can O. K. for press, practical all-around printer; would accept foremanship; can estimate and buy; proofroom job preferred; union. F 127.

PROOFREADER — Permanent position wanted by young lady; experienced, best of reference, quick, competent. F 106.

SITUATION — Good country foremanship or on job or ad. work, in Ohio, by reliable man. F 146.

SITUATION WANTED — A thoroughly competent man, capable of handling a large printing-office, posted on cost of printing, bindery, good estimator, now with large city office, desires position as superintendent of large printing-office; best references as to capabilities; only large establishment will be considered. I 142.

SITUATION WANTED as foreman of composing-room in Chicago by experienced man; steady, reliable, references, age 35. F 92.

SITUATION WANTED as foreman of pressroom; 15 years' experience, 7 years in charge, 3 years on web presses; good education, temperate, best references; not a "cheap man." I 108.

SITUATION WANTED by a foreman for a photoengraving business; thoroughly acquainted with every branch of the business, also can attend to customers; has A1 references. F 117.

SITUATION WANTED by an all-around printer; 14 years' experience; sober and steady, good references given, can take charge. F 149.

SITUATION WANTED as superintendent of book and job office by a practical man of 17 years' experience in the various branches; systematic, up to date, good education. F 108.

SITUATION WANTED by first-class Linotype machinist, book or news, thoroughly competent, references; East preferred. W. R. F., 214 Second avenue, New York city.

SITUATION WANTED — Half-tone photographer, experienced in other branches, including 3-color work, competent to take charge. F 70.

STEREOTYPER, first-class news and job, wants position. F 130.

STEREOTYPER wishes position to take charge; 7 years' experience; can furnish best of reference. F 110.

SUPERINTENDENT — At present and for 5 years in charge large Eastern office, desires change; 20 years at business has fitted me for position I successfully fill; house wishing man of character and ability with staying quality please write F 147.

THOROUGH HOE WEB PRESSMAN wants position as foreman of newspaper pressroom; can furnish A1 references. F 171.

UP-TO-DATE JOB-PRINTER desires change of situation; experienced on high-grade work; references, married, union. I 135.

WANTED — By a good practical pressman, a place as foreman of pressroom; 12 years' experience as foreman, sober, steady and reliable; will manage pressroom on strictly business principles, and make my employer's interests my own; want a place where I will have full charge and my services will be appreciated; best of references. F 115.

WANTED, in northern Illinois, permanent situation by first-class all-around job compositor and platen pressman; 12 years' experience, four of which acted as foreman of up-to-date medium-sized job-office; non-union, strictly temperate; samples and references furnished; wages $12 to start. F 137.

WANTED — Position as foreman on afternoon daily; 9 years' active experience; location no object; will go anywhere. J 62.

WANTED — Position by Linotype machinist-operator; can take charge of machine, can work any place in office. F 140.

WANTED — Position, day preferred; at present am foreman, ad. man, make-up and Linotype machinist on morning daily, 8 pages; hours too long; have held position 5 years; record as operator 5,000 brevier; 15 years as job-printer; all-around man, union, 34 years old, married, good references; will let work tell for itself; write quick. F 104.

WANTED — Pressman, employed, desires change; all-around printer, can take charge; state wages paid; city or country. F 107.

WANTED — Situation by single man, age 22 years, with 2 years' experience with photoengraving; competent zinc etcher, half-tone and line, metal printer, general experience otherwise. F 100.

WANTED TO PURCHASE.

WANTED — Secondhand Mergenthaler Linotype. W. C. DOWD, Charlotte, North Carolina.

WANTED TO PURCHASE — Secondhand Linotype; state price and condition of machine. F 139.

WANTED —To buy or lease a secondhand Mergenthaler Linotype machine. Address E. SCHEIB, Woodbine, Iowa.

WANTED —Two-revolution pony for spot cash. F 154.

MISCELLANEOUS.

A COLD PROCESS STEREOTYPING OUTFIT, $13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for $2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES, CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE JOHNSON PROCESS PADDING GLUE is the only original and satisfactory for padding stationery. Eclipse glue is next grade. 15 cents per pound, 5-pound cans. B. APPLEBAUM CO., New York.

UNCANCELED POSTAL CARDS BOUGHT, printed or written one or both sides. POSTAL SUPPLY COMPANY, 96 Fifth avenue, Chicago.

PHYSICIANS' LABEL AND STATIONERY PRINTING as a side mail-order specialty pays; full set electros for sale cheap; send 10 cents for full particulars. F 112.



ILLUSTRATIONS. **Our Cut Catalogue** (four parts) represents the best collection of Half-Tone and Line Cuts for advertising and illustrating purposes *in the world*. Hundreds of subjects—all alive and up-to-date. All four parts, postage paid, 20c. (refunded). **SPATULA PUB. CO., 174 India Street, Boston, Mass.**

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

Winter Rollers

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

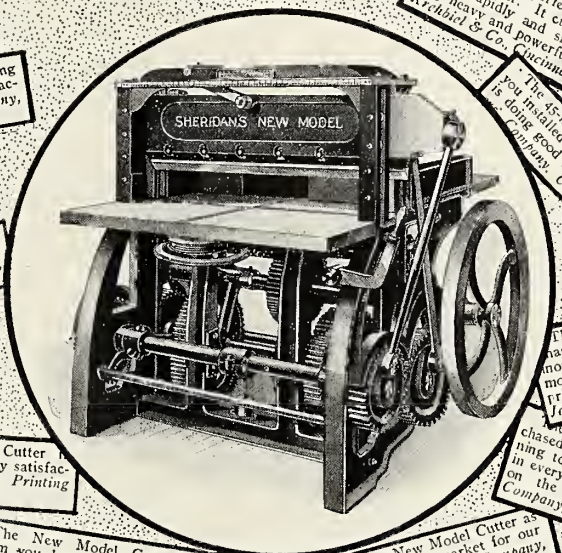
The VERDICT

OF A FEW OF THE USERS OF

SHERIDAN'S NEW MODEL

PAPER CUTTER

AND WE HAVE MANY OTHERS



We are pleased to say that the 45-inch New Model Sheridan Cutter is running in a most satisfactory manner.—*McClellan Paper Company, Minneapolis, Minn.*

We are well pleased with the 55-inch New Model paper-cutting machine recently purchased from you. It is satisfactory in every respect.—*The Werner Company, Akron, Ohio.*

The three 45-inch Sheridan New Model Cutters put in our plant some time ago have been extremely satisfactory.—*Garden City Stationery Company, Elkhart, Ind.*

The large New Model cutting machine which we bought from you some two years ago has given us complete satisfaction and has been used on all kinds of work.—*H. H. Piper Company, Chicago.*

The New Model cutting machines which we are operating are in every way very satisfactory.—*Brownworth, Munn & Borber, Brooklyn, N. Y.*

The New Model Cutter we bought from you some time ago has proven all you claimed for it both as to accuracy of work and endurance.—*Buckley & Wood, New York, N. Y.*

As a result of our investigation of the various paper-cutters, we ordered one of your New Model machines. We have since bought four more, and are glad to state that they have entirely fulfilled our expectations. We consider the New Model by far the best paper-cutter on the market.—*The Powers Paper Company Holyoke, Mass.*

The 45-inch New Model Cutter installed in our office has been satisfactory.—*National Printing & Engraving Company, Chicago.*

The 36-inch New Model Cutter purchased from you some time ago has given us complete satisfaction. It is in use almost continually.—*Morton Printing Company, Nebraska City, Neb.*

We are running your New Model cutting machine on work requiring the greatest nicety and accuracy, such as the heavy blank-book trade requires, and it meets every demand made upon it.—*Davis & Fitzgerald, New York, N. Y.*

The large New Model paper-cutter purchased from you some time ago seems to be as nearly perfect as it is possible to build a cutter. It cuts very accurately, works rapidly and smoothly and is a very heavy and powerful machine.—*C. Krehbiel & Co., Cincinnati, Ohio.*

The New Model self-clamping cutting machine has proven to be very satisfactory.—*Copelond-Chatterson Company, Limited, Toronto, Canada.*

The 50-inch New Model paper-cutting machine which you installed in our office some time ago is giving perfect satisfaction.—*The Henry O. Shepard Company, Chicago.*

The 40-inch New Model cutting machine which you put in for us some time ago is giving the very best of satisfaction.—*The Journal-Gazette Company, Fort Wayne, Ind.*

The 45-inch New Model Cutter you installed in our plant some time ago is doing good service.—*Nitschke Brothers Company, Columbus, Ohio.*

The New Model cutting machine purchased from you some time ago is running to our entire satisfaction and we are greatly pleased with it.—*E. W. Stephens, Columbia, Mo.*

The New Model cutting machine placed in my office is doing the work to my utmost satisfaction.—*A. Josephson, New York, N. Y.*

The New Model Cutter purchased from you some time ago is more than met our expectations and is a most desirable machine for progressive printers.—*A. B. Morse Company, St. Joseph, Mich.*

We are highly pleased with the New Model Cutter purchased from you some time ago. It does its work well, accurately and quickly.—*Stewart Scott Pressroom Company, St. Louis, Mo.*

The two 45-inch New Model Cutters we have in our factory have been satisfactory in every particular.—*Western Book & Paper Company, St. Joseph, Mich.*

The 65-inch New Model Cutter running all right and is a very satisfactory machine.—*The Brandon Printing Company, Nashville, Tenn.*

The 45-inch New Model Cutter purchased from you some time ago is running to our satisfaction and we believe in every respect that it is the best cutter on the market.—*Dreskell-Jupp Paper Company, Detroit, Mich.*

Your New Model Cutter has been in constant and severe action on wall-paper sample-books and we take pleasure in stating that for strength, speed and convenience we have found it unequaled.—*Richard E. Thibaut, New York, N. Y.*

The New Model Cutter purchased from you has been a profitable investment on our part and we are entirely satisfied.—*Chicago Drovers' Journal, Union Stock Yards, Chicago.*

We regard your New Model Cutter as the best machine on the market for our work.—*Historical Publishing Company, Philadelphia, Pa.*

We have two of your 36-inch New Model Cutters in our Chicago factory, one at our Holyoke factory, and one at our Atchison factory, and consider them the most rapid, accurate and generally satisfactory paper-cutters we have ever operated.—*The Baker-Vawter Company, Chicago.*

The 45-inch New Model Cutter bought from you is entirely satisfactory.—*Crescent Engraving & Printing Company, Evansville, Ind.*

The 36-inch New Model Cutter working perfectly satisfactory.—*Chicago Colortype Company, Chicago.*

The New Model Cutters in our plant have proven perfectly satisfactory. The fact that our cutters are all Sheridan make is proof of our faith in these machines.—*R. R. Donnelley & Sons Company, Chicago.*

The 36-inch New Model Cutter has arrived and is set up and is working well.—*Jones H. Stone & Co., Detroit, Mich.*

The New Model cutting machine which we bought of you some time ago is proving itself worthy in every particular.—*West Muncie Strawboard Company, Yorktown, Ind.*

The New Model paper-cutting machines we now have in our establishment have proven highly satisfactory, as is evidenced by some of our recent purchases of these machines for our branch offices.—*Western Newspaper Union, Chicago.*

The 40-inch New Model Cutter which we bought from you is perfect in every way and we like it very much.—*Charles W. Herb, Columbus, Ohio.*

The 55-inch New Model Cutter purchased from you some time ago has been in constant use and has given us entire satisfaction.—*G. W. Millar & Co., New York, N. Y.*

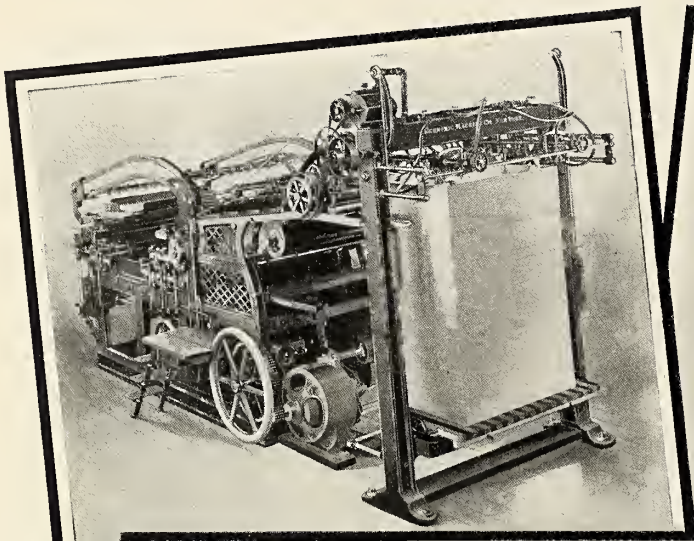
ASK FOR TERMS AND PRICES

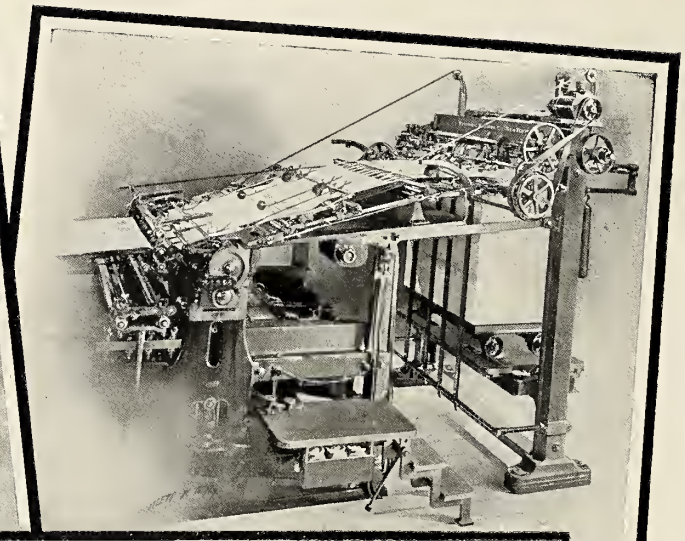
T. W. & C. B. SHERIDAN

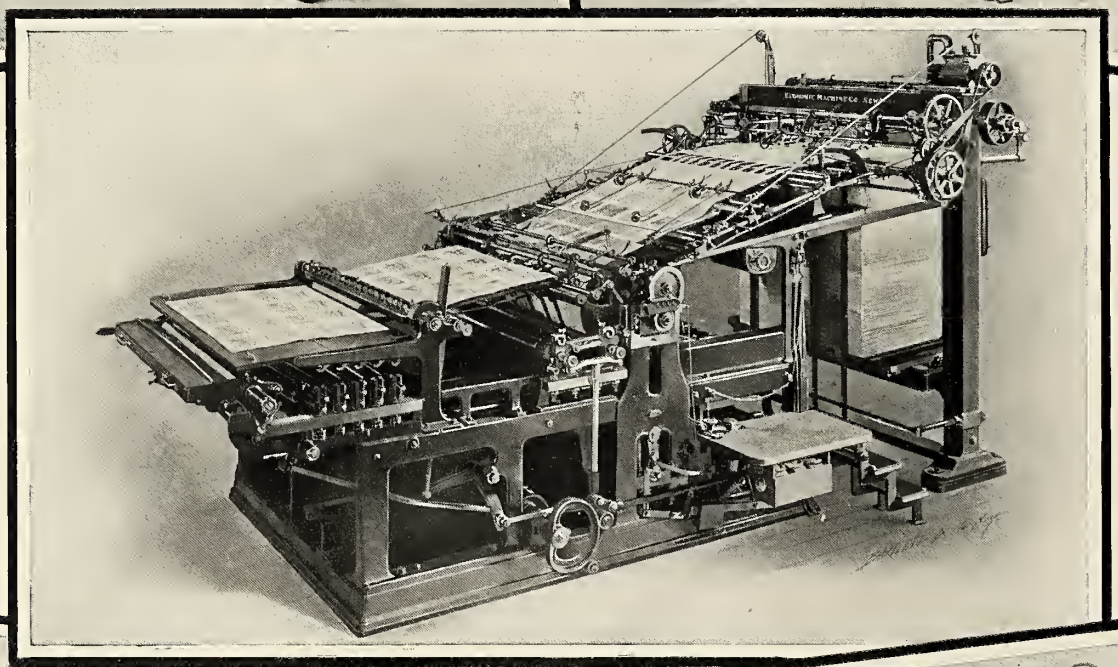
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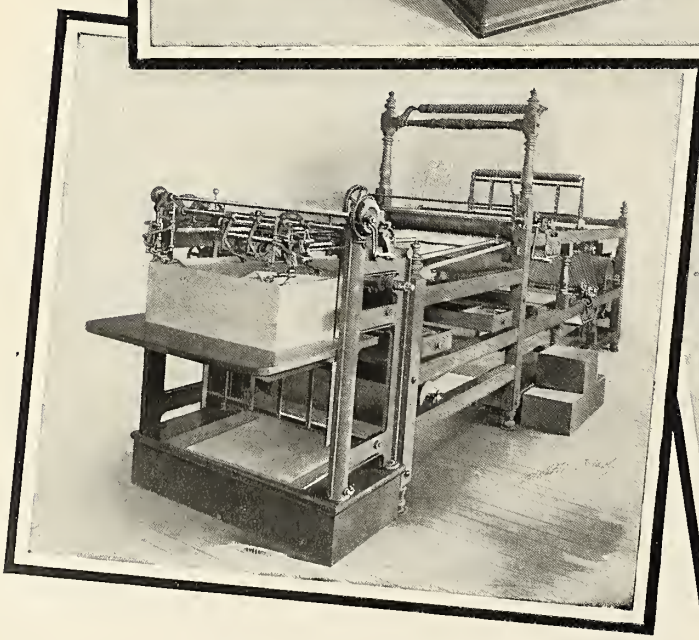
NEW YORK CHICAGO LONDON

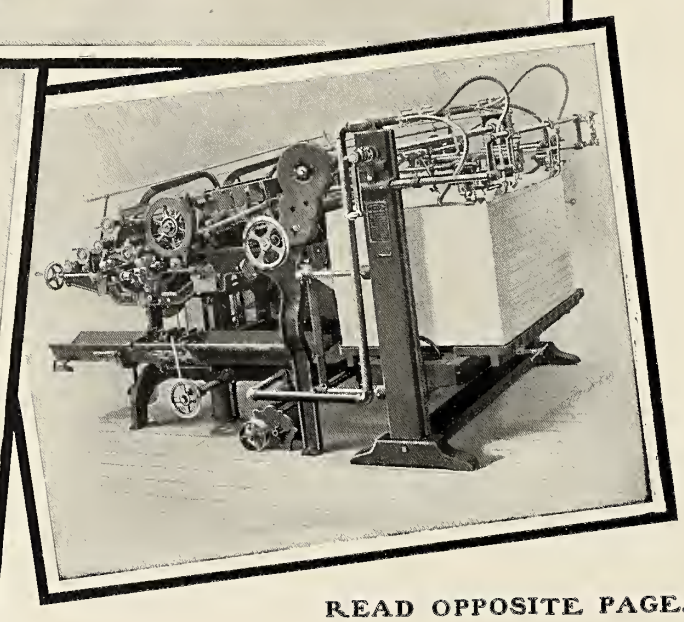
ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES











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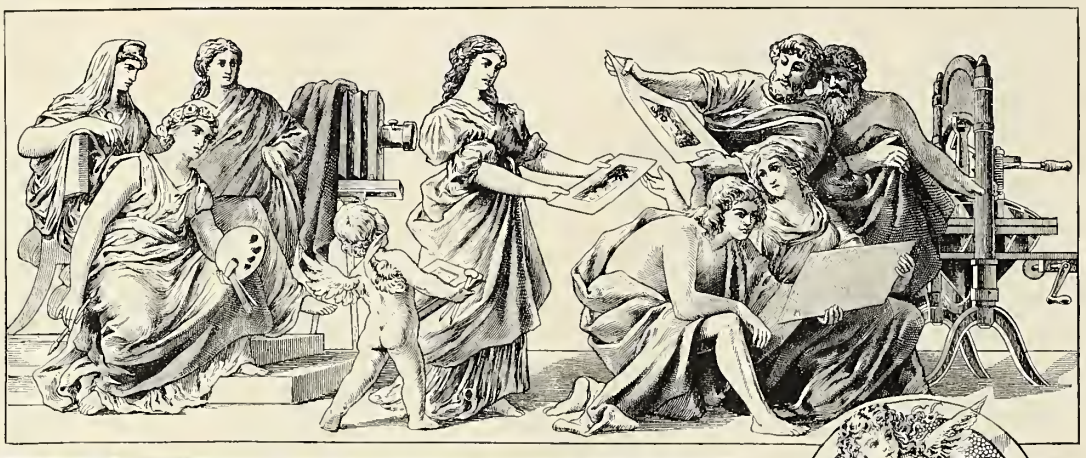
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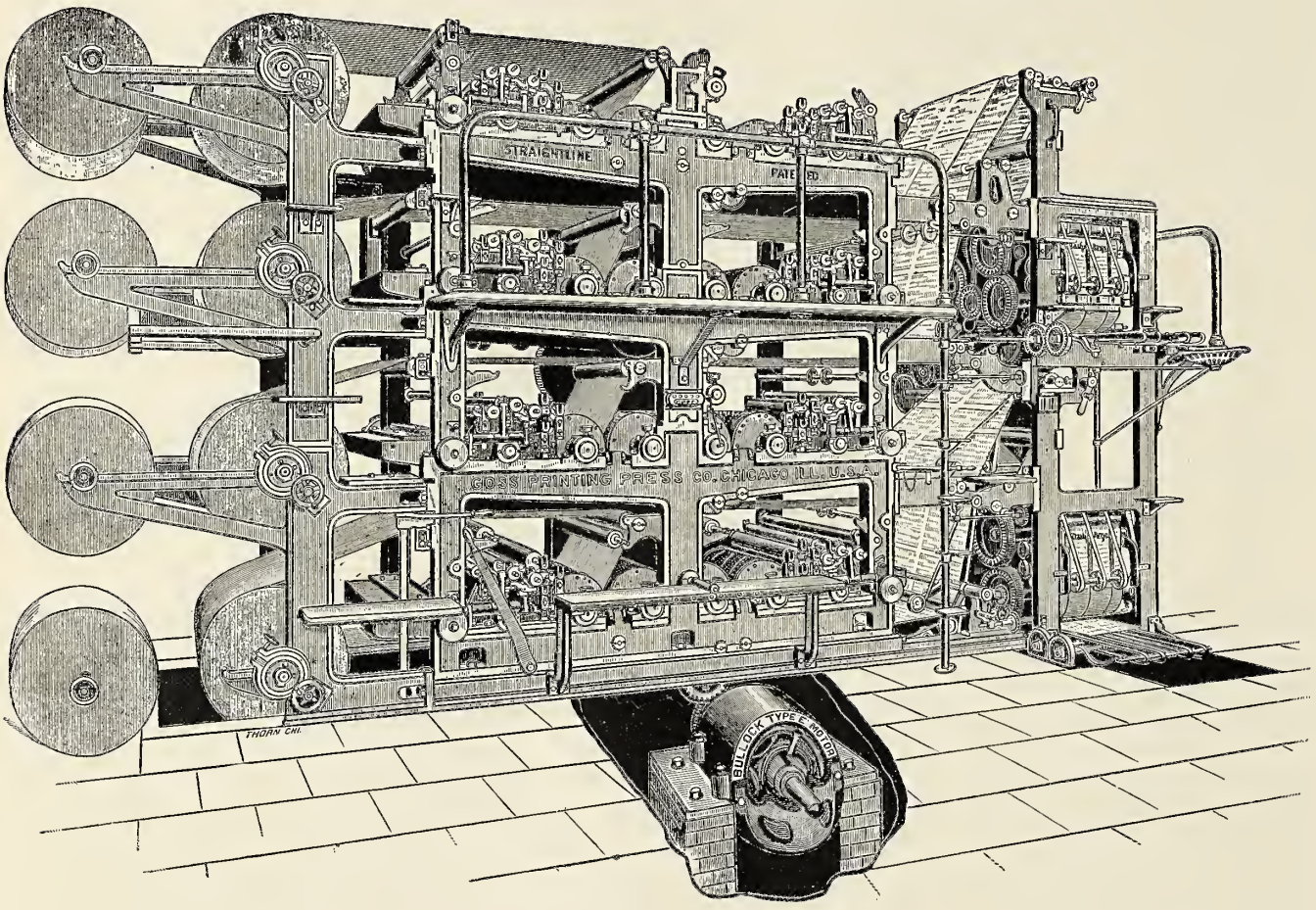
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Patented 4-Deck Straightline Newspaper Printing And Folding Machine



HIGHEST AWARD given to the Goss Printing Press Co. on their 4-Deck Straightline Press recently on exhibition at the Paris Exposition.

The only perfect machine that makes any number of pages — without the use of angle bars or turners. There are no complicated parts, everything is clear sailing from start to finish.

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Had the trade mark of the J. W. Butler Paper Company been in existence in the VI. and VII. centuries instead of the XIX. and XX., it would have appeared as above. The whole design is in fact purely Celtic, and is now revived for the purpose of suggesting to designers a motif quite out of the ordinary, and one that will harmonize beautifully with the modifications of the old style faces of type, now so justly popular. To obtain the best results it is, of course, understood that they should be printed on Butler Brands of paper.

The specimen design here shown is one of the plainest, but if our friends, the artistic printers and illustrators, will write us indicating their desire, we will produce others more elaborate—some of the initial letters, by the way, are not only very odd, but decidedly attractive.

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who, two years ago, thought the amount of his composition too small to ever make machine composition profitable is now setting more matter on the Simplex on a much smaller pay roll.

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half a dozen in use

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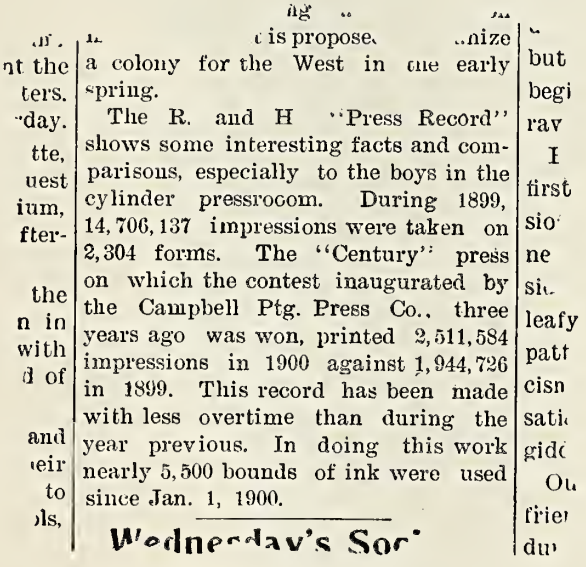
BECAUSE it does make better papers possible at less expense

BECAUSE it does make newspaper work easier, better, cheaper

BECAUSE it is especially adapted to the small-city daily, the weekly and semi-weekly

BECAUSE it can be easily understood and operated by the ordinary compositor

Not in Spurts, but all the while!


a colony for the West in the early spring.

The R. and H "Press Record" shows some interesting facts and comparisons, especially to the boys in the cylinder pressroom. During 1899, 14,706,137 impressions were taken on 2,304 forms. The "Century" press on which the contest inaugurated by the Campbell Ptg. Press Co., three years ago was won, printed 2,511,584 impressions in 1900 against 1,944,726 in 1899. This record has been made with less overtime than during the year previous. In doing this work nearly 5,500 bounds of ink were used since Jan. 1, 1900.

Wednesday's Soc

A 43 x 56 inch Four-Roller **"Century's"** Continuous Performance.

As a "Yearling" this press broke all records for continuous work and won "The Tournament of the Century."

As a "Two-Year-Old" it printed, in 1899, **1,944,726** impressions.

As a "Three-Year-Old" it printed, in 1900, **2,511,584** impressions!

Today the time book of the Review and Herald Publishing Co. will show that no one of the other presses in its establishment has produced the amount of work obtained during the past three years from this **"Century"** press.

Speed alone is not responsible for this splendid product-producing achievement, but speed combined with perfect impression and accurate register.

The **"Century"** is the *only* press possessing the Eccentric Lift Impression Mechanism with its **Automatic Compensator.** (Time saved, labor saved, plates saved.)

It is the *only* press possessing the *Immovable* Continuous Register rack and gear. (Hair-line register at high speed.)

Again we say,—

The **"Century"** will do more work of a better kind with less labor and less waste than any other similar machine.

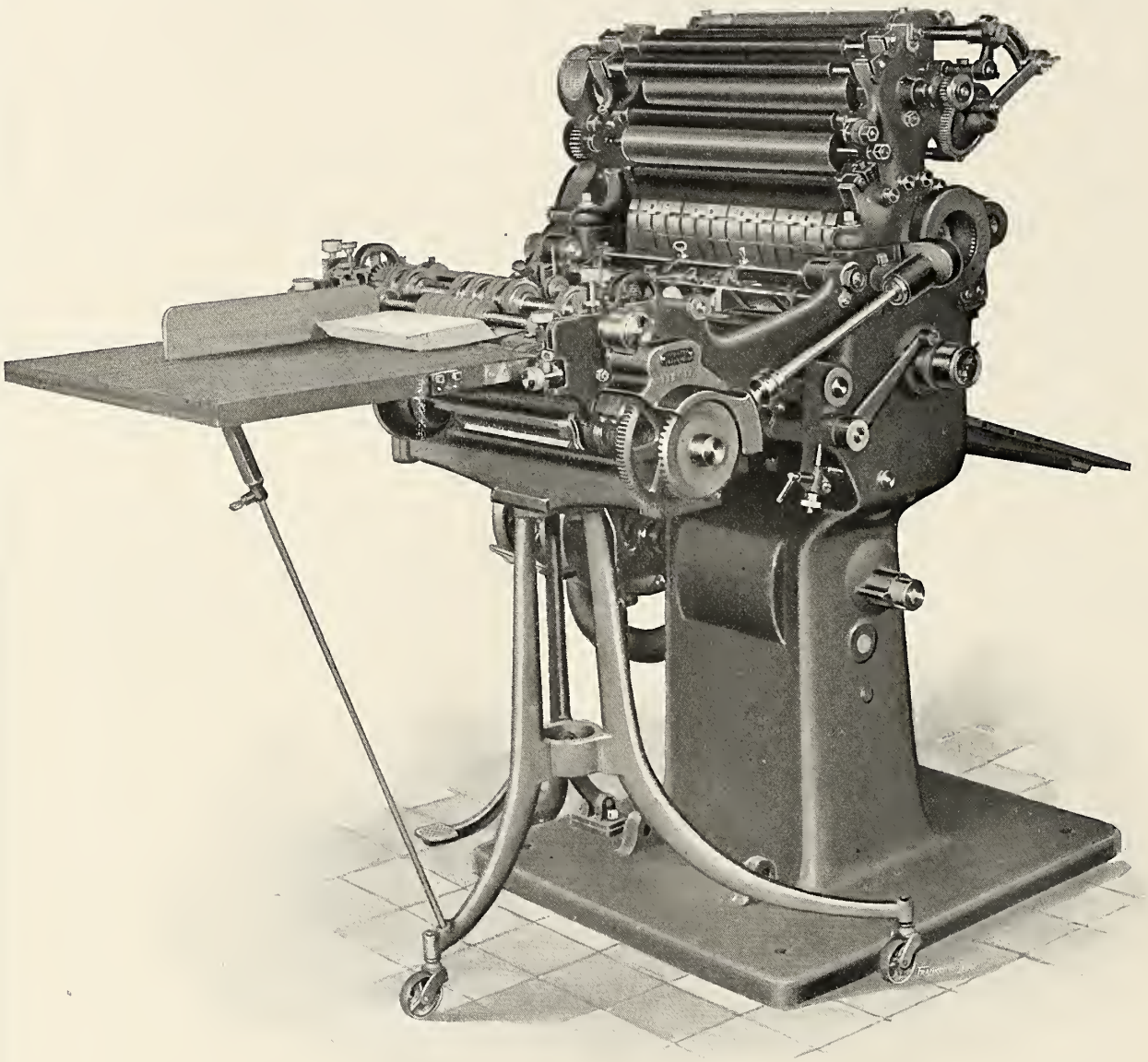
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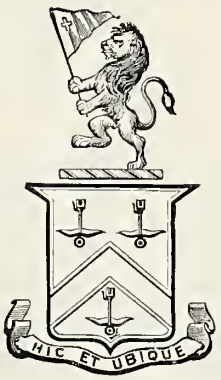
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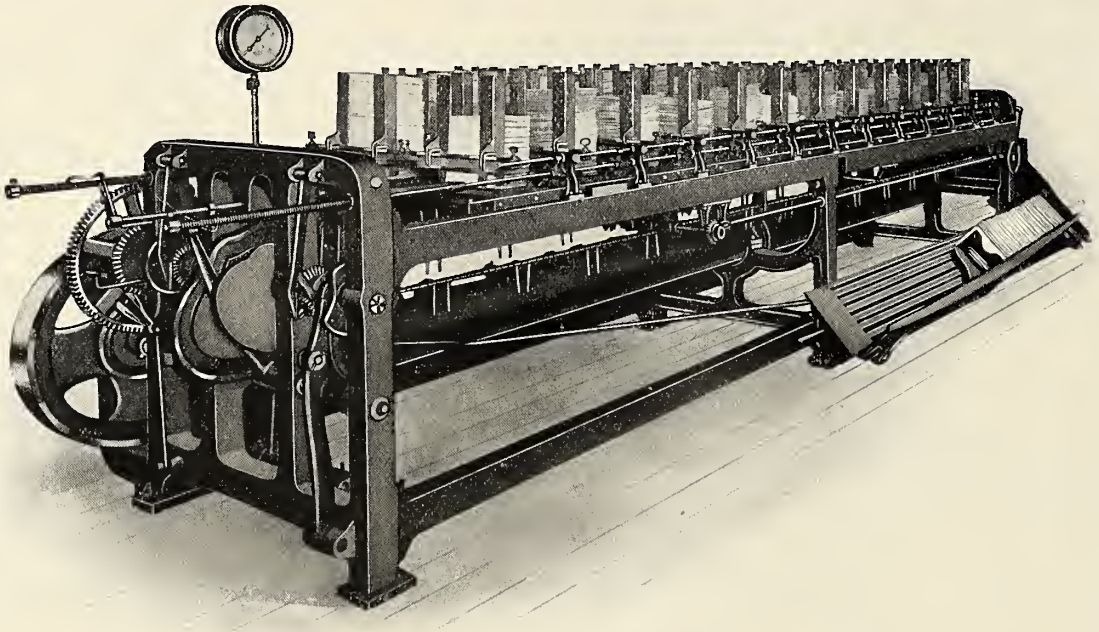
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The Smyth Automatic Signature Gathering Machine

CHICAGO, Sept. 28, 1900.

AUTOMATIC MACHINERY CO., Chicago.

Gentlemen,—In answer to your inquiry, we are glad to report that the Smyth Automatic Signature Gathering Machine, which you placed in our bindery, continues to do its work in a most satisfactory manner and we have not (after ten months of hard and continuous service) a single criticism or suggestion to offer. We have not found any grade or weight of paper that it fails to handle, and it works equally well on inserted, tipped, cut or solid signatures. The fact that the machine occupies so little floor space very materially increases its value, and we consider it one of the most desirable machines in our bindery.

Very truly yours,

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With two operators it has a capacity of 17,000 books of 24 signatures each, daily. Weighs 4,500 pounds, and makes less noise than a printing-press. Read the annexed letters from Chicago's leading bookbinders. Our booklet answers all questions. Send for it.

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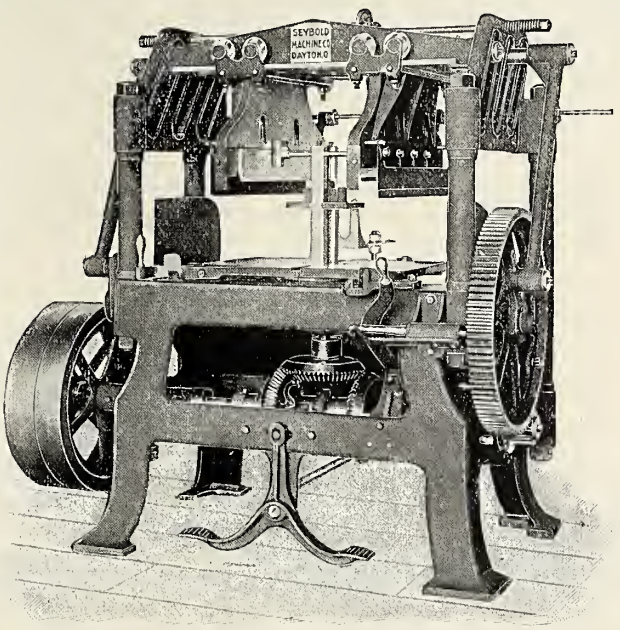
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FOR ALL CLASSES OF WORK

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The Holyoke — The Holyoke is a reliable, automatic clamp cutter; it is no respecter of paper—tissue or tar board fare alike. Once under THERE IS NO SLIP. Add to this a speed of thirty cuts a minute, with no noise, and the result is a CUTTER of enormous power and capacity.

The Monarch — The Monarch is a combined automatic and hand clamp cutter, the shifting of a lever effects the change. They have set a new pace in cutting records, and stand for less machinery and more output. They are massively built, and the working parts are of steel, few and simple, and cut accurately all kinds of stock at all times.

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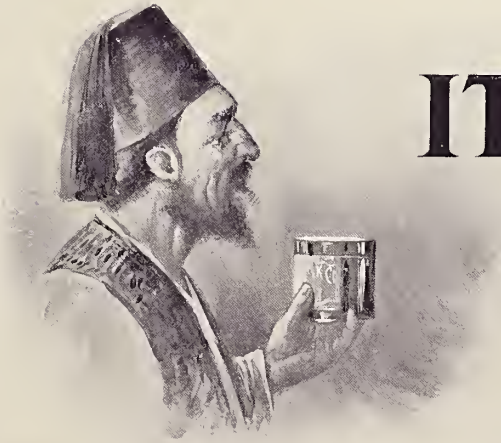
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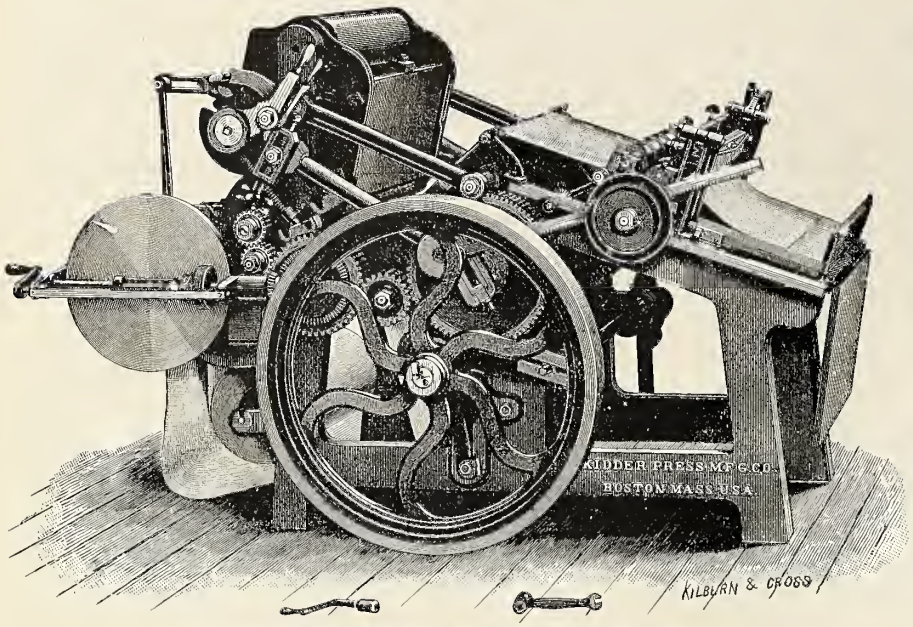
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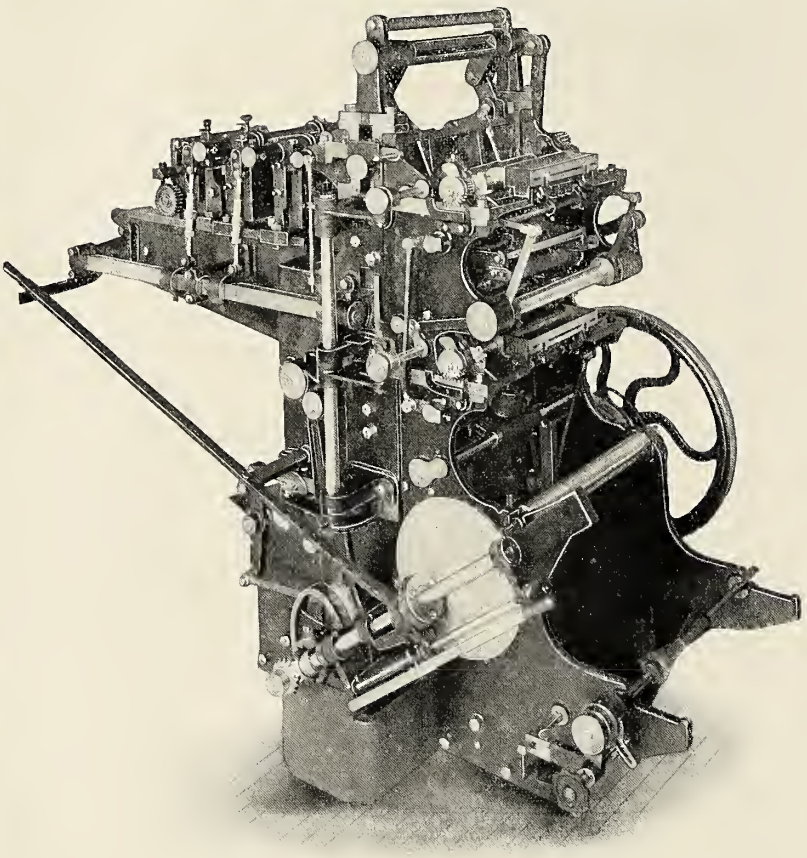
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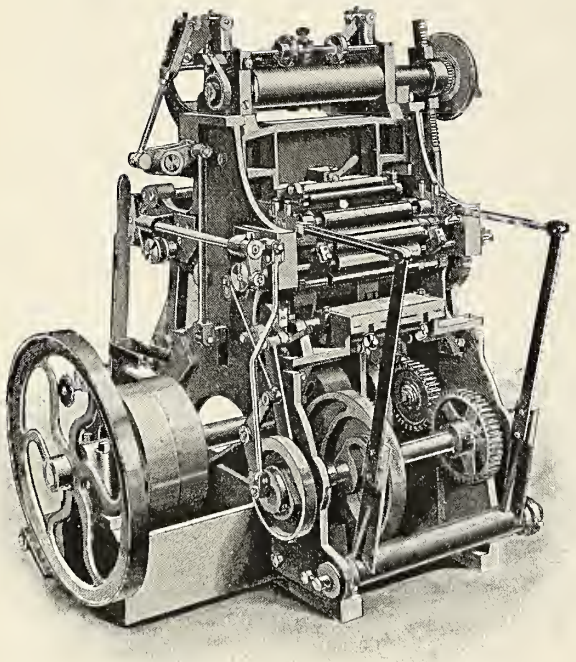
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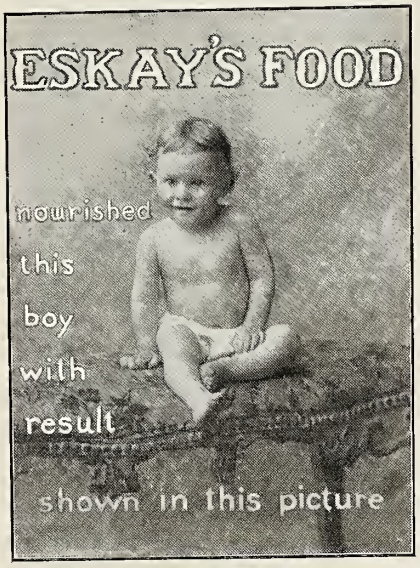
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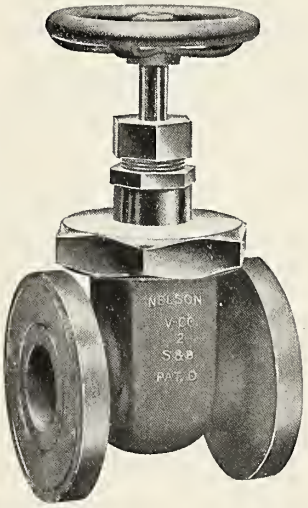
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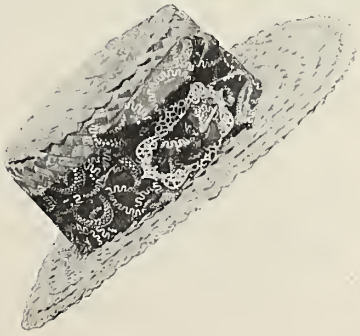
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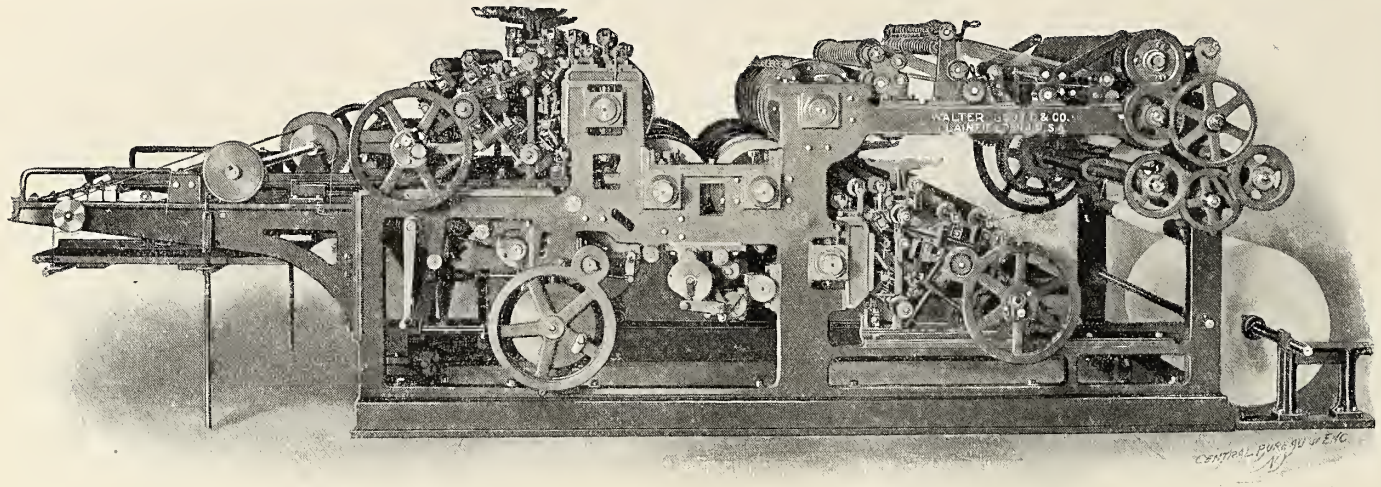












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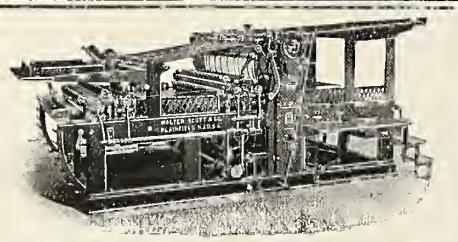
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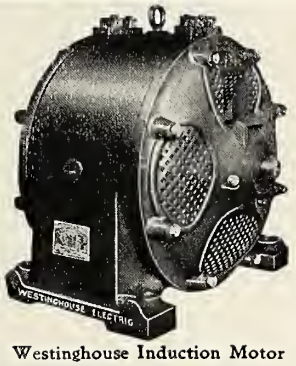
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Economy of Operation.



Westinghouse Induction Motor

Operating satisfactorily under the most adverse conditions in nearly every kind of stationary service. : : : : : : : : : : : : : :

Westinghouse Electric

& Manufacturing Co., Pittsburg, Pa.

All Principal Cities in U. S. and Canada

43C

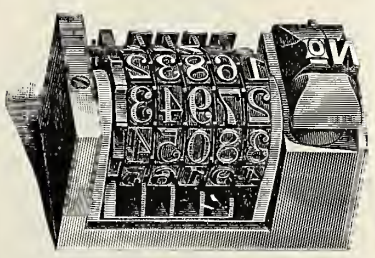
THOUSANDS IN USE : : : :

IMPROVED... WETTER

COMPACT and DURABLE

Highest Award Diploma Paris Exposition 1900

SIMPLE and SOLID as a steel cube. SURE as a gun.



Pat. May 26, 1885. Pat. Oct. 16, 1888.
Other patents pending.

1234567890
STYLE J.

1234567890
STYLE K.

TYPE-HIGH AUTOMATIC NUMBERING MACHINE. Locks up in the form like a slug or cut. Entirely automatic from 1 up to 100,000. Can be used on any style job or cylinder press. Printing and numbering at one operation — a saving of 100 per cent. No attachments necessary to operate it. Just lock it in the form, set it at the proper number and start the press agoing. Will number anything from a bank note to a commercial ticket. Can't fail to do perfect work. Figures finely engraved. Built of steel throughout. Entirely interchangeable. Made of few parts. All wearing parts hardened and tempered, and, in consequence, durable, lasting and accurate to the greatest extent insurable by perfect construction. Not an intricate part in the whole machine; figure wheels set with utmost ease. A small boy can manipulate it, take it apart and reassemble. Every one in use giving the best satisfaction. Nothing of its kind on earth can touch it with a forty-foot pole. It is *positively* the only practical and thoroughly reliable type-high machine made. Each machine guaranteed or money back without a murmur.

Price of Five-Wheel Machine only $13.50
net, reduced from $25. Either style figure shown at the above price.

Write for circulars and any information pertaining to numbering machines to the highest authority in the world. It will pay you.

ALL TYPE FOUNDERS AND PRINTING MATERIAL DEALERS SELL AND RECOMMEND THE "WETTER"

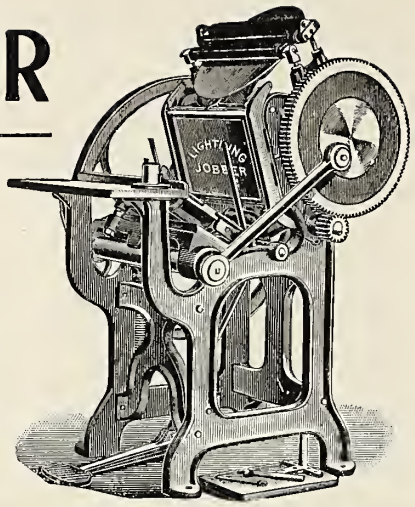
WETTER NUMBERING MACHINE CO.
515-521 Kent Ave., BROOKLYN, N. Y.

THE LIGHTNING JOBBER

IS NOTED FOR

Strength, Durability, Speed, Light-Running

: : : : : HAS NO EQUAL FOR THE PRICE : : : : :



THOUGHT THE PRICE TOO LOW

At first I thought the price was too low for the quality to be good, yet I made the test and can truthfully say that the Lightning Jobber is all the company claims for it. I think any one wishing to purchase a press will make no mistake in consulting The John M. Jones Co.—H. D. LAMONT, Hazleton, Pa.

SIZES AND PRICES

7 x 10	inside chase,	2 Rollers, .	$ 95.00
8 x 12	" "	3 Rollers, .	105.00
9 x 13	" "	3 Rollers, .	120.00
10 x 15	" "	3 Rollers, .	145.00

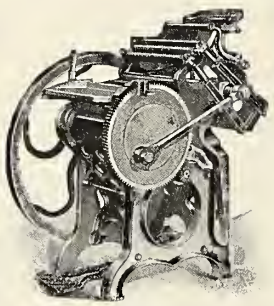
WE ARE GLAD TO SEND YOU CIRCULARS AND DESCRIPTIVE MATTER.

The Jones Gordon

THE PRINCE OF JOB PRESSES.

HAS NO EQUAL IN THE WORLD.

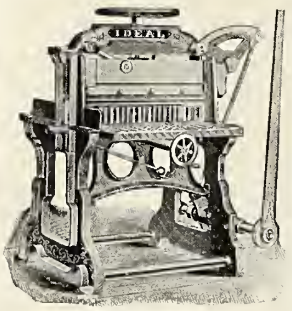
Investigate its merits before placing your order for any other Gordon.



JONES GORDON.

FOR SALE BY ALL DEALERS

Manufactured by



IDEAL CUTTER.

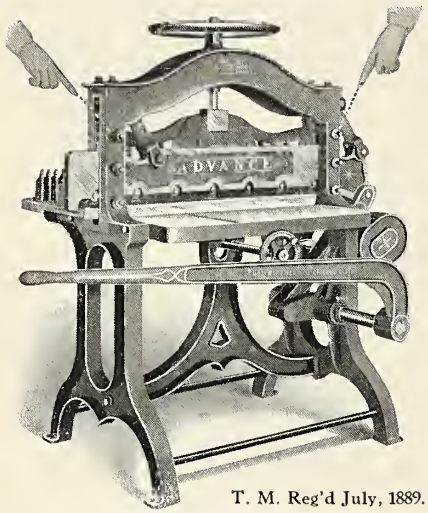
The Ideal Cutter

ACCURATE, HEAVY, STRONG, DURABLE, EASY TO OPERATE.

Front table 16 inches wide on 30 and 32 inch machines, instead of the usual 12 inches; 12 inches wide on our 20 and 25 inch cutters.

THE JOHN M. JONES CO., Palmyra, N.Y.

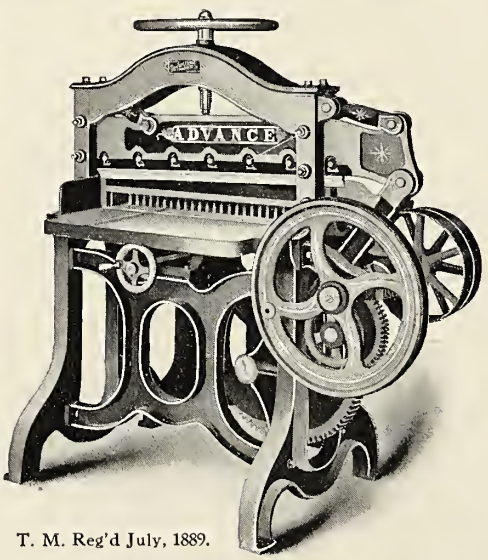
BOSTON
190-192 Congress Street



T. M. Reg'd July, 1889.
Six Sizes: 16, 19, 22½, 25, 30 and 33 inch.

LEADERS

The **ADVANCE LEVER CUTTER** has gibs and set-screws to take up wear of knife-bar. Interlocking gauge and clamp for cutting narrow strips. Shafts and screws all steel, and bearings scraped to fit. New style lever gives great power and makes an easy shear cut. It is low-priced, and yet it has certain features not found in other cutters. Notice illustration; the lever is at end of cut; you don't have to break your back stooping to the floor. Send for descriptive circular.



T. M. Reg'd July, 1889.
Two Sizes: 30 and 33 inch.

The **ADVANCE POWER CUTTER,** most substantial paper cutter ever made at the price. The frame is firmly stayed by two heavy cross-braces, upon which is bolted the truss that supports the center of the bed, making it perfectly rigid under pressure of clamp and knife. The clamp and gauge-screws, shafts, studs, clutches and driving gears are cut out of solid steel. Interlocking back gauge and clamp, figured rules in bed, automatic throw-off and lots of other good points. Send for descriptive circular.

SOLD BY DEALERS EVERYWHERE.

Manufactured by THE CHALLENGE—MACHINERY CO., 2553 Leo Street, CHICAGO.

UNIFORM-LINE TYPE

NO ADVANCE IN PRICE



NO ADVANCE IN PRICE



NO ADVANCE IN PRICE

The demand for type on Uniform Line has been met by this foundry with an exceedingly large number of faces cast on the most perfect lining system ever devised. Our system is not a hap-hazard scheme in which no attention is paid to the gradation of the various sizes nor to the kerning of descending letters. On the contrary, it was adopted only after a number of consultations with some of the foremost master printers of this country, and, combining our experience as type-founders with the experience and best judgment of the practical printer, a system was devised in which there is a gradual and symmetrical increase in the sizes of the faces as the bodies advance. Large "jumps" are entirely avoided; kerned descending letters have been practically eliminated—advantages found only in type cast on our Uniform-Line system.

For a number of years we have been making all our new faces on Uniform Line, and have also changed a large number of the older faces to the new line, so that we can now supply an assortment of types cast on this system sufficient to meet the requirements of the largest office. All new creations will be cast on Uniform Line.

Of course every printer knows that by Uniform Line we mean that all faces on the same body line at the bottom, and that faces of divers sizes need only justification with ordinary leads or slugs to perfectly align them.

All our Uniform-Line type is cast from Superior Copper-Mixed Metal, which makes the hardest, lightest, toughest, most durable and most accurate type in the world.

BARNHART BROS. & SPINDLER

Anti-Trust Type-Founders

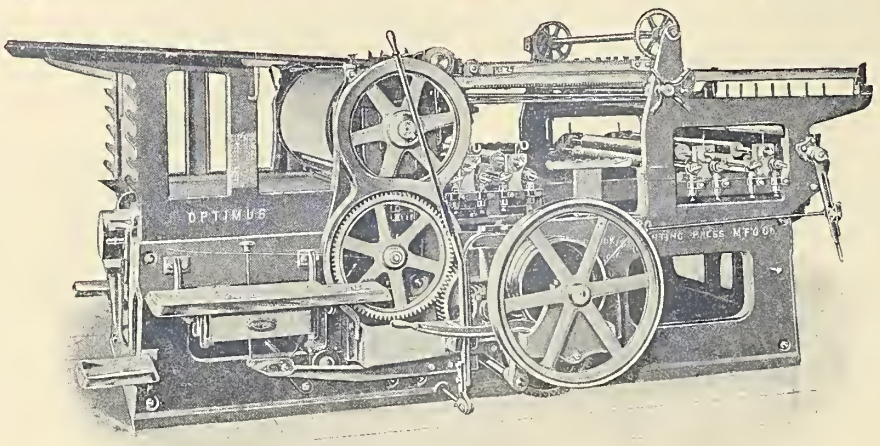
183 to 187 Monroe Street, Chicago, Illinois, U. S. A.

SUPERIOR COPPER-MIXED TYPE IS FOR SALE BY Great Western Type Foundry, Kansas City, Mo.; St. Louis Printers Supply Co., St. Louis, Mo.; Great Western Type Foundry, Omaha, Neb.; Southern Printers Supply Co., Washington, D.C.; Minnesota Type Foundry Co., St. Paul, Minn.; and dealers throughout the world.

BODY IN 8 POINT PARAGON; PLYMOUTH BOLD DISPLAY; TEMPLE ORNAMENTS.

THE *Twentieth Century* OPTIMUS

REQUIRES NO SMUT-SHEETING



Did you ever figure down to bed-rock on a catalogue, and get the work, and then find that the expense of the presswork was twice your estimate, because you did not figure on smut-sheeting it? Well, smut-sheeting would have been unnecessary if the press used had been a 20th Century Optimus, because—

The Optimus delivery is so arranged that every sheet is exposed to the air twice as long as it would be on any other press running at the same speed. In other words, with an Optimus running at the rate of 2000 per hour, each sheet has the same exposure it would receive on any other press running at 1000 per hour. Impossible, you say? Not at all, when you understand it. When the first sheet is printed on an Optimus it runs out on the delivery-tapes and stays there till the second sheet is printed, when it drops to the delivery-table and remains exposed until the third sheet is printed. This process is repeated for every sheet of the run, so that there are two sheets exposed to the air all the time; and during the complete impression taken while every sheet is on the tapes, the sheet is so held that air is circulating on all sides of it. On all other presses the sheets are exposed only during one impression.

Another thing: with an Optimus delivery the work is always in full view of both pressman and feeder, and it is the only delivery that will deliver anything from tissue-paper to strawboard without change or adjustment.

Speed, the fastest in the world; impression, absolutely even and unyielding; register, unqualifiedly perfect. May we send you more information about the Optimus?

BABCOCK PRINTING PRESS M'F'G CO.

New York Office, 38 Park Row. **NEW LONDON, CONN.**

JOHN HADDON & CO., London, England, Agents

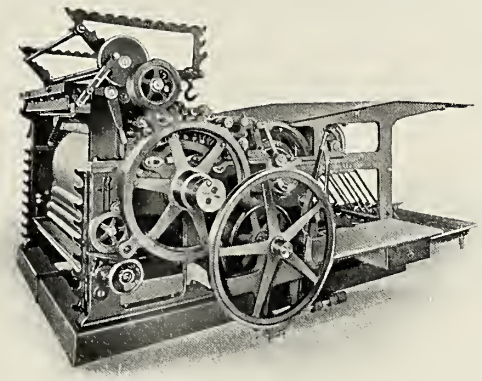
BARNHART BROS. & SPINDLER

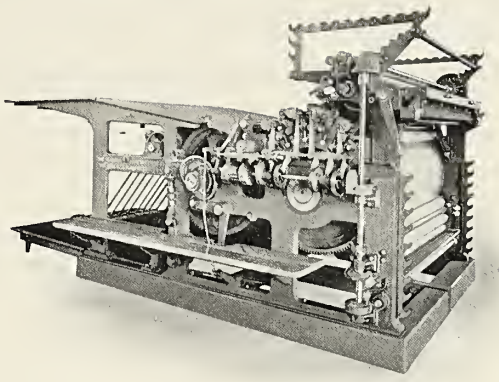
General Western Agents

183 to 187 MONROE STREET, CHICAGO, ILLINOIS

For Sale by Great Western Type Foundry, Kansas City, Missouri; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis, Printers Supply Co., St. Louis, Missouri; Great Western Type Foundry, Omaha, Nebraska.

BODY IN 8-POINT PARAGON; DISPLAY, THE PLYMOUTHS; BORDER NO. 234.





The Aluminum Plate & Press Company

Makers of

Printing Machinery.

100

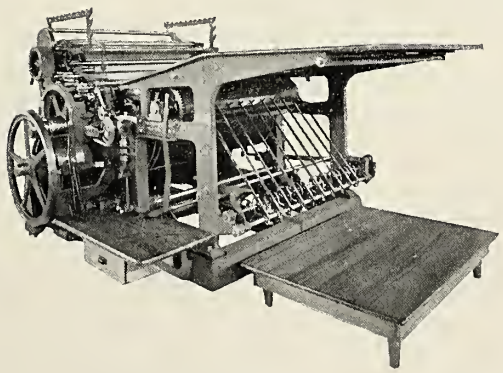
OF OUR

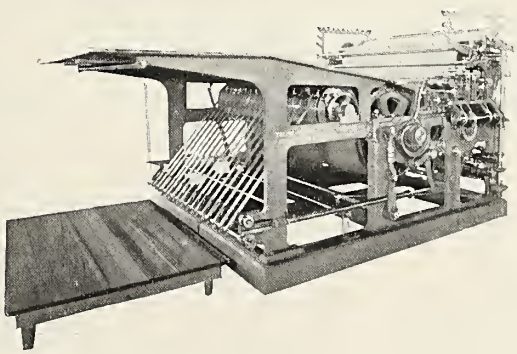
Rotary Printing Presses

In daily operation at the present time in the leading lithographic plants in the United States, Canada, England and Japan. Any lithographer contemplating purchasing a Rotary Press of either one, two or three colors, or any other kind of Printing Machinery, will find it to their interest to communicate with us.

The Aluminum Plate & Press Company

Works—Plainfield, New Jersey. **Office—87 Nassau St., New York City.**





St. Andrews Cover



OUR latest production is an unique line of paper of exquisite quality, in golf colors only—beautiful shades of green and red.

It is well adapted for all cover uses, for circulars and special advertising, as well as for golf pamphlets, etc.

We have printed some posters showing the original patron saint of the ancient and honorable game, St. Andrews, and his caddie, which are well worth asking for. We shall be pleased to send you copies.

We do not sell to parties without good commercial standing or who can not furnish satisfactory references.

The Paper Mills' Company
215 WABASH AVENUE ⌀ ⌀ CHICAGO

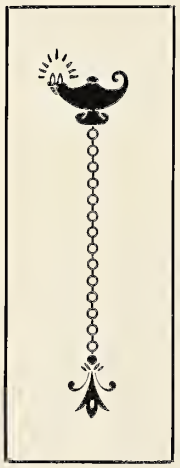


No, Wood Engraving is not an obsolete art. We have a large force still at it. For some classes of work it is by far the best. We do all kinds of engraving, however. Write to us and we will tell you WHY.

Eclipse Electrotype & Engraving Co.
CLEVELAND, OHIO



Quality, Price, Ease of Working, Permanency.



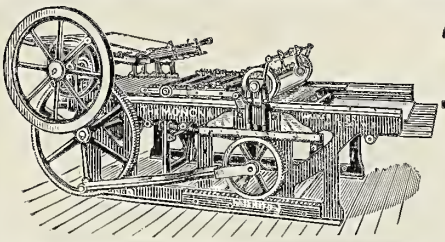
All these combine to make

Buffalo Printing Inks.....

popular with printers. There may be other makes, but none will be found to excel the old and tried Buffalo brands. Ask us about them.

Buffalo Printing Ink Works
BUFFALO, N. Y.

"Buffalo Inks Always Work"



The Monona Leverless

Is the Press "Par Excellence" for

THE NEW CENTURY

It will save TIME, MONEY and WORRY. Write us for circulars, prices and testimonials, and we will CONVINCE you.

IMITATED but Unapproached and UNAPPROACHABLE

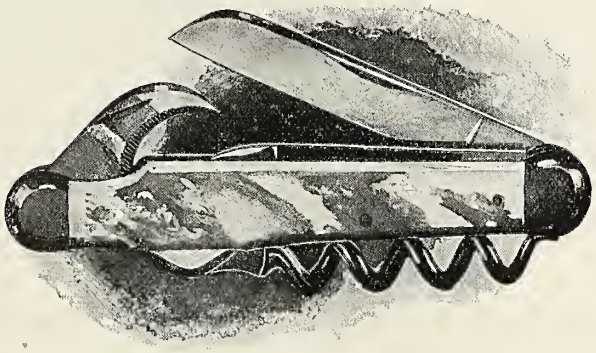
Bargains
One 6-col. quarto Folder, cheap
One 8-col. folio Hand Press
One Army Press
One 6-col. quarto Vaughn Ideal

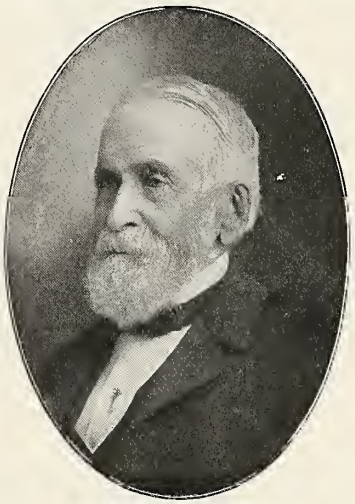
$1.00 Name THE INLAND PRINTER when you write, and if you buy press of us we give you $1.00 cash, to trace this ad.

W. G. WALKER & CO.
MADISON, WIS., U. S. A.

When a Man Buys a Knife

like this





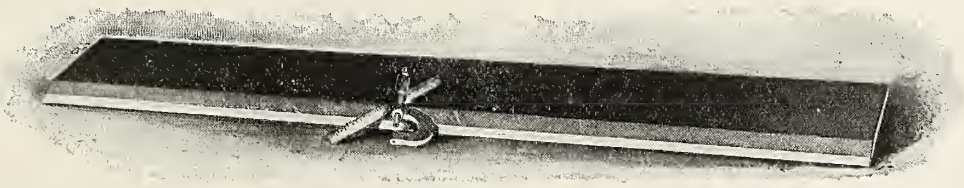
LORING COES

He has in mind some SPECIAL use for it.

You should buy Paper Knives made for special uses and hard work also.

"Micro-Ground" Knives

like this



Are made for SPECIAL WORK.

Write **LORING COES & CO. INC.**

MENTION THIS and receive Souvenir and reasons.
No mention—No Souvenir.

Worcester, Mass., U.S.A.

Engravers of ADVERTISING IDEAS

Letterheads, Cards, Checks
Books, Cover Designs

in Photo Silho Style

Pen & Ink and Wash Drawings
Half Tones & Line Etchings

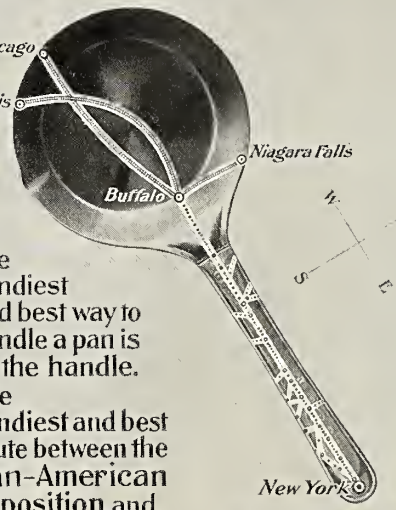
CLAY MODELING
WOOD ENGRAVING
ELECTROTYPING

SEND FOR PERFECTION BOOKLET

C. P. ZACHER & CO.

221 5TH AVENUE COR. QUINCY ST. CHICAGO.

PHONE MAIN 3859.



The handiest and best way to handle a pan is by the handle. The handiest and best route between the Pan-American Exposition and New York is the

Lackawanna Railroad

FOR INFORMATION, RATES ETC., ADDRESS
429 Broadway N.Y. | 103 Adams St. Chi.
289 Main Street, Buffalo. | Broadway & Olive St., St. Louis.
26 Exchange Pl. New York.

T. E. CLARKE, GEN'L SUPERINTENDENT.
T. W. LEE, GEN'L PASSENGER AGT.
B. D. CALDWELL, TRAFFIC MANAGER.

ALWAYS IN STOCK
AT ALL OUR BRANCHES

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

Chandler & Price
Presses and Paper Cutters

AMERICAN TYPE FOUNDERS COMPANY

SET IN ARLINGTON SERIES



THESE INKS
ARE THE

Standards

ADOPTED
BY THE
LEADING
PRINTERS
OF
THE WORLD.



THE STANDARD PRINTING INK CO.

Sole Manufacturers of **CROW BLACK** And other High-grade Black and Colored Printing Inks

CHICAGO BRANCH
69-71 Plymouth Place

CINCINNATI, OHIO

The Chandler & Price Press

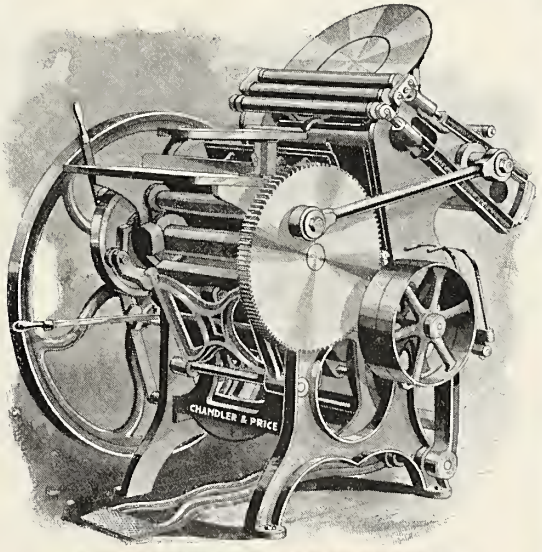
SELLS BETTER THAN ANY OTHER PLATEN PRESS, BECAUSE IT IS CORRECT IN PRINCIPLE AND HONESTLY BUILT OF THE BEST MATERIAL. THE BEST PRODUCT ALWAYS HAS THE

Greatest Popularity

More than 13,000 sold

NO INVESTMENT YOU CAN MAKE IN PRINTING MACHINERY WILL YIELD AS LARGE RETURNS AS MONEY PUT IN CHANDLER & PRICE JOBBERS.

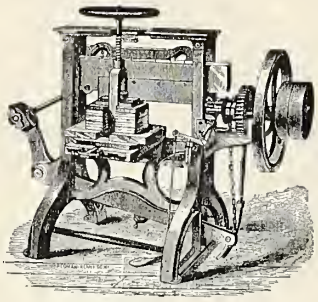
For sale by dealers only.



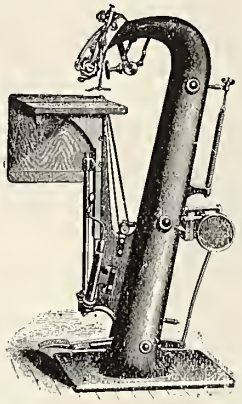
A MACHINE IS NEVER SLIGHTED

The Chandler & Price Company, Makers

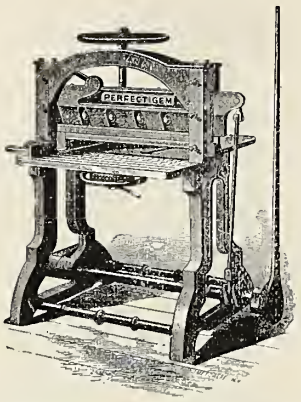
CLEVELAND, OHIO, U. S. A.



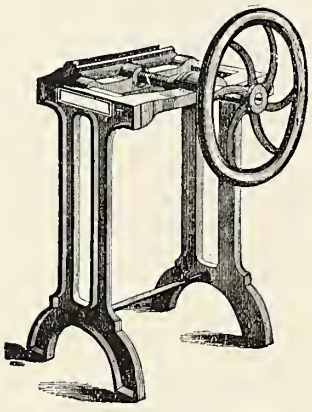
Book Trimmer.



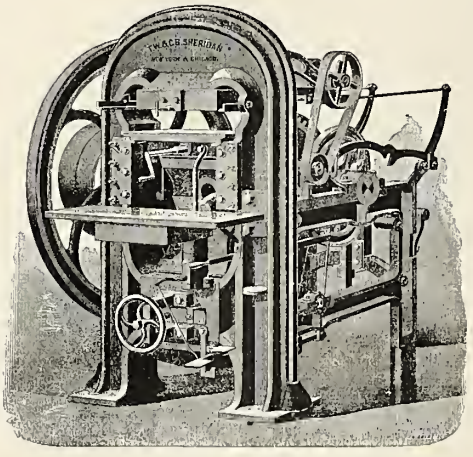
The White Paging and Numbering Machine.



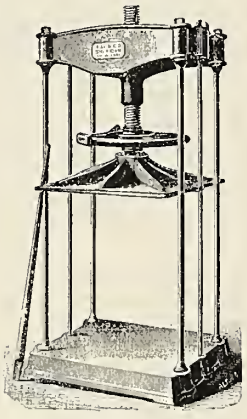
Perfect Gem Lever Cutter.



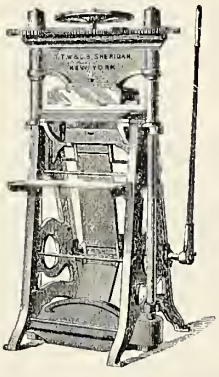
Job Backer.



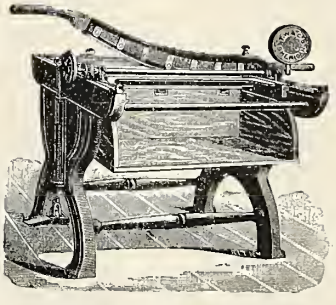
No. 5 Arch Embosser with Inker



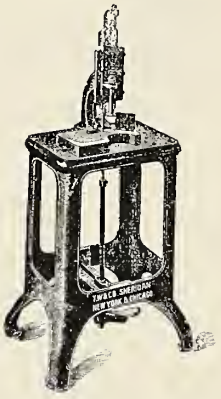
No. 6 Standing Press.



No. 2 Rod-Lever Embosser.



Extra Heavy Table Shears.



Round-Corner Cutter.

ASK FOR TERMS AND PRICES

T. W. & C. B. SHERIDAN

Makers of BOOKBINDERS' MACHINERY

New York Chicago London

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU JOHNSON & CO.

W. E. WEBER, Manager.

THIS TRADE THE PEERLESS CARBON BLACK COMPANY LIMITED MARK

GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

Send for the Peerless Booklet and Free Sample to—

BINNEY & SMITH, Sole Agents,

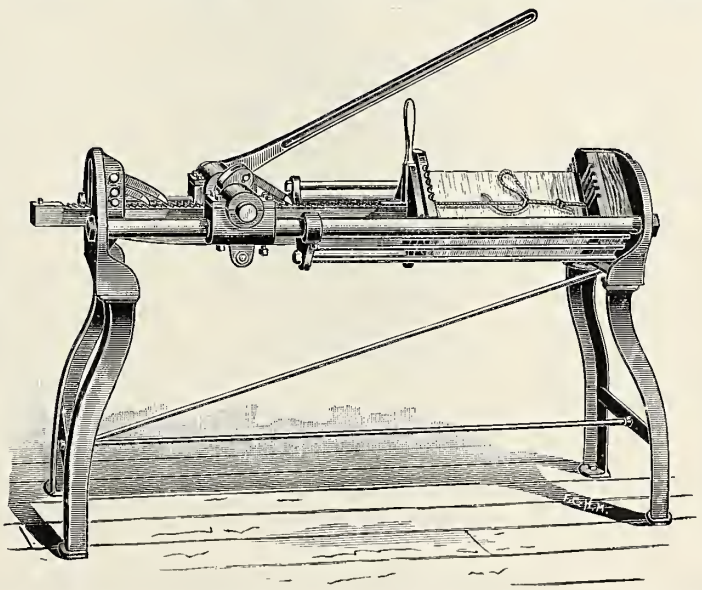
81-83 Fulton Street, New York, U.S.A.
63 Farringdon Street, London, E.C.

For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.

The Crawley Bundling Press

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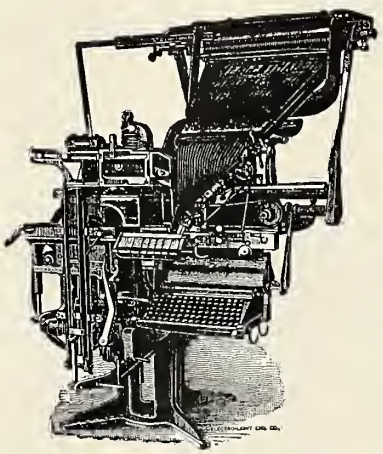
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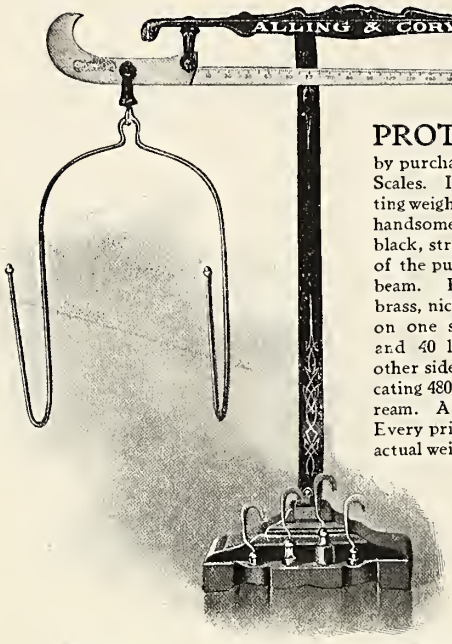
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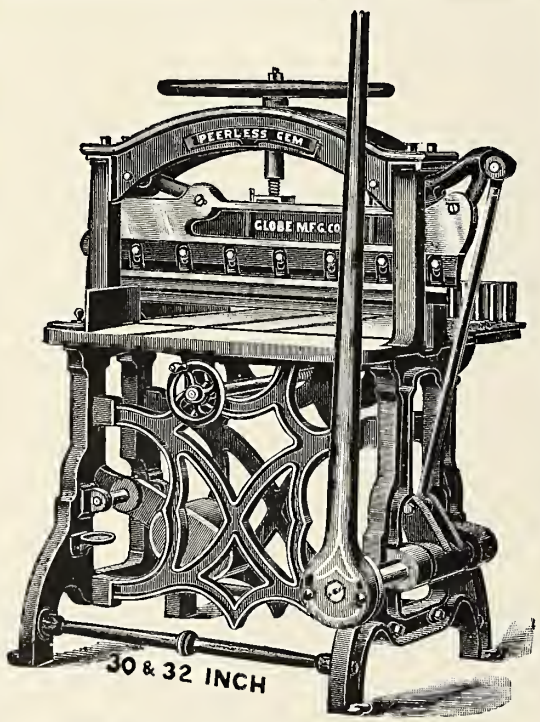
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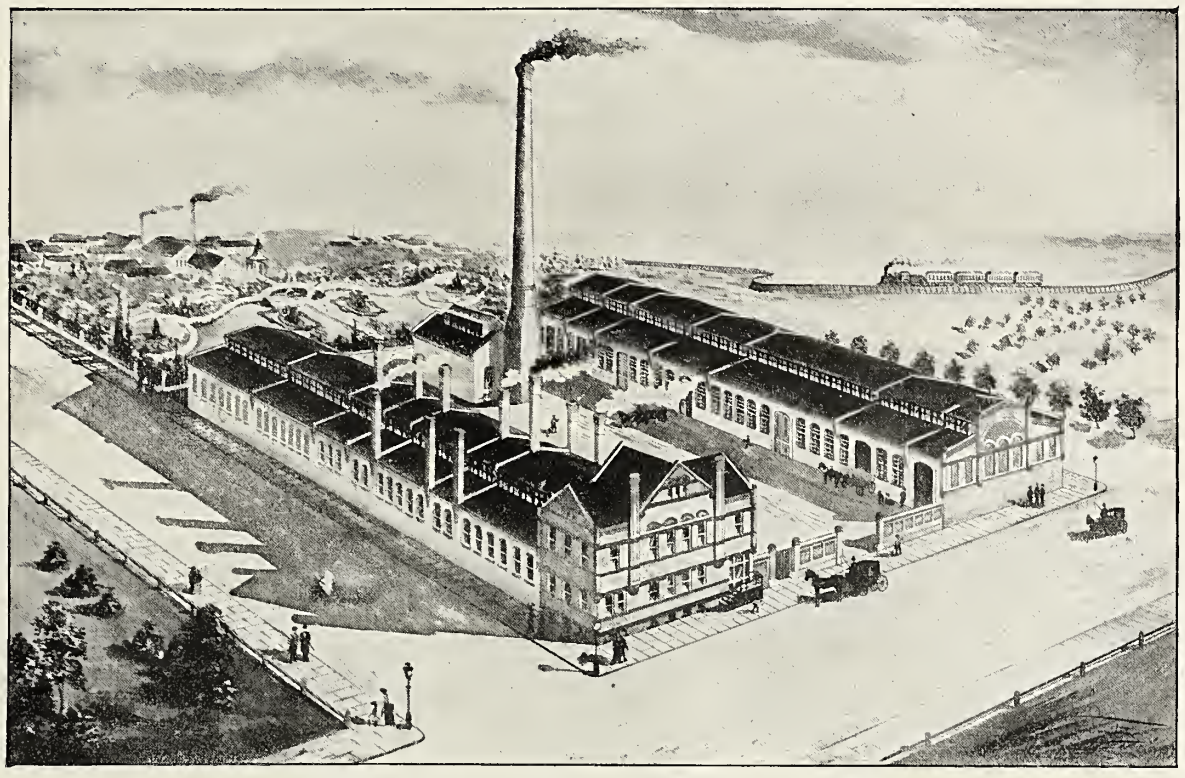
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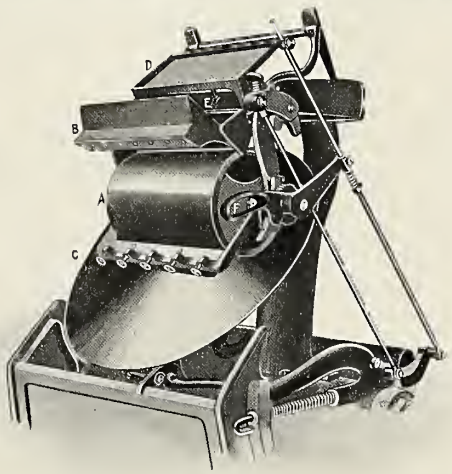


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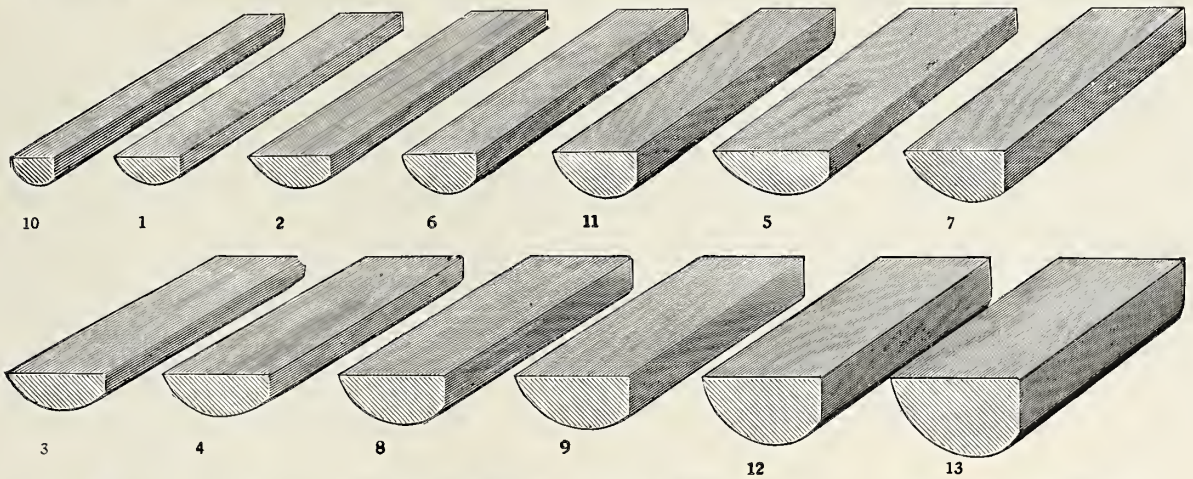
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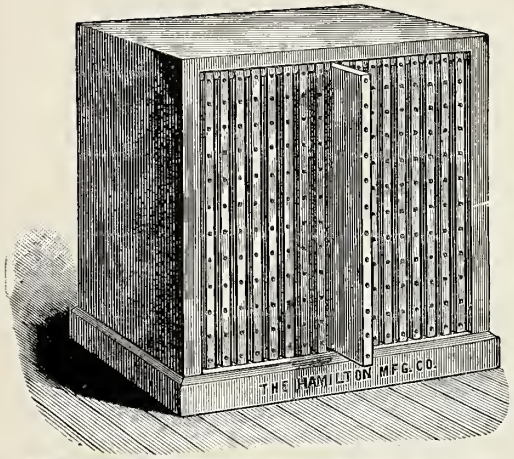


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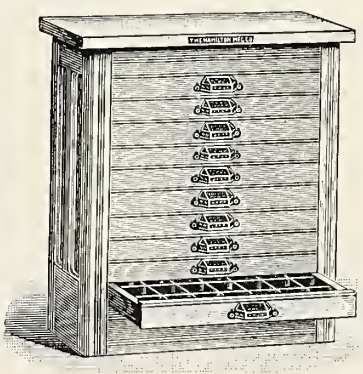
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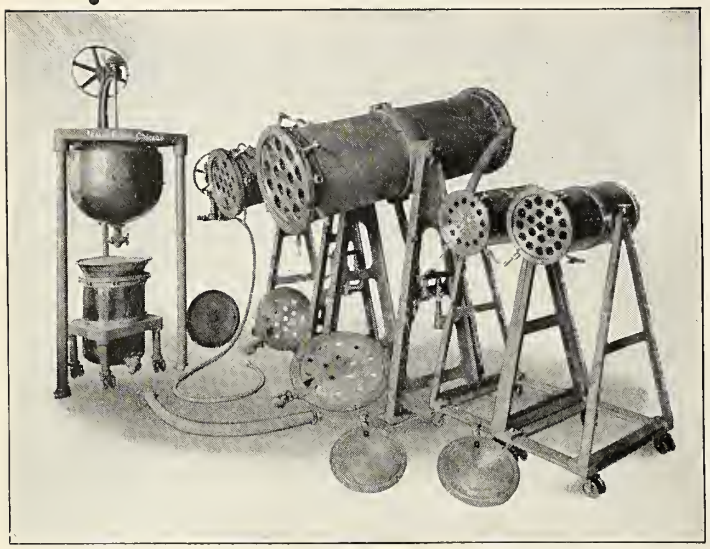
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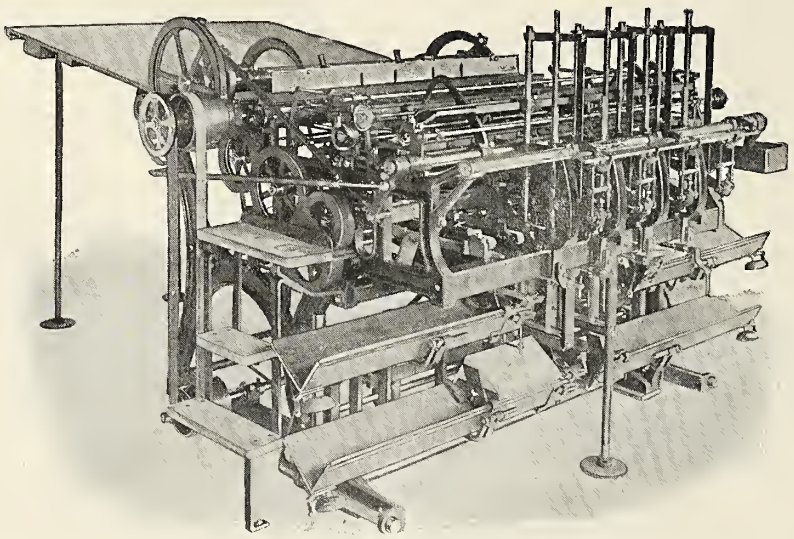
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Made by Dill & Collins, Philadelphia.



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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVI. No. 6. CHICAGO, MARCH, 1901. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

TYPES.

BY ARTHUR K. TAYLOR.



THE individual who has had experience in the office end of the printing business can tell you that there is probably as much difference in customers as there is in printers, and it may be largely because each following is made up very generally of finite beings having in their composition more or less of human nature.

Of course, you all know of the printer built after the pattern of the oyster, on whom nothing can make an impression, and who does only what he has to do and does it in the same manner that his father, grandfather and great-grandfather all did before him, and for whom there is no help this side the pearly gates.

The customer corresponding to him you will recognize as the man who is responsible for a dismal array of obsolete job type, that would if used in an up-to-date piece of printing, be as out of place as hoopskirts would in modern dressmaking. This man would as soon think of changing the name of his firm on his billheads as he would the style of type in which it is set. If, in a misguided moment you should feel called upon to submit to him a few proofs set in an attractive, modern style, you would probably be rewarded for your pains by having the order hurriedly canceled and your customer, with his suspicions now thoroughly aroused, would most likely take his work to the man who is, typographically, a lineal descendant of his great-grandfather.

A more pleasant picture to contemplate (from an agent's standpoint) is that of the young printer who will buy almost anything, whether it has merit or not, or whether he has any present or future need for it — if he can only be assured that it is new. A well-written advertisement catches him the first time, and if it is both well written and well printed, its effect on him is irresistible, and should it be backed up by a little plausible talk from an affable salesman, from that time on until he owns the article in question he is firmly convinced that there is nothing on this earth quite so desirable or nothing on which his prosperity, health, and perchance his ultimate salvation, so surely depends as on the possession of that particular article. That man sees a device advertised for casting slugs out of old electrotype metal, battered-up type and maybe a small proportion of old roller composition, preferably "winter." From that time on every job in which he uses those slugs has to be "justified by faith," for nothing else will do the miraculous work. He reads another ad. which assures him that, with an outlay of $3.50 in money and two and a half days of his valuable time, he can be equipped and taught to make half-tone engravings. He pulls the cork right under. This sort of a man would rather spend $10 in trying to do something himself than to go to a man who knows how to do it better for him for $2.75.

The customer whose case you might diagnose as more nearly approaching this form of dementia is the man who is always hunting for something new. The man who insists on taking brown paper, such as is used for wrapping up beefsteak, prints it in a light-face letter, folds it in several different ways, and after it has been tied with a piece of tar-rope, complacently brings it before the public as a work of art. If it ever fell his lot to print an edition of "Nanon," he would surely think it his duty to see that the covers were printed on "Sand" paper.

And lastly comes the man with absolutely not the slightest appreciation, or, in fact, realization, of anything pertaining to wit, humor or even poetry. Although he may be native born and bred, he may in this respect be "Scotcher" than the proverbial Scotch. Woe betide that printer who attempts to brighten any of his sober and staid printed matter by any catchy display or by attracting attention to any double meaning that his words might unintentionally carry, for that printer would be repressed, if not humiliated, for his pains, for that man is blind to anything that sparkles,

and is utterly devoid of mirth. Such an excellent example illustrating this occurred in the experience of the writer that he can not refrain from relating it. A wholesale manufacturer of trousers wanted an announcement to send to the jobbers who were his customers. He was especially desirous of getting something out of the ordinary, something that would attract attention. After considerable mental applica-



Photo by N. Brock, Asheville, N. C.

AUNT BETSY.

tion we evolved a folder bearing on the outside pages a cut of a big dog with his mouth open and tongue out, and panting as though the weather was very warm. Under the head appeared the word "Pants." The two inside pages of the folder were devoted to the announcement, and on the back page, where the tail of the dog appeared, were these words: "This is the end of our tale: We want your trade." The customer approved of the advertisement and the work was printed as outlined. Having put an imprint on the job, one day a letter was received from a man having a store in a little town in Pennsylvania, and who dealt in men's clothing and furnishings, asking a price for a thousand such folders. The price was quoted, although we did not have much hope of getting the order. In a few days we received the order and the copy, which consisted of one of the folders we had printed, with about a dozen words changed aside from the necessary changes in the names and addresses. When we read under the cut of the dog's open mouth the astonishing announcement of "Overcoats" where the word "Pants" originally appeared, you can imagine the extent of our hilarity. As the necessary permission to use the cut had already been secured, there was nothing to do but to fill the order, which, as far as we ever heard, was entirely satisfactory to the customer.

We were somewhat prepared by the above experience for an application which was made some days later for the use of the same cut by a firm who made to order men's and women's clothing. But we drew the line.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. VIII.— DETAILS PECULIAR TO BOOK-WORK.

WE have defined a general class under the name "book-work," including actual work on books, magazines, pamphlets, etc., and all plain composition that is as particular in the doing as the work on books. Each of these departments of the class of work has its own technical details, and we are now to consider those peculiar to the making of books, of course contemplating only the production of first-class work. First-class production is not always attained, even by first-class proofreaders; but that is not because the readers are in any way remiss, but for reasons beyond their control, mainly restriction of time. No man may expect to read proofs at great speed and do accurate work. Some men, of course, can and do work much faster than others, and a very few are capable of reading very rapidly and leaving practically no real errors uncorrected; but as a rule the most important provision toward the attainment of accuracy is allowance of time sufficient to insure examination of the proof letter by letter. Every letter must be seen separately if every letter is expected to be right. How far short of this attainment even the best proofreaders may be is evidenced by the fact that a book without an error is almost never made. In fact, a great many of the best books have more errors printed in them than even a hastily read newspaper should have. Adequate study of the work of proofreading on books seems possible only with the assumption of a plentiful allowance of time for doing it.

A peculiar advantage in reading book proofs is possessed by those who have served an apprenticeship at the case — that is, at work with type. Technicalities of typesetting and of arranging type in pages — make-up — have to be examined and corrected quite as closely as mere accidents of wording or lettering, and one who does not know that anything is wrong, how it is wrong, and how to direct its correcting is not a good book proofreader.

Some of these technicalities are, of course, common to all kinds of work with type, and some are such that any person should perceive at a glance when the matter needs adjustment; but well-made books demand much more attention to technicalities in the making than

is necessary on newspapers. Special points of this demand are to be particularized later in this writing. The point to be enforced here is, not that no person ever can be a good proofreader on books without first learning all about setting and making up type, but that such knowledge is a prime desideratum. One who has not actually done the type-work must necessarily plod along slowly until he has mastered these details before he can be accounted a master of the art of proof-reading.

The first set of proofs is given to the reader, usually in long slip form, taken from the type on galleys (sometimes, though not so often now as formerly, it is first made into pages), with the copy, for "reading by copy," that is, comparison of proof and copy, by having the matter read aloud, to make the proof agree with the copy. Although it has been said in general, in previous articles of this series, the fact will bear repeating here, for emphasis, that it is no easy matter to be positive that each word on the proof is the same as the corresponding one on the copy. Neither experience nor any other qualification will here take the place of eternal vigilance. Quickness of perception will inevitably be heightened by experience, but the first essential is unwavering application, and the second is absolute determination never to allow any further reading, when an error has been discovered, until that error has been corrected.

The first step in the proofreader's work on books is one that has no bearing on the actual work of reading, and yet is an important part of the regular routine. It is the writing of each compositor's name on the proof at the beginning of his portion of it. The compositor marks the work as his by writing his name on his copy, and this is the only way of identifying it; so that, while this marking off of portions — technically called "takes"— is not part of the actual proofreading, it is an essential part of the proofreader's duty. An exception to this occurs when the very convenient method is adopted of using numbered "slugs." A slug is a bar of type-metal, generally the full width of the line, and they are nearly if not quite always used on newspapers, each compositor having his own number and putting a slug at the beginning of each take, instead of writing his name on the copy. Slugs are not used in book offices as much as they might be. Probably one reason for this is that the matter set for different books varies so much in width; but this could readily be overcome by having slugs of narrow measure, and placing a lead between the slug and the type.

First reading is mainly done on galley-proofs, and should always be when possible; therefore we shall study the work with the galley-proof as a starting-point. This defers for later mention some important details with which we have seen that some writers have begun their directions for proofreading. Chief among



GRINDING AND BOILING SORGHUM.

Photo by Rev. Thomas C. Wetmore, General Missionary, Episcopal Church, Arden, North Carolina.

the reasons for this difference is the change in method of handling the type that has brought galley-proofs to the forefront, so that often even the author has a set of proofs before the matter is made up. Some book-work is even now made up into pages without having been corrected on galleys, but now that is exceptional, though formerly it was very common. Persons who pursue this study with us will naturally alter the course of procedure according to circumstances if employed on work with no galley-proofs.

The first reading is not expected to result in complete accuracy, although all care should be used to come as near to such attainment as possible. We speak now, of course, with reference to work done for those who expect final accuracy and are sensible enough to know that one reading will not give it. Even the few employers who allow only one reading, however — and there are some — know that the matter must be gone over again at least once in revising, to see that the type has been corrected properly from the first marking. This will give a good reader another opportunity to catch errors that may have eluded his first search. So far the work is the same as any other, the main difference being that on book-work the spacing, both between words and elsewhere, is expected to be made as even as possible, and more particularity is demanded in other details. Work with actual typesetting is here more especially referred to, as machine composition usually gives spacing that is reasonably even without alteration.



Photo by W. J. Heiner, Cleveland, Ohio.

A GOOD JOKE.

For reasons that do not seem to have been noted by other writers, it is advisable that the reading by copy be done first, and that, after this has been done, the proof-reader should examine the matter very carefully with reference to spacing, and the various details other than wording and spelling. Every paragraph indention should be noticed closely — occasionally an extra space will get in, or (seldom, though it does happen) the indention will be less than it should be; it should always be the same. In leaded matter the space between lines needs a look; there is liability to use of a lead that is thicker or thinner than the proper one, or to omission of one where two should be used, or insertion of two where there should be only one. Certainty in these matters of uniformity of spacing demands a minuteness of measurement by the eye that is usually resultant only from long experience. It is better for the proof-reader to make a mark occasionally where none is necessary than to omit one that is really needed.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. V.— HOW TO MAKE CHANGES.

(Continued.)

"WE must now change the position of the vise jaw to conform to the change in length of slug," said the Machinist. "The arrangement for this purpose now being placed on all new machines is a great improvement over the old method, and I have ordered the necessary parts and will attach the new device to all these machines. The principle of it is shown in this drawing (Fig. 7). The left-hand vise jaw *A* rests against the end of a rod *C*, which is graduated to half ems. This rod is supported by the block *B* and held in position by the corrugated pin *D*. To change the length of the face on the slug it is only necessary to remove the pin *D*, slide the rod *C* to the position desired, as indicated by the scale *E* directly underneath the rod, and replace the pin. Not having this attachment on these machines at present, it is necessary to take out the screw in the vise-closing screw plate, replacing it after turning the square-headed screw until the vise jaw is in the required position. Some machinists have blocks cut to various lengths in ems, and instead of turning the vise-jaw closing screw when changing length of line, slip these blocks between end of screw and the vise jaw.

"With these machines it is necessary to press down the pin under elevator head and close the vise jaw before making an attempt to turn the vise-jaw closing

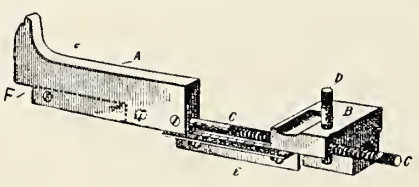


FIG. 7.

screw in a direction to make the slug shorter. Otherwise the ratchet on the vise jaw will be broken or bent. I always take out these pins and ratchets, because the pump-stop has remedied the evil they were intended to prevent. You won't find them on machines now being built, either.

"The next thing to change," continued the Machinist, "is the spaceband driver. That's the block which

drives up the spaces to justify the lines. Lift it off and replace it with one of a length that will come inside the hollowed-out corner of the vise jaw" (*F*, Fig. 6).

"Does this have to be changed for every em change in length of line?" asked the Operator.

"No," replied the Machinist. "A spaceband driver will justify lines varying three ems in length. For instance, a 13-em driver will justify a twelve, thirteen and fourteen em line.

"The latest improvement in vise jaws, however, obviates the necessity of changing spaceband drivers at all. The jaw is cut away underneath, as shown by the dotted lines in the drawing (Fig. 7), so that a 30-em driver is all that is required for any line ranging from thirteen to thirty ems in length, or, with a 24-em mold, a 24-em driver will justify all lines from seven ems up, a range of seventeen ems in either case. Notice that one side of the spaceband driver is beveled, the other straight. The beveled side goes toward you.

"Now close up the vise and change the position of the flexible finger in the first elevator. That semi-circular plate in the first elevator contains a coiled spring attached to a small gear which meshes with a rack on the flexible finger. Loosen the two small screws which hold this plate in place and withdraw the plate until the gear slips out of mesh with the rack. The flexible finger can now be slid to a position to allow a space the length of the slug to remain between the ends of the finger and the pawls of the elevator. Replace the gear-plate and screws and we are now ready to change the knives.

"This is an easy operation," said George, "but it's not always so easy to adjust the knives if they don't happen to trim the slug just right. To change the position of the knives it is only necessary to loosen the screws 1, 2 (Fig. 8), withdraw the catch *B*, move the lever *A* until the catch *B* is opposite the proper notch, and then slightly tighten the screws 1, 2 again, meanwhile depressing the lever *A*.

"Cast a slug now and caliper it with the micrometer on the end ribs of the slug, top and bottom. If all four measurements are not alike, the knives must be adjusted until they are."

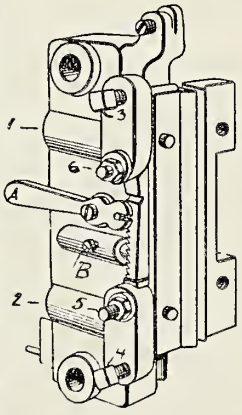


FIG. 8.

"This slug is thicker at the top than at the bottom," said the Operator. "How is that remedied?"

"That's on account of the back or left-hand knife not touching the slug," said the Machinist. "It should trim off any overhanging projection but not cut into or trim the slug itself. Slightly slacken those two screws, 3, 4 (Fig. 8), and remove the slug-receiver or pan and loosen the two screws which hold the back knife. Now press the knife nearer to the right-hand knife, tighten the screws which hold it and try another slug."

"Now it's thicker on the lower end than on the upper," said the Operator, after calipering.

"What does the upper rib measure?" asked George.

"Eighty-four thousandths," replied the Operator.

"That's just right," returned the Machinist. "This is a 6-point slug. A point in Linotype measure is .014 of an inch. The lower end is too thick. Loosen



Photo by The Johnson Co., Salt Lake City, Utah.

THE RIVALS.

(With apologies to Mr. Joseph Jefferson.)

the screws 1, 2 again and slacken the jam-nut on the adjusting screw 5 and turn the screw in slightly. Tighten the jam-nut and bring screws 1, 2 to a bearing and try another slug."

This slug showed upon measurement that the screw 5 had been moved in too far, so it was slackened a trifle, the screws 1, 2 loosened and tightened again, and the next slug came out true.

"The next change is in the assembler," said George. "Loosen the block on the assembler slide over which the bell hammer trips. With the screw-driver loosen the screw on the rod which connects the long and short fingers of line-delivery carriage. Now move the assembler finger to the proper position as indicated by the scale marked in ems on the assembler gate, move the block on the assembler slide as far as it will go to the left and make it fast, and then tighten the screw to confine the long finger in its position against the assembler finger.

"Don't forget to restore the assembler finger and slide to its original position — the finger against star wheel.

"We're all ready now to change the magazine."

(To be continued.)



Photo by
TONNESEN SISTERS,
1301 Michigan Avenue, Chicago.

PRAISE.

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

Published monthly by

THE INLAND PRINTER COMPANY,

212-214 Monroe Street, Chicago, U. S. A.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer. J. G. Simpson, Advertising Manager.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.
R. B. Simpson, Eastern Agent.

Vol. XXVI. MARCH, 1901. No. 6.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
E. Girod & Co., 70 Foro Bonaparto, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsie, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

ADVANCE IN THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

BEGINNING with April, the yearly subscription to THE INLAND PRINTER will be $2.50; six months, $1.25. Postage on foreign subscriptions, $1.20 per year extra. Retail price for single copies, 25 cents.

EDITORIAL NOTES.

THERE is a North Carolina law, which may also obtain in some other States, which requires that the price for briefwork shall not exceed 60 cents per page. This law was passed for the protection of litigants. There is nothing on the statutes, however, saying what a lawyer's fees shall be. This is a question which the Typothetæ might find it of interest to investigate and find a Constitutional precedent for it — if it can.

A NEW YORK assemblyman is trying to pass a law regulating the size of type in newspapers and magazines. The reason assigned is the protection of the eyesight of the present and coming generations. This procedure leads on to other regulations in the logical order of things, and to a paternalism of the most objectionable kind. Luckily the people of this country have a saving sense of humor that protects them from folly of this kind.

PRESIDENT GEORGE E. MATTHEWS, of the United Typothetæ of America, advises that it is essential to the life of the Typothetæ that the younger and more active men should be induced to join it. "To them the craft looks for its future." Assuredly. But let us also give as much, if not more, attention to the making of competent printers. Who will set the example of the careful selection and education of apprentices? The employer who will see to it that his apprentices are thoroughly instructed will be able to secure the best class of apprentices and more faithful workmen than the short-sighted "rusher" who regards his employes as so many automatons, to be used as their needs and his power will allow.

THE increase of commercial activity in the relation of America with foreign countries, especially in the Western hemisphere, is illustrated by the unusual and prevalent demand among American young men and women for instruction in Spanish. This demand will be met by the Chautauqua summer schools in the so-called Pan-American courses, designed to offer instruction in elementary Spanish, in advanced Spanish, and in certain commercial courses in which writing of business letters in Spanish and the usages of South American commerce will be taught. There are also to be courses in English for Spanish-speaking students. It is thought a number of South American visitors to the Exposition may make their headquarters at Chautauqua during the next season.

BEGIN SUBSCRIPTIONS WITH MARCH NUMBER.

THE demand for THE INLAND PRINTER has been so large that copies of the October, November, December, January and February issues are entirely out of print. After this date it will not be possible to accept subscriptions to begin back of the current issue. Subscribers will please bear this in mind when sending subscriptions, and instruct us to start them with the March issue. Over one thousand names have been added to the subscription list within the past few months. The edition for March is nineteen thousand, but from the present outlook the publishers feel safe in saying that the April issue, which begins the new volume, will not be less than twenty thousand. Truly, THE INLAND PRINTER is not standing still.

TRADE-UNIONISM.

IN the first issue of Mr. Bryan's paper, the *Commoner,* the following editorial note appears: "Mr. Wise, a member of the Australian Parliament, in a speech in favor of arbitration, sets forth the necessity for trade-unionism so forcibly that an extract is given below: 'Trade-unionism is, as I have said, to the laborer what capital is to the employer; and without trade-unionism we would not feel that there could be any real freedom of contract between the laborer and the employer. Freedom only exists when those on either side are free to accept or reject the terms that are offered. To secure that freedom is the object of trade-unionism, because it recognizes that in order to have a fair bargain made, each party to the bargain must be on a footing of equality.' The labor organization not only helps those who belong to it, but it also helps those who are not members. For even those on the outside share to a greater or less extent in the better wages, the shorter hours and the more favorable conditions secured by the labor organizations. If unions or federations make mistakes, it must be remembered that perfection is not to be expected in any work of human hands. The good done by these organizations far outweighs the errors which they have committed."

The mistakes of trade unions would, perhaps, more readily be forgiven, in view of Mr. Bryan's explanation, if the mistakes were not repeated so frequently. The time, we hope, is coming when the trade union will mean the unity of the trade — employer and employe — to preserve the interests of every one engaged in it.

THE RIGHTS OF ADVERTISERS.

ABOUT a year ago *Machinery,* the well-known New York trade journal, published an editorial under the above caption which seems at the present time to be as timely as when written. The paper said:

"If a newspaper publisher insisted that an advertiser should pay him a specified sum for an unknown amount of space, how much business would he get? Yet most publishers insist that an advertiser shall pay for an unknown amount of circulation when circulation is vastly more important than space, for without circulation space is valueless.

"We contend that an advertiser has the right to know just what he gets from a newspaper for his money; the same knowledge he exacts when he buys coal, or steel, or oil. Would he contract to pay his oil manufacturer a number of hundred dollars a year and leave it to the latter to say how much oil should be supplied for the money? Would he run any other department of his business as some publishers want him to run his advertising department?

"It is to the interest of all advertisers to insist on a circulation statement as a part of their contract, and when it is refused, they should refuse their business. It is to the interest of all legitimate trade papers to encourage advertisers to exact this information, and thus shut out a mass of schemes and worthless mediums which prey upon manufacturers and absorb a large proportion of their advertising expenditure."

The large number of irresponsible journals being started, the bold claims as to circulation made by many now in the field, and the great demands on advertisers for patronage by publishers of all classes — good, bad and indifferent — makes it absolutely necessary that advertising managers carefully look into the merits of the papers they are solicited to take space in. They owe it to themselves as well as to the legitimate publications to see to it that they obtain the information concerning circulation which they are justly entitled to. THE INLAND PRINTER has nothing to cover up, and asks the fullest investigation of all the claims it makes.

WHAT THE "INLAND PRINTER" DID.

ONE of the advertisers of THE INLAND PRINTER, Hollis Corbin, has been kind enough to contribute to *Printers' Ink,* of January 23, an account of his experience in advertising in these pages. Yielding to Mr. Corbin's argument that this sort of reading is very attractive to a large number of subscribers, we reprint herewith Mr. Corbin's contribution:

"I think," says Mr. Corbin, "that the man who discovered that 'comparisons are odious' discovered that 'statistics are dry,' but the discovery was undoubtedly made when reading some statistics that did not directly concern his financial welfare. The fact remains that statistics relative to the actual returns of different kinds of advertising are the most juicy kind for the man who is about to put his hard-earned money into an advertising venture.

"And I often wonder why *Printers' Ink* does not receive more communications from parties who could give interesting facts and figures without giving away any business secrets.

"The *Printers' Ink* editorial in the August 22d issue, concerning the excellence of THE INLAND PRINTER, has prompted me to tell some of my experience with that unique periodical.

"Some years ago, when I was in the printing business, I issued a specimen book at 50 cents a copy. A

quarter-page advertisement in The Inland Printer, which cost $18.75, brought in about $50 in a little over a month, and that particular advertisement brought in orders with a good deal of regularity for several months, and with much irregularity for fully two years. Small 'want ads.' in later editions brought excellent returns.

"Later, I reduced the price of the book to 25 cents and, according to my best recollections, a five or six line advertisement brought cash returns amounting to twelve or fifteen times as much as the cost of the space.

"Still later I tried offering the copies of the book at 10 cents, and then a 75-cent liner brought about fifty dimes in a very short time.

"Quite a number of people who ordered long after I had stopped advertising stated that they had seen my advertisement in bound volumes of The Inland Printer. Most of the orders that came a year or more after I had stopped advertising were 50-cent orders. That, of course, was proof that the small advertisements, offering the book at 25 cents and at 10 cents, had been overlooked — a more natural result from looking over a whole volume than from looking over a single copy.

"A number of orders came from foreign countries, but I do not think that necessarily implied a very large foreign circulation. The man in London, or Melbourne, who will take the trouble to send to Chicago for a trade paper is pretty sure to be one of the few who will take the trouble to send to America for specimen books and other things.

"At about that time, The Inland Printer issued a map on which the number of copies sent to each foreign country was indicated. I believe there were but three copies sent to France, and yet I received an order from Paris.

"During the time I was getting such returns through The Inland Printer, I advertised the same book in the same manner, and at the same price, in two other printers' journals, and in neither case did the returns cover one-half the cost of the advertising.

"Later, I wanted a printer. In order to avoid too many replies, I tried to be very exacting. I used ten lines of space (cost, $4) to make it clear that I would be pretty hard to suit. But in a very few days after the edition had been circulated I had received more than two hundred replies and fully a bushel of packages of samples. Nearly all of these replies came from young men who were already holding good positions but who were keeping tab on the 'help wanted' column in hopes that they might better themselves.

"Later, again, I had a printing plant to sell. A ten-line classified advertisement (cost, $4) one time in The Inland Printer resulted in a cash sale very promptly. I received about fifteen letters of inquiry and found three of the inquirers seriously interested. If the man who turned out to be the buyer had not put in an appearance, I am sure I could have sold to number two without further advertising.

"I have had various kinds of experiences with a variety of other trade journals, and in every instance where I have used my experiences with The Inland Printer as a basis for circulations, I have overestimated the pulling powers of the other journals. The Inland Printer is certainly unique."

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XVII.— KEEPING SUBSCRIBERS.

THIS chapter differs but slightly from the one preceding — "Procuring Subscribers." The most essential thing in keeping subscribers has been strongly emphasized in the course of these articles, but will bear repeating — publish a good paper, the best in your locality — and attention to the various details outlined will have a greater influence on keeping subscribers than on securing them. In laying plans for "procuring" subscribers it is always necessary to simultaneously lay plans for "keeping" them, or the newcomers are liable to soon leave the fold and the "best-laid schemes" will have "gang a-gley." Some modes of procedure will be found to fill both requirements, but these are few, and the alluring bait must be replaced by something that will continually appeal to the subscriber or the results will soon fade.

After new subscribers have been secured, careful attention should be given to the pleasing of each, so far as possible, as to time and manner of delivery. No matter how much a man may prefer a certain paper, he will not hesitate to stop his subscription if he fails to receive it one or two mornings every week until after he has left for business. This is particularly true in regard to missing mails. Subscribers to a morning publication may not be able to receive their papers until after the arrival of a certain train, and if this is as early as other papers arrive it will be perfectly satisfactory, but the missing of that train occasionally will very quickly demoralize a suburban subscription list. It is, therefore, necessary to have it impressed upon the mind of every one, from reporter, editor, proofreader, compositor and foreman down to each employe in the press-room, that the missing of a mail is a very serious matter and one for which no ordinary excuse will be accepted. A determined effort to find the person who is at fault when a mail is missed, and a word of caution may remove all difficulty of this nature, but if not it is better to remove an offending employe than to allow the custom to continue.

Many subscribers request and frequently demand that a paper be put in a certain place; perhaps it is in a window-blind, under a door-mat, or behind a door-knob. These requests should be most carefully heeded and every complaint regarding a failure to comply with such requests be brought forcibly to the attention of the carrier responsible therefor. Carriers should also be instructed to deliver papers in as neat a condition as possible. It of course saves time for a boy to walk past

a house which sets fifty feet or more back from the walk, and, after rolling and bending a paper into as small a compass as possible, hurl it at the door, hit or miss (usually miss), and walk on without halting, but such treatment of papers does not tend to "keep subscribers." Deliver the papers neatly, and if a boy has so many that he can not cover his route within the prescribed time without resorting to this careless method, make up another route — it will pay.



AN "INLAND PRINTER" DRESS.

This "descriptive costume," representing THE INLAND PRINTER, was designed, made and worn by Mrs. F. A. Kennedy, wife of the publisher of the *Western Laborer*, at a prize masquerade ball given by Alamo Auxiliary to Omaha Typographical Union, No. 190, January 11, 1901, in Omaha. The judges awarded Mrs. Kennedy first prize (a loving cup) for the best character costume. There were sixty competitors for prizes. The background of the dress is a bright red, and it was the most attractive costume on the floor. The highly colored covers, many of which were used, gave a brilliancy to the dress not to be obtained with regular dress goods.

In connection with these thoughts regarding the keeping of subscribers, a word of caution may not be amiss. Where a publisher contemplates offering any inducement for new subscriptions he must be very careful not to offer anything in which the old subscribers can not participate. Premiums which secure new subscribers at the expense of old are never profitable. About the only way to avoid difficulty of this kind, or at least the best way, is to offer a premium for paid-in-advance new subscriptions and allow old subscribers the same privilege — that is, if they will pay all arrearages and in advance for a like period of time, they will be entitled to the same premium.

In short — the whole secret of retaining subscribers is a constant study to please those who are already your friends. Much that has been said in previous chapters regarding contents, style and make-up of the paper applies very closely to this question, and can not be heeded too carefully. Cultivate the short personal items regarding the doings of subscribers, print their letters when sent for publication, even if the subjects treated are not of the greatest importance, or the thoughts expressed particularly original or meritorious. If letters of complaint are received regarding trivial matters, reply to them courteously and avoid hard feelings and misunderstandings wherever possible. I do not wish to be understood as advocating that a publisher should take a servile position in such cases, for this is not necessary; a "soft answer turneth away wrath," but the answer may be a dignified one for all that.

But in following the above advice the publisher must avoid falling into one costly error — that of allowing subscribers to get in arrears in the payment of their subscriptions, fearing to offend if he is too persistent in collections. Bill all subscribers monthly, unless otherwise specially arranged, and if a year passes without a remittance, then not more than thirty days should be allowed to elapse before steps are taken to urge, and, if necessary, force a settlement. There may be one or two cases in each thousand subscribers where it would be inadvisable to adopt this course, but it is only by personal acquaintance or knowledge of some particular circumstance that these can be known. As to the manner of collecting subscriptions, I shall have something to say next month.

(To be continued.)

THE FIRST MANUFACTURER TO MAKE PAPER FROM WOOD PULP.

INTEREST at this time attaches to the developments of the last century, and the following account of the experiments of Mr. Joshua Miles, relating to the manufacture of paper from basswood, will no doubt be appreciated. Mr. Miles operated a papermill in Brooklyn, Pennsylvania, in the '30s, and was probably the first to use wood pulp for papermaking. He was the great-grandfather of Mr. Charles T. Mack, of Sterling, Illinois, and died in that city about 1865.

There has been no little stir of late throughout the United States and elsewhere in regard to a more abundant paper material. Some propose one thing and some another, yet they seem to pass by the true material with too slight a notice — a material that makes the best and the most lasting paper of any material that nature has given or that has been found or used. A material that can be had in the greatest abundance with the use only of a little art to bring it into requisition — that is the flax fiber. But more of this by and by.

Among the many materials proposed and in part tried is wood, especially basswood, for making a cheap, every-day news paper. According to newspaper accounts, the art of working up wood, by a process something like grinding and bolting into pulp, ready for the machine to transform into paper, has been obtained.

So it seems that the backwoods settler, instead of burning up his timber, could manufacture it into dry pulp for paper,

sack it up and send it to the market the world over. But whatever may come in the future, there has not been as yet notice given of a single carload of said dry pulp going to market. The writer was not a papermaker by trade, but nevertheless he got up a papermill in Susquehanna county, Pennsylvania, and commenced by making straw paper, and from that to making basswood paper as convenience and occasion required, and this for the time of six or eight years previous to December, 1842, when the mill was burned and given up. On removing to the West, where there were no papermills, of course the matter of making basswood paper was nearly forgotten. When this late invention came out of manufacturing the wood into dry pulp, sacking it up and sending it to market at a small price, and if this should be practically carried out, then the conclusion was that my plan of working up wood into paper might perhaps be superseded by a more practical mode of operation. So when the matter of basswood paper came up anew, as I had made no report of my invention in the matter, and as many were making experiments, I thought it best to keep quiet a spell to see where the new experimenters would come out. The occasion of working basswood into paper by the writer was that it was substituted in the place of straw. Straw was not always to be had, so the wood was taken for a substitute. And the idea for working basswood came to me in the same way that the working of straw into paper did to some one else. Years before this, I saw a leach for ashes that was made of basswood boards, and I observed that the lye had eaten the basswood into strings. That matter of the leach coming to my mind determined me in making the trial, and working the basswood in the same manner that we did straw. So after experimenting it was made out that the basswood must first be converted into shavings. And then after making shavings a round-about way for a spell, it was found out likewise that to amount to anything like doing business, the shavings must be taken direct from the log. The next thing was to invent a machine for shaving up basswood logs. The first trial was by having four knives made out of russia bar iron the full size of the bar and the cutting part one foot long. These were fastened on a wheel, and were calculated to strike down on the side of the log, beginning at one end and taking off a shaving a foot long. But while this machine failed of doing the work, yet it led to the true principle of shaving up a basswood log. This was effected by setting six cutting irons or rather plane irons in a wheel a little angling on the face of the wheel so as to take a drawing stroke, the outside point going forward. Such a machine should be all cast iron, as it would be a very easy casting to make. But I merely put a cast-iron face on to a wooden wheel that I had on hand. I made a pattern for a section of said face, and got six castings from it, which were bolted on to the side of the wooden wheel which formed the face or work side of said machine. Each casting had a place in the middle for a plane iron, there being an ear on the back side of the castings on which to firmly fasten the plane irons with two short bolts, passing through the plane irons and ear, with a flat head on one side and a bur to screw tight on the back side of the ear. The wheel of said machine was less than four feet over, and hung upon a shaft of iron, one and a half inch square, extending out on the back side of the machine, and on which is to be placed a pulley for a belt to operate the machine, and it needs to fly very quick. It must be understood that said plane irons must be ground sharp on the outside edge at the point to clear the shavings from the end of the log. For the management of the log while shaving up in the first place, put down a railway twelve or fifteen feet long, fastened to the floor, at the end back from the machine, with one pin. The other end at the cutting wheel to run on two truck wheels, so as to play off and on to the face of said wheel. Then there is to be a small carriage with four truck wheels to run on said railway, having a bolster on the top with a notch in the middle to receive the back end of the log, which must be there fastened in some way. On the end of the railway at the wheel there must be another bolster close to the edge of the wheel with a notch likewise to receive the log. Now, to operate said machine, draw the log forward beside the face of the wheel four or five inches, or the width the irons cut, and the tender bears the log against the face of the wheel while running swift until the log is cut through into shavings. The tender then draws it back, slips the log forward again by the face of the wheel, and so on until the log is cut up. Said machine would shave up small logs ten or twelve inches through, larger logs had to be quartered. A green log frozen hard would not shave up very well, the shavings would fly to pieces. The proper way would be to cut the basswood in the summer, peel off the bark and quarter the large logs and then they would get sufficiently dry to work in the winter. If the basswood bark that is taken from the logs should be water-rotted, the inside bark will separate and will strip out like ribbons, and would make paper or cordage for some purposes. At that time the necessity for some new material for making paper was not felt as it now is, and though we were manufacturing basswood paper for several years, I do not recollect that I thought of making printing-paper out of basswood until some of the basswood wrapping-paper got printed on, partly by accident. One of the printers was lacking paper for his issue, so he made out the complement by taking some of the basswood wrapping-paper that he had on hand. This determined me to try to do something more with basswood than merely making wrapping-paper, boxboard, etc. We had made paper quite fine and light out of basswood shavings by using a larger portion of rags than when we made wrapping-paper. I could have made quite a passable paper for newspapers by using the white basswood and keeping out the brown heart of the wood, and using a few white rags with it, that would have been nearly white, even without applying the bleaching salts, quite equal to news paper of old. But further experiments had to be put off, for when the ideas came up of making further improvements and experiments on wood paper, it was getting to be freezing weather and the basswood paper would not bear freezing. We dried our paper on poles in the loft, the old-fashioned way. It improved the straw paper to freeze, but spoiled the wood paper. So the matter had to be delayed until spring, but before spring came the combustible part of the building had evaporated and left the walls standing bare. So the probability is that if the mill had stood, there would have been in a short time printing-paper manufactured, for an experiment at least, out of basswood for the principal material. But notoriety, for that time at least, evaporated into the clouds by the means of a great fire.

I was satisfied that good wall-paper, and perhaps the best, could be made of basswood, as it takes colors well, and sticks where pasted better than any other paper. Another quality of basswood paper is that ink does not spread by writing on it. There are two kinds of basswood; one is nearly all white, the other with a goodly share of brown wood inside. In making wrapping-paper we worked such as we got hold of. If basswood is worked into paper that needs to be white, then of course the white basswood must be used. The lime turns the wood yellow, but it mostly dries out. I began to use basswood as has been said by passing the shavings through the lime bleach the same as straw, to loosen the fibers, and supposed it necessary. So I suppose that I did not even think of trying the shavings in their natural state, and can not now say whether they would have made paper or not. It is probable that there are other materials that would make paper by treating them in the manner of working straw — the cane brake of the South for one. It would stand a chance of making a very strong paper for some uses. Basswood is the most convenient wood to work into paper of any wood known in this country. It generally grows tall with but few limbs and knots, and the knots not hard like most other timber.



Photo by N. Brock, Asheville, N. C.

SOUTHERN PRODUCTS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A SUGGESTION TO PAPERMAKERS.

To the Editor: STATESVILLE, N. C., February 4, 1901.

If the paper manufacturers will mark the number of sheets in a ream of paper it will be of untold benefit to the printers of the country and save much time. As it now is, a person is at a loss to know whether the package contains 480 sheets or 500. In cutting a large amount of paper for a pamphlet, say, how easy it is to take the whole ream up and place in the cutter, instead of having to count the paper. If it was absolutely sure that the ream contained 500 sheets, then the time in counting could be utilized so much better. Put the number of sheets on each package. J. A. BRADY.

GOOD INFLUENCES OF THE COMMERCIAL TRAVELER.

To the Editor: CHICAGO, January 18, 1901.

There appears in your January number an editorial article under the caption, "Incivility to Drummers." I object to the word "drummer" in the sense in which you use it, because it sounds harsh and cheap. Whenever asked by some bucolic artist if I "be a drummer," I usually say, "No, I only play the jewsharp, and not very well at that." This reply generally knocks out the next question, "What line?" and then they want to know what "troupe." My reply is, "The Regulars," and by this time the town encyclopedia is so mystified that he can not find courage to continue at a losing game. But I am diverting from the subject. The incivility usually encountered by "drummers" or "commercial travelers," which sounds better, is brought on by themselves. I say usually. There are some exceptions, but with tact they can be handled. At least this is my experience.

I have been a strictly commercial traveler for more than thirteen years, and a traveler connected with newspapers for ten years on top of that, and never in all my experience have I been treated incivilly except once, and in this case I surprised the whole store outfit by compelling the uncivil boss to apologize for his incivility. I will not let them be uncivil. I compel them to be civil whether they want to be civil or not.

The one circumstance wherein I was treated uncivil I will describe. It was away back ten years in the last century. The city was Cincinnati. The person is now, as then, a well-known printer in that city and a personal friend of mine, and if his eye meets this article he will well remember it. For short, we will call him Mr. B., although this is no indication of his identity.

Mr. B. and I had never met. I called at his place of business, and a very foppish understrapper, of whom I inquired for Mr. B., told me with a sardonic smile that he was "back in the office."

Back in the office I went and found Mr. B. seated at his desk. He did not look up. It seems he had what the help called "bad days." I had happened to corral him on one of those "days," but I did not find it out until I invaded his presence. As I said before, Mr. B. did not look up. I stood before him for five or six seconds, knowing that he saw me and expecting him to "wake up." Not receiving the common civility I was entitled to, I said:

"Good morning, Mr. B. Please allow me to present my card," and I placed the card at his left hand.

Without raising his eyes or even glancing at the card, he brushed it into the waste-paper basket and grunted out, "Don't want anything."

"I beg your pardon, Mr. B., will you do me the courtesy to read my card?"

"Told you I didn't want anything, didn't I?"

"You may want something in the future in our line, and I should like to have you read my card and acquaint yourself with what is in the market."

"Get out of my office," he snarled.

"You pick up that card and read it, and I will go out."

"Do you refuse to go, sir?"

"Yes, sir. I do refuse. I came in here as a gentleman and I propose to go out as one, and if you lay a hand on me I will treat you as I would any other boor. Now, sir, pick up that card and for once try to be a gentleman."

Mr. B. glared at me. He reached down and brought up the card and read it. Then he offered his hand and pulled up a chair and apologized for his rude conduct. He said he was bothered to death by travelers, and the only way to get rid of them was to keep them afraid of him, and not one of those who knew him dared venture into the office without invitation. He admitted that he had been very rude and hoped I would not feel hurt. I have since done considerable business with Mr. B., and did some on the trip in question.

When I went out of the office, the hired men in the store who wore an expression of amusement when I entered, wore puzzled faces when I went out, because I had made a gentleman of their boss. J. O. SPENCER,

John Thomson Press Company.

HOW A PORTUGUESE EDITOR GETS EVEN.

To the Editor: NEW YORK, January 7, 1901.

In matters typographical, Portugal is not an advanced country. The printer does not cut very much congealed *aqua* in that land, and it would appear that the path of the Portuguese pressman is a particularly hard one.

In Oporto is published an illustrated weekly of literary character, entitled *A Illustracao Moderna,* which may be very freely translated "Modern Pictorial Dot." A recent issue appears with its text quite creditably printed, but the cuts are what an American printer would slangily characterize as "rather on the bum." This is a mishap that may occur to some extent in any printing-office. In such cases somebody would get a "call-down" or a discharge, and that would end the matter. But it seems that in Portugal they do things differently. The parties responsible for outrages on the noble art of Gutenberg are held up in the pillory of public indignation in a most unheard-of manner.

Each copy of this particular issue of *A Illustracao Moderna* contains a leaflet, separately printed in large type, of which the following is a translation:

DECLARATION.

In my capacity as artistic manager, it is my duty hereby to state to my illustrious fellow-laborers and esteemed readers that I am alone responsible for the technical execution of the illustrations given in each issue.

In the present number, however, the cuts, owing to a deplorable lack of sharpness, seem very poor, not, most assuredly through any fault of mine, but owing to botchy presswork and most outrageous carelessness in the printing; therefore I announce that the original cuts, in proof of my assertion, are at my workshop, where they will be submitted to the examination of any experts who may desire to inspect them.

Accordingly this deposition is made in order to safeguard the art department of this publication and at the same time do justice to the good name of my establishment.

And it is consequently incumbent on the *Illustracao Moderna* to furnish some kind of decent presswork in its next number and subsequent issues. MARQUES ABREU.

OPORTO, the 20th of November, 1900.

FREDERICK W. MITCHELL.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

THE PRINCIPLES INVOLVED IN THE NEWSPAPER PUBLISHERS' ARBITRATION SCHEME.

1.—Origin of the Right of Living Wages.

The Declaration of Independence pronounces a doctrine which has become the vital principle of the politics of the laboring classes, namely, that all men have an inalienable right to the pursuit of happiness and that Living Wages are the Alpha and Omega, the beginning and end, of happiness. If the Declaration of Independence had been silent on this subject, American labor would nevertheless have pronounced its right of Living Wages, because the Creator himself made the law, "Thou shalt not oppress an hired servant that is poor." English, French and German labor asserted this right long before American workmen did, when about one hundred and fifty years ago European governments acted on the damnable heresies of that school of political economy which declared that the subsistence minimum is the end of labor's pursuit of happiness.

"Hath not God made foolish the wisdom of this world"—the heresies of Adam Smith, Ricardo, Mill, McCulloch? Where are the sophists who wrote a hundred thousand volumes to demonstrate that not God, but the relation of the demand for and the supply of labor metes out the workingman's share of earthly happiness? The time-honored fallacy of a predetermined wage-fund, with its abominable influence on the happiness of labor, has been abandoned by all authorities of political economy, and lingers merely in the brains of some narrow-hearted employers. The belief that there are no means of raising wages other than accelerating the increase of capital or decreasing population is refuted by conspicuous facts in history. The road to popular happiness does not lead over the graves of emaciated laborers. The industrial progress of the world demonstrates the truth that Living Wages do not decrease capital and interest, because they increase wonderfully the greatest good of nations—the physical strength and mental training of the working classes.

2.—Origin of the Right to Strike.

The right of Living Wages being granted by religious and scientific authorities, society has conceded to labor the complementary right of resisting the "oppression of hired servants that are poor," as the Bible puts it (Deut. xxiv, 14). As America has not clothed its governments with the power to regulate industry in the manner of European governments previous to the economic revolution brought about by the doctrines of Adam Smith, the power to regulate the traffic in commodities and labor rests in our country fully with the people themselves, from whom all governmental powers flow. To repeat the same idea in more concrete words: The power to define what are Living Prices and Living Wages, as well as the power to enact working rules in industry, "is not delegated to the United States by the Constitution, nor prohibited by it to the States," nor delegated to the class of employers; but this all-important power is reserved to the people. The term "the people" can not mean in this connection any other persons than those engaged in the various handicrafts. The right of demanding Living Prices and Living Wages, as at present exercised in a crude and arbitrary manner by trusts and trades unions, is undoubtedly a just and constitutional use of one of the powers reserved to the people themselves.

The general power to secure Living Prices and Living Wages implies the special power to refuse the acceptance of bankrupt prices and starvation wages, i. e., to command the market and to strike. "No axiom is more clearly established in law or in reason, that wherever the end is required, the means are authorized; wherever a general power to do a thing is given, every particular power necessary for doing it is included."—*James Madison, Fed. XLIV.*

3.—Abuse of the Power to Corner Goods and to Strike.

Madison says, Fed. XLI, "That the purest of human blessings must have a portion of alloy in them," and that "abuses must be incident to every power or trust of which a beneficial use can be made." True enough, the constitutional power of trusts and unions to fix Living Prices and Living Wages has been and is much abused, as I have set forth in almost every number of THE INLAND PRINTER, and certain it is that the enemies of trade-unionism dwell persistently on the inconveniences which are unavoidably blended with the political advantages of the producing classes.

But until the people have, by some solemn and authoritative act, lodged the power to regulate the traffic in commodities and labor with one department of its common government, this prerogative must remain with trusts and trades unions. It is neither the consumers' nor the political economists' business to name the prices of the articles which trusts and unions have for sale, or to establish rules for their government in productive establishments.

True, the transition from the antiquated individual to the modern collective contract system is fraught with many evils; but I think with Alexander Hamilton, Fed. XXXV, "That common interests may always be looked upon as the surest bond of sympathy," which will in the end overcome the difficulties between the classes of employers and employes. All violent policy of unions which is contrary to the natural course of business life will defeat itself. But I also think that our system of government, which is meant for duration, ought to contemplate the change of contract system insisted on by the producers in America, and accommodate itself to the new order. Its injunctions against collective bargaining and the machinery of trusts and unions are a greater danger to the country than collective prices for commodities and labor.

4.—Arbitration as a Means to Prevent the Abuse of the Striking Power.

Almost all trades in general, and the printing trades in particular, feel that the striking power is much abused, to their own detriment and to society, and their willingness to try conciliation and arbitration as a means to prevent abuses of the economic power of unions gives evidence of the truth that our people are capable of industrial self-government. It is not well, however, to place any extravagant hopes upon the ill-defined schemes of conciliation and arbitration which are at present under consideration. Conciliation which paralyzes the striking power instead of limiting and purifying it, and arbitration which juggles the power to name the price of labor out of the unions into the hands of outsiders, nullifies industrial self-

government and will therefore be a disappointment. What we need is trade government on the principle of equality of classes, which rests on the basis of our country's common law. Arbitration is at best a poor makeshift for societies with deficient industrial codes to bridge over emergencies through compromises, in which sentiment, opportunities and power are the determining factors.

5.—The Newspaper Publishers' Scheme of Arbitration and the Striking Power.

Let lawyers answer the question whether or not the agreement submitted by the Newspaper Publishers' Association to the Union carries with it that obligation which is necessary to give it duration; neither shall I attempt to examine whether or not the various sections of the instrument are in harmony with each other. In this place I will merely question this. But as an employing printer who wants peace with his workmen, and as an American citizen deeming self-government in state and business the greatest acquisition of the age, I ask: What becomes of the striking power under the proposed agreement?

Sections 4 and 14 answer this question fully: "Work shall be continued pending decisions under appeal" to the National Board of Arbitration, and "the conditions obtaining before the initiation of the dispute shall remain in effect." This is not a limitation or purification of the striking power, but a paralyzation thereof, pure and simple. The document does not and can not secure local unions against the accumulation of rats during the unlimited time which will elapse between the local strike and the final decision of the National Board. The queer law of the supply of and demand for labor can be manipulated to the entire discomfiture of the striking union. Taking into consideration that rapidity of action is the essence of a newspaper strike, I leave the further consideration of this point to the local unions.

6.—The Newspaper Publishers' Scheme and the Power to Name the Price of Labor.

The next important question is: On whom does the agreement lodge the power to name the price of labor? Section 1 acknowledges the original power of local unions to contract for the sale of their commodity, labor, to individual employers or to unions of employers.

Section 2 places the power to name the price of labor into the hands of the local unions *and* the employer. This is done through the institution of what is termed "conciliation," which is in reality an empty palaver. A distinction is made between conciliation and local arbitration; but the authors of the document do not set forth the conditions and *modus operandi* of local arbitration. Evidently they want to carry every dispute away from the neighborhood of the striking union, and therefore place the decision of the wage question with the National Board of Arbitration.

Section 10 names the president of the International Union and the commissioner of the publishers, or their proxies, as the next highest power to fix the price of labor in any town of the United States. However, the document justly assumes that these two distinguished personages will never agree on the subject of wages. Therefore, the same section provides for an arbiter between the two gentlemen under the title of "the chairman of the National Board of Arbitration." And thus we arrive at the unpleasant conclusion that the original power of workingmen to fix their own price of labor is finally lodged with a stranger, whom nobody knows, and who undoubtedly knows nothing about the printing business and can not feel as workingmen do who have to spend year by year in the noise, odor and filth of the workshops.

I care little what sentimental gentlemen enamored with the muddled but beautiful ideas of conciliation and arbitration may say; I, for my part, must state that my democratic heart revolts against every form of one-man's rule in matters of vital importance to many citizens. The arbiter's fiat in regard to prices of labor is nothing but a transfer of the hated one-man rule from the interested employer to an outsider, whose good intentions are mostly clogged with ignorance of the intricacies of piece work, time work and trade custom. And, finally, let me tell the newspaper publishers who hope for peace in their workshops from the proposed paralyzation and transmission of the striking power, that not even the fiat of such high-minded personages as Bishop Potter or Seth Low will appease a rebellious union. The verdict of an umpire always savors of a despot's edict, and though it may bind the will of your union in a given case, it will never appease laborers of our democratic age.



Photo by The Johnson Co., Salt Lake City, Utah.

READY FOR THE FRAY.

After this exposition of the question of principle involved in the proposition of the newspaper publishers, it seems mere waste of time to elucidate the intricacies of the scheme which is before the craft.

NOTES.

The *Typographical Journal* criticizes Senator Scott, of West Virginia, on account of frankly expressing the opinion that United States soldiers could or should garrison our large industrial cities. I do not care to know whether or not the Senator has actually used the words imputed to him. Certain it is that many trade-unionists hold the opinion expressed by the *Journal* and almost every other labor paper, namely, that a regular army is nothing but a weapon of capital in its struggle against labor. I believe this opinion is an outgrowth of the

persecution mania which inflated anarchists and calamity howlers instil into the minds of sober American workingmen. England, France and Germany keep larger armies than America, and the truth is that trades-unionism in those countries is far ahead of America in point of organization, as well as in regard to the raising of the laborers' standard of life. The army in all industrial countries is a great and valuable absorbent of unemployable laborers of a restless and adventurous spirit. No greater misfortune could befall the European countries than a dispersion of their large standing armies. About two or three millions of vigorous young men would be added to the standing army of unemployables, and the largest buyers of home-made goods — the commissary departments of the European



THE START. THE FINISH.

Photos by George Stark, St. Louis, Mo.

governments — would drop from the market. In regard to the fear of organized labor that the regular army will be a machinery of destruction in case of labor riots, let me tell you, workingmen, as a man who has been there and knows what he is talking about: Fear the raw militiamen, and still more fear those fellows known as sheriffs' posses. Armed men, who tremble in their breeches and soil their drawers when they meet a crowd of howling and fisticuffing laborers, will shoot in blind distraction if an excited workingman happens to pull a bandanna from his pocket to wipe the sweat from his forehead. Bleak fear sends the deadly lead into the crowds of innocent women and children who naturally gather on such occasions to see what is going on. Yes, fear the soldiers who lose their self-control in the face of rioters. But do not fear trained soldiers in command of United States brigadiers. These are men who control their guns as well as their tempers, and do not fall into a frenzy at the sight of a raving crowd of men with sleeves rolled up. United States brigadiers never fire at unarmed crowds, but stand unmoved under arms until the crowds move upon them. And then they will disdain to shoot, but perhaps charge bayonets and slowly march forward with closed ranks, thus giving the crowds time to disperse before they are tickled with bayonet's point.

Prof. Andrew D. White, the American ambassador to Berlin, writes the following words, which I feel in duty bound to readdress to all thoughtful men in the Typothetæ and the Union: "What always strikes me in American life is the fact that, while we go ahead at a prodigious rate and achieve extraordinary results, we drop a very great number of stitches and leave a multitude of important things undone which, for the credit of the country as well as for the good of our citizens, ought to be carefully attended to."

One of the speakers of the Typothetæ asks in doleful numbers: "Of what use is it for a bright, active man to strive, to think, to attain greater skill, if he can not secure by that skill greater return for his efforts? . . . He sees that inefficiency and skill have been placed (by the Union) on an equality." Strange, in my own place and in every great printing center, the ambitious and ingenious printers see not only that they are offered $2, $4, $5 above the union level, but also, that if the union dyke against starvation wages were not in existence, their level would be far below the union minimum. For this reason, the good men of our craft cheerfully pay high assessments in support of the unemployable and generally indifferent class of workingmen. Gentlemen of the Typothetæ, it is better for all of us to acknowledge the truth of trade-unionism than to ignore its self-evident facts.

Union writers often object to the use of the word master, because through unconscious association of ideas they put it in contradistinction to the word slave or bondman. The origin of the word is this: At the beginning of the Christian civilization, the artisans were bondmen, living on the socage farms of their lords. The shoemakers, carpenters, wheelwrights, etc., were grouped together and placed in charge of a *magister,* that is, a foreman, who kept the accounts, perhaps in the same way as any foreman of the present day. The word magister went into the Anglo-Saxon language as mêstar; Friesian, mastere; Midde-English, maister, mester; Old North German, meistari. It was used to designate the head of a school of children, as well as the head of a philosophical or religious sect. Finally the word master designated a person who had learned an art or a handicraft in the regular way and had duly served his time as apprentice and journeyman. The attempt of the Union to abolish the word master is very much like that of the French revolutionists who wanted to eradicate every word reminding the people of the Christian civilization, which is beautifully illustrated by the following anecdote. A woman had bought some clothing and found that it had been measured with a short yardstick. In great anger she ran to the Jacobin justice of the peace, who had just been appointed by the bloody directors of the great revolution. "Sir," she exclaimed. "What? There is no such person as a sir!" "Pardon me, citizen; last Sunday——" "What? There is no day named Sunday." "Well, then, on the Quintidi of the week——" "I don't know the division of time you call week." "Oh, I meant to say the decade of the month of April." "There is another stupidity; there is no April." "Well, in the decade of the Floreal, I bought two yards——" "Go to the devil; you are a miserable aristocrat. No democrat says sir, Sunday, week, April and yards." "But it seems the democrats keep the devil on hand." "Arrested, you blasphemous aristocrat."

ANSWERS TO CORRESPONDENTS.

Henry W. Diederich, consul of the United States, Bremen.— Statement: "I feel that the poor apprentice can not get back to his old place." Please do not let your feelings run away with your reason. I am sure that common sense teaches you, as well as me, that the old must teach the young — not only the Christian or socialistic catechism, but also an art wherewith to support themselves.

President James M. Lynch.—Thank you for your prompt attention to my complaints about certain wrongs in my printing-office. Your action proves the correctness of the statement which I have often made in the columns of The Inland Printer, namely, that the unions will always listen to the voice of reason and justice, and that it would be much better for typothetists frankly to state evident wrongs done in the name of the union, at the proper place, than to growl and grunt and grudge when among themselves.

Mr. John Weber, publisher of the *Illustrated News,* Leipsic, Germany, writes: "I feel from your writings that printing will remain for a long time to come a real art, and that our artisans will not yet degenerate and rank with factory hands. . . . I am writing a catechism of the

art of printing, in which I shall plainly formulate what I expect of a good printer . . . and I shall give the rudiments of a plan of instruction for printing-trade schools." Allow me to express the wish that you will print an English edition of your book. There is room, nay there is great need for a text-book of typography written by a gentleman whose pedagogical qualifications are as great as his typographical accomplishments.

Anonymous Correspondent, evidently a Philadelphia compositor, asks in very vulgar language why I do not confine my attention to my own business, and persist in "mixing with union business." Let me tell you. It was my lot to suffer all the wrong which masters and journeymen inflict on helpless apprentices. I have learned to bear the injustice of employers in their dealings with isolated workingmen. I have experienced the distraction of unhappy foremen who find themselves to double duty bound by inconsiderate employers and soulless unions. As a master craftsman, my days were made heavy with the clankless chain of overcompetition, and my nights restless with thoughts about schemes to break away from the grip in which isolated business men are held by their own competition. Never believing that God Almighty had invented the machinery of competition to mete out earthly justice for those who do the work of life, I followed the course of business legislation backward until I arrived at that period when industrial nations began to regulate intercourse according to the idea that apprentices, journeymen and masters always know and always do what is right and beneficial for themselves and their fellow-beings. This was the fundamental error of our age which blighted the fairest hopes of the producing classes to improve their condition through political liberty and equality — and it behooves all those who understand this truth to uproot this time-honored error wherever they find it. Should you ever address me again, please be as polite as I have endeavored to be.

The Master, of New York.— Statement: "It is pleasant to know that so many printers are trying to improve the condition of our trade." It is because this truth has been brought home to me, that I look complacently upon all the capers of employers and unions. During the past year I have received quite a number of letters on the possibility of introducing an equitable apprenticeship system in our craft. Employing printers and officials of large concerns, including graduates of colleges and universities, express themselves in favor of educational servitude and trade schools as complements of a regular apprenticeship system. College professors, political economists and know-all sociologists, standing so high on the peak of human knowledge that they can not see the plain people groveling in the vale at their feet, these men say that apprenticeship is a state of existence which will never again be seen in human society. Finally, here is a class of good union printers, characterized in a letter from my friend Duncan, ex-president of No. 6: "There is as much chance of restoring the apprenticeship system — in its honest and just intention, with defined mutual obligations — as there is to abolish railroads and to resort to the packhorse. Yet, the project has every sound argument in its favor." This class of printers belongs to the great tribe of effeminate beings who will rather bear a cumulative evil than muster up the courage needed to eradicate it, stem and root. Let us, dear Master, unite the intellectual forces of the first class, ignore the haughty pretensions of the second, and give a hard push to the weak union printers of the third class, who know what is right and fear to do it.

APHORISMS.

Justice in the workshop means regulation of the economic life of apprentices, journeymen and employers by principles which promote the well-being of all and enable each to work out his own happiness.

Liberty in the workshop means regulation of the economic life of apprentices, journeymen and employers by whomsoever happens to be the strongest in the trade who will promote his own well-being and destroy the happiness of all others.

Arbitrariness is liberty, and it is quite immaterial if employers, unions or arbiters are arbitrary. Where capriciousness takes the place of principle there can be no happiness, no common welfare. Capricious masters undo the best efforts of their workingmen. Capricious unions upset the best plans of employers. Rather let the office boy rule the shop; then, perhaps, blind fate will get a chance, and I am sure fate is more merciful to hard workers than capricious employers and unions.

No conciliation and arbitration in the printing business as long as office chairmen unite three functions in one person, acting as prosecutors, judges and sheriffs of that union-power which ignores the sources from which all wages, salaries and profits flow.

Conciliation without degradation of the office chairman to the rank of union tax-collector is like washing a running sore with an acid that causes gangrene.

Arbitration on the office chairman's arbitrariness is like quenching a fire with kerosene oil.

The road between the union's "thou shalt" and the employer's "I won't" can not be plastered with an arbiter's arbitrariness.

The law is to power what the compass is to the navigator. The common rule is the summary of a trade's experience as to the right use of the power in the shop. Arbitrariness of an arbiter is the use of compulsive power without experience.

No contract without the obligatory power of law. No law without sheriffs and soldiers to enforce obedience. No common rule without a common trade organization. Might does not make right, but might is the nerve of right.

Law is an indispensable weapon of intelligence in its everlasting struggle against stupidity. The common rule is the backbone of far-sighted craftsmen in their ceaseless wrangle with stubborn perverseness and narrow-minded selfishness.

The greatest trouble of business associations is that their members do not directly feel the benefit of common action in business life. As men feel their stomach only when it is out of order, so do craftsmen high and low feel their union only when it is indolent, sour, overloaded, dyspeptic or weak.

The greatest egotists are those craftsmen who say: Let others attend to the furtherance of our common interest; I shall look after my own and will enjoy the fruits of their labors anyhow.

Competition is said to be a self-regulator of prices and wages — but it gets out of order when it has regulated all prices and wages down to the dead level of the existence minimum.

Competition is a regulator of business life which everybody tries to apply to everybody else's business.

Competition is the life of trade as much as the whip is the life of a slave.

The lower wages and prices of a trade, the lower its social rank. Competition makes sweatshops of all workshops and red-lantern districts of workingmen's quarters.

Unjust distribution begets wrong production both of commodities and of human beings. The liquor shop, sweatshop and red-lantern shop are neighbors.



Photo by C. H. Teets, Chicago.

BABY'S BATH.

ILLINOIS PRESS ASSOCIATION.

At the annual meeting of the Illinois Press Association, held at the Lexington Hotel, Chicago, January 30 to February 1, 1901, the following officers were elected to serve for the ensuing year:

President, Gen. Smith D. Adkin, Freeport *Journal;* first vice-president, G. W. Bliss, Hillsboro *News;* second vice-president, J. C. Adam, Peotone *Vidette;* third vice-president, F. E. Holme, Richmond *Gazette;* secretary, J. M. Page, Jerseyville *Democrat;* treasurer, H. A. David, Carlinville *Democrat.* Executive Committee: C. M. Tinney, Virginia *Gazette;* A. R. Van Skiver, Streator *Free Press;* George C. Rankin, Monmouth *Atlas.*

The following delegates were chosen to represent the organization at the next convention of the National Editorial Association, to be held at Buffalo June 10: Morris Emerison, Mount Vernon *Register;* H. N. Wheeler, Quincy *Journal;* Owen Scott, Decatur *Herald;* Edwin Dyson, Rushville *Times;* W. T. Bedford, La Salle *Tribune;* G. A. Burge, Monticello *Republican;* H. A. David, Carlinville *Democrat;* C. W. Bliss, Hillsboro *News;* J. M. Rapp, Fairfield *Record;* Charles Boschenstein, Edwardsville *Ruler;* C. M. Tinney, Virginia *Gazette;* F. H. Hall, Joliet *News;* W. L. Black, Elgin *News;* E. M. Johnson, Pontiac *Free Trader;* Charles Bent, Morrison *Sentinel;* George Burt, Henry *Republican.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

Repolishing an Injured Diamond.—G. A. G., New York city, asks where he could have a polished diamond reset, which has the point broken off? *Answer.*—Would advise buying a new one, as the cost of repolishing would be about the same, the result perhaps not as good. A similar subject was spoken of a few months ago in these columns.

To Clean Rubber Proving Rollers.—K. K., Brooklyn, New York, asks what to use for cleaning a litho rubber hand roller, as turpentine or benzine "seems to spoil the surface." *Answer.*—The solvents above mentioned are excellent agents to employ in making *rubber cement* out of your roller. Use potash and water for removing the ink from rubber rollers.

Adulteration of Aluminum Bronze.—We have a specimen of work before us sent by a Western house, printed on highly glazed paper, and yet the bronze seems to adhere to the surface, tinting or smudging, as it were, as the burnishers go over the work in the machine. Investigation has revealed the fact that lead filings have been added, ostensibly to increase the weight of the bronze. We have procured some aluminum silver bronze from dealers in New York and find that, by testing the samples, they yield bright results and do not adhere to or tarnish the paper when rubbed over the work.

To Make a Ruling Machine Run Precisely.—D., New York city, states that he has trouble in getting the diamond in the ruling machine to stop just where he wants it. The carriage runs so unsteadily as to go quickly in some places and work hard in others. Yet it is well oiled with the finest bone oil. *Answer.*—The trouble you speak of may be caused by using the bars of the machine *too much on one spot,* thus wearing them off there, or they may have been badly finished originally. You can, however, improve this trouble by using lard instead of oil (bone oil is hardly the lubricant for that part of the machine). Above all you can gain much by practice; you must not press on the carriage while ruling. By using both hands the one may act as a brake, while the other propels the machine.

How to Improve Poor Bronze Printing.—S. & Co., Philadelphia, Pennsylvania, write: "We have printed a large edition of the enclosed label in red and gold bronze. The customer refuses the work on account of the lack of luster in the bronze. What could you suggest to brighten it up, and save an edition of 50,000 impressions?" *Answer.*—Would suggest to run these sheets through a calendering machine, which would burnish the bronze, or, let them go through the bronzer, simply to allow the brushes to polish the bronze once more, using magnesia powder instead of the bronze. Perhaps the best way would be to print the "gold stone" over again, using a lacquer varnish instead of ink, and feed the sheets to the same gauge, printing the glossy varnish over the bronze work, which would give a greater brilliancy.

New Method of Embossed Effects in Flat Prints from Aluminum Plates.—A very unique print in two colors, of a medallion head, being an original drawing and not a photograph from a relief, was sent from the Joseph Sholz Aluminograph Litho.-Printing House, in Germany. It has been made, according to the description, by obtaining first a positive and then a negative plate from the same drawing on an aluminum plate; one drawing (the positive) is printed in black and the other (negative plate) is printed in deep gray, slightly (intentionally) out of register; the reverse plate therefore leaves a slight edge of white on the one side of the opposite plate, making a striking "relievo" effect. By shifting the one color while printing so that the white light appears on the opposite side an intaglio effect can be produced.

Reversing of Type Impressions Before Transferring to Stone.—J. F. K., New York, asks: "I have a number of labels, containing a lot of type lettering which is to be set up in type and transferred to stone for tin-plate printing; but as the work must be on the stone the right way, how can I transfer the type impression so that they will be wrong on the transfer paper and afterward right on the stone?" *Answer.*—You could have trusted to the man who made the transfers from the type impressions to stone. He would simply take a new piece of transfer paper and lay it over the original impression, then pull it through the press. When separated the lettering will be on the other piece of transfer paper, and by using that impression on the stone the work will be just as you want it, *right* on the stone, wrong on the rubber of press, and again right on the tin of your can labels.

"Etching-up" Work on Stone.—S. A. S., Braddock, Pennsylvania, writes: "In your December issue of Notes and Queries on Lithography, you speak, under 'High or "Burn-Etching" the Transfer,' of Eberles' process. I was under the impression that the work, or at least the transfer on stone was flat, right on the surface of the stone, and that in no other way could lithographic work be printed. Could you enlighten me on this subject?" *Answer.*—The transfer, crayon or pen work on stone is higher than the stone, as much as the layer of ink, or grease, put on by the impression, or crayon, makes it so. The water and ink do the rest. But, in order to make a lasting transfer for large runs, and to sharpen up the work and lessen the possibility of filling in while printing, the surface of the stone is etched away somewhat, in some cases almost imperceptibly, in other cases (for embossing or direct printing on tin), considerably so. This could not be done so well by simply dusting an acid-resisting powder upon the work, but *by melting the resin,* thus forming an impenetrable covering over the lines, while the acid slowly consumes the stone around the work. Of course the process must be repeated several times for very high etching. Eberles was probably the first one who used a bunsen burner for this purpose in a specially constructed lamp, and passing the flame over the resin. There are other ways of accomplishing the same result; for instance, a hot iron plate brought near the surface of the stone (practical only on smaller work) or by the fumes of sulphuric ether kept in close contact to the stone, through an absorbent substance like a piece of felt.

When is a Transfer Not Charged on Litho. Commercial Printing?—P. G., Newark, New Jersey, writes: "Would you kindly advise the writer how it is that some lithographers charge for a transfer on their printing and others do not? Could it be that when printing is done from the original plate the charge for transfer is nil? If this is the case how could I tell when a printer charges for a transfer and may in all likelihood use the original to work from, thereby at the same time injuring my pocket and the original plate; for, as I take it, a transfer takes the place in litho-printing that the electro holds in type-printing, etc.?" *Answer.*—Regular editions of engraved work are *always transferred,* for three reasons: first, to get a greater number of objects on a sheet; second, to print with rollers as against the slow and costly method of printing from the engraving; third, to save the original from premature destruction. A charge must always be made for transferring that class of work (large show cards, posters and pen work may be exceptions). The only instances when transferring is

not charged is when the order for printing is so large that the lithographers (liberal as they all are) think they can afford to make the customer a present thereof. Still there are some complicated transfers that contain a great number of changes, etc., which can not be done gratis. I have known transfers to take a good workman five days, and where the edition was perhaps not more than five impressions. When our correspondent finds no charge for a transfer on his bill, and the charge for printing is reasonable, say between 75 cents and $1 per 100 sheets, he will have no cause for complaint.

System in the Engraving Department.—In answer to several inquiries, criticisms and epistles regarding the methods pursued in the engraving departments of large establishments, by which the labor is divided into several branches, for instance, "Outlining," "Scraping-out," "Etching," "Stopping-out," "Inking-in," etc., which was all done by one individual formerly, I would say that in my estimation it is useless to make any attempt to prevent this regular course of industrial progress. It is done for the sake of gain in time and money. The work goes from one hand to another, from one stage of completion to another, not a particle of time is lost; the proprietor of an engraving or trade office, who can manage to accumulate a large amount of work, can keep different men employed each in their special line; he turns out the work quicker, and can afford to do it for less, and makes more money himself than the man who works on the old system. If those who will not follow in the given route can do better by marshaling their forces on the other side—that is, if they could prevail on the workman to oppose this plan, *and stick to their demands* (as it has been successfully done for a little while, from time to time)—then very well. The workmanship would perhaps be the better for it and more hands might be employed at this very moment; or, perhaps the cost of the work would be greater if compared with some other methods so that the victory would be turned into defeat by their trade being wiped out entirely. And then once more the story of "The goose and the golden egg" would be verified. Some of my correspondents may be great reformers; if they feel the mighty impulse, which I certainly lack, for changing given conditions of the world, let them go ahead and begin the campaign they outline. If they have been chosen in the economy of nature to lead in reformatory work let them push on to glory and fame. Every one is an instrument, serving some purpose here. Therefore we must leave every intelligent man free to choose what he would deem best for himself to do. This space is devoted to other objects; we must not add any more shackles to our humble efforts.

How Can I Learn Lithography?—J. A. W., Bingham City, Utah, writes: "I have spent ten years in the printing business in many branches and departments, publishing and managing the B. E. W. in a city of 5,000. We do all common printing, colorwork, etc.; but one branch of printing, if understood and acquired here, would help us greatly in our business, and that is lithography. Banks, insurance companies, agents, druggists and others use a great deal of lithographed work and send to California, Oregon and other places for it. If we could do it we could coin the money. What I want is as follows: How can I learn lithography? Can it be learned by books? Is it very difficult? What tools, materials, etc., are needed and any general information? I am willing to do my share to obtain the information I am after. A good many men make out that anything like this is very difficult, and they want the earth for telling a person something that he could learn in five minutes if some one would just give him an eye-opener." *Answer.*—The various phases of the lithographic trade have been explained in The Inland Printer, from June, 1897, to the present day, upon engraving, drawing, transferring, printing, etching, etc.; in conclusion I would say: The best method to start, provided a person has mastered the art of drawing letters, ornaments or figures, is to get a nicely polished stone and trace his design upon it, then mix the litho-



Photo by R. H. Scadin, the Sapphire Country, North Carolina.

GOING TO MARKET.

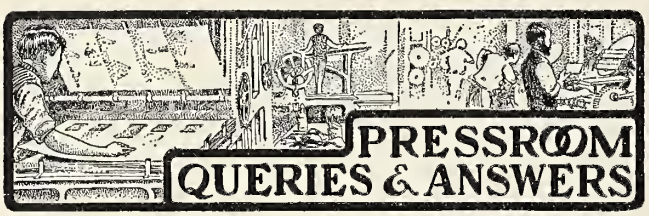
graphic ink (Vanhymbecks or Lemercier Touche) and proceed to draw with due deliberation and great decision the work upon the stone. Some little errors can be remedied by scraping the greasy ink away with a sharp knife, used flatly, or with a special flat scraper. When finished, rub over the work a solution of gum arabic with about one-tenth part of nitric acid; then wash out with turpentine, and after carefully moistening the stone, charge the work with lithographic printing-ink from a leather roller. When everything has taken the ink from the roller, except the wet places, as it should do, the fresh ink is dusted over with finely powdered resin, and then again etched with stronger acid, say with a twenty to thirty per cent solution of gum and nitric acid. Washing out again and rolling up while the surface is damp will place the stone in a condition to take the first impression, which is made by laying a clean sheet of paper upon it, then another sheet, and finally a backing sheet of pressboard, slightly greased on back so as to run through easily under the pressure of the press. No make-ready is required and everything will print just as you have put it on the stone, solid and delicate lines, clean, sharp,

or uncertain and ragged edges. Finger spots, or signs of perspiration on very fine work, cause the lithographic artist to forget his complacent quietude and language at times. Good books, besides THE INLAND PRINTER, are: George Fritz' "Photolithography," E. Steiger, New York, and "Grammar of Lithography," Richmond.

PATENTS.

The Aluminum Plate & Press Company has taken out a voluminous patent, No. 666,484, on its standard machine, as designed by J. Brooks and W. S. Huson.

Job S. Morris, of London, England, is the author of patent No. 664,965, covering some features of a rotary algraphic machine. He introduces a roller of absorbent material between water rollers and inking rollers, to absorb the superfluous water from the plate.



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

PRINTING ON CELLULOID.—We refer C. W. Bayles, of Brooklyn, New York, to article headed "Printing on Celluloid," page 470, December, 1900, THE INLAND PRINTER.

TROUBLE WITH COUNTRY CAMPBELL.— From C. D. Schoonmaker, McHenry, Illinois: "I have trouble in getting an even impression when running a full form on a Country press. At times the edges will nearly punch through when the impression in the center will be very light. Can you explain the difficulty?" *Answer.*— If the impression is heavier at the ends of cylinder, the bed of press or the cylinder springs. If the impression is heavier along the margins, the cylinder and bearers need resetting. If the difference is but slight, it should be overcome by make-ready.

TO PREVENT TYMPAN OFFSET.— From G. L. P., St. Louis, Missouri: (1) "What, in your opinion, is the best way to prevent offset on the general class of jobs? Some pressmen have processes, such as wintergreen, paraffin, etc. Can you tell anything about these processes? (2) Does reducing ink with boiled oil, varnish, etc., increase liability of offsetting?" *Answer.*—(1) We know nothing about the use of wintergreen. We suppose paraffin would be all right, but you would seek a long time before you would find anything to excel pure lard oil. Common machine oil is used by many, and gives general satisfaction. (2) It depends altogether on the quality and quantity of oil and the kind of stock.

TO MAKE COPYING INK PRINT CLEAR.— G. L. P. asks the following, also: "What effect does magnesia have when mixed into copying ink? Does it make it print clearer — that is, not fill up so quickly?" *Answer.*— Do not attempt to use magnesia in copying ink, unless you want trouble. To thin it, use glycerin. To thicken, use glucose. To strengthen color, use pure aniline crystals dissolved in hot glycerin.

TROUBLE IN WORKING HEAVY LABEL FORM.— A. W. B., Baltimore, Maryland, asks: "Will you kindly advise what causes the difficulty as sample A shows? Worked on a 12 by 18 Gordon." *Answer.*—The spots on cut of anvil in center of form were caused by particles of paper adhering to the form, and from that transferred to the rollers, and from rollers to ink disk. The working of disk caused these particles to work to the center, and were then picked up by rollers, which caused the bad results. The picking of the paper can be overcome by using a softer ink. The white spots in other parts of form are caused by lack of proper make-ready. No doubt better results could have been secured on a press of another type.

THE CARE OF RUBBER BLANKETS.—The necessity of keeping the packing on cylinder at the same perimeter as bearers on same is not given the attention by many pressmen which it calls for. On soft-packed cylinder presses, that part of packing which does not come into contact with the form is often 1-16 to ⅛ of an inch above the part in contact. Under these conditions the printing surface in use should be as the perimeter of the bearer on cylinder. Parts of blankets not in use should be rubbed down with sandpaper or emery cloth until they are even with that part of blanket which comes in contact with form. Some pressmen would say: "Sponge up that part of blanket which comes in contact with form, and it will be even all over." Not so. After a blanket has been in use two or three months it wears considerably where it comes in contact with form, and can not be made to swell to that part which has not been in contact with form.

PATENTS.

George F. Read has taken out a patent, No. 666,327, on a flat-bed web press, and assigned it to the Hoes. This is a most interesting machine, the beds having a reciprocating movement of the Wharfedale type. The cylinders are not cylinders at all, but segments that oscillate somewhat after the manner of a Campbell oscillator. The path of the web can be traced through the machine, which is double-acting, like a Cox duplex press.

Frederick J. Harbridge, of Gravenhurst, Canada, is the author of patent No. 664,744, which describes a rolling cylinder machine somewhat similar to the Prouty, but having several new devices and combinations.

Henry Hartt, of Chicago, in patent No. 665,525, shows a new bed motion for two-revolution machines that seems to us highly ingenious and simple. The driving pinion carries a cam that works against a stud to time the reversal of the bed, thus providing the desired easy reversal.

J. N. P. Cramer, of New York, has devised the inking apparatus patented as No. 665,407, which is designed to exclude dust and dirt from the ink fountain.

H. A. W. Wood, of the Campbell Company, is the inventor of the inking apparatus described in patent No. 666,240. Its aim is to provide an improved ink-distributing mechanism which can be used at the end of a reciprocating-bed press, and one which, while having the advantage of being positively geared, will overcome disadvantages and objections that exist in prior devices.

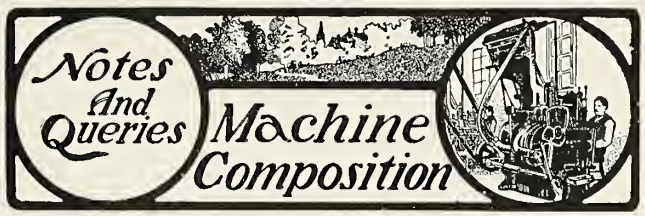
DEATH OF THOMAS RANDALL.

In the death of Thomas Randall, which occurred in Norwich, New York, January 18, 1901, Chenango county lost one of the ablest and best-known colored men ever reared within its borders. The career of Mr. Randall serves to emphasize the fact that a colored man can, by his own efforts, rise to a position of trust and responsibility and become a citizen worthy of a place with any of the nation. Although many lines of trade have colored men in their ranks, it is seldom a negro printer and editor is to be found.

Mr. Randall was the son of Amos and Hannah Randall, and was born in Norwich, June 8, 1828. As a lad he was extremely bright, and soon found the atmosphere of the Norwich printing-offices congenial. Early in the '50's he became an apprentice in the office of the *Free Democrat,* and after serving his time at the case, worked on several of the best papers



in Central New York. During the Civil War he did service for the abolitionists at Peterboro, New York. Under the leadership of the renowned Gerrit Smith, he prepared manuscripts, set them in type and did various branches of editorial work. For a while he was on the lecture platform, and he once published a book of sermons which had a wide sale. In 1873 he purchased the Sherburne *News,* and conducted it for several years. Later he came to Norwich, and was one of the publishers of the *Sentinel.* He was one of the compositors of the *Morning Sun* when that paper was established, but for several years before and until the time of his last sickness was employed in the composing-room of the Chenango *Union.* Of a kind and generous nature, "Tom" was respected by all who knew him, and was held in especially high esteem by his fellow-members of the craft. It is interesting to note in this connection that Mr. Henry O. Shepard, the head of THE INLAND PRINTER, which, as all its readers know, is the leading journal of the graphic arts in the world, learned his trade in Norwich under Thomas Randall. The foundation must have been laid securely, for Mr. Shepard's success in the printing world has been phenomenal. Mr. Shepard has always had a warm place in his heart for the negro race, and ever since he has been in business has employed several colored men. Mr. Randall's death brings to mind many pleasant recollections of early days in Norwich, and no one learns with deeper regret of the passing away of his old-time "boss" than Mr. Henry O. Shepard.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition Department, THE INLAND PRINTER.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.—By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO KEEP the machine clean—don't flood it with oil.

THE Monoline composing machine is used in the government printing-office at Vienna, Austria.

A NEW agreement between Belfast, Ireland, employers and Linotype operators fixes the scale of wages at £2 5s for forty-eight hours, night work, and £2 for fifty hours, day work.

R. LEWIS BERRY & Co. have made a four years' contract for publishing the *Southern Christian Advocate* at Orangeburg, South Carolina. They state they contemplate putting in a Simplex machine to enable them to handle their increased business.

ANOTHER improvement in the burner under the metal pot has been made by the Mergenthaler Linotype Company. Two additional tube burners have been added in front of the large burner, making four tubes under the throat and mouthpiece. This burner is designed for machines doing bookwork.

WORK on the Goodson Graphotype is being rushed, and it is expected the first batch of twenty-five machines will be completed in about two months' time. Three machines have recently been installed at the Publishers' Printing Company, 52 Lafayette place, New York, and the results obtained are being carefully watched.

MACHINES IN ALASKA.—Operator-machinist Jo Murray informs us that he has installed a Linotype, the first in Alaska, in the office of the *Daily Alaskan,* at Skagway. Another Linotype is on its way to Dawson City, over the ice, for the Dawson *News.* It is in charge of John Barber, late machinist of the Seattle *Post-Intelligencer.*

A PATENT has been taken out in England on an improvement in the Linotype machine which enables a number of magazines to be incorporated in one machine. The different magazines are braced together and mounted in the frame of the machine, so as to slide therein to and fro horizontally past the mouthpicce into which the matrices drop from the distributor and above the mouths of the channels into which the matrices drop on their way to the assembler. The mouthpiece

or magazine entrance is carried by pins fast to the machine frame in such a way that it can be lifted off them vertically, or angularly, or slid backward off them.

The award of the Arbitration Court of New Zealand, in the matter of the dispute between the Wellington Typographical Union and the newspaper proprietors regarding pay, hours, etc., on Linotype machines, has been published. The schedule makes seven hours constitute a day's work at £3 per week for day work and £3 6s for night work. A penalty of £100 attaches to either party violating the terms of the award.

"Dummy" Keyboards.—L. R. Chapman, Lewiston (Me.) *Sun,* and a number of others, have asked about the "dummy" Linotype keyboards mentioned in the November number. Our information regarding this "dummy" is that it is manufactured by Sidney Eastwood, of the Denver *Republican,* and retails for $20. The Inland Printer Company has prepared a facsimile of the Linotype keyboard, which answers every purpose of the "dummy," and is offered to its readers at 25 cents each.



Photo by Brock, Asheville, N.C.

GEORGE E. LINCOLN.

A well-known representative of the Mergenthaler Linotype Company.

Recently published statistics state that the Linotype is in use in 1,250 American offices, of which 397 have one machine each, 305 two machines each, and 107 three machines each. Two large daily newspapers employ twenty-five each, one has thirty-six, another fifty, and two have sixty-seven each. Scores of offices have ten, fifteen and twenty machines each, and a number have thirty. In 1894 there were about four hundred and fifty machines of all kinds in use in this country. Now the number is nearly eight thousand.

Payment of Linotype operators in England employed on 'stab, or time work, is regulated by an agreement entered into with the Linotype Users' Association by the Typographical Society, and dated December 13, 1898, since voted upon by the whole membership of the society and approved by the votes of nearly three-fourths. This agreement is binding on both parties until annulled. For this reason an advance in the minimum wages asked by the Sheffield Society was refused by the association recently. The request was for a scale of 42s per week of forty-eight hours, day work, and 50s per week of forty-four hours, night work, for both news and book work. In London the scale is 45s for forty-eight hours, day work, and there, also, an increase is being sought.

Herbert L. Baker, general manager of the Unitype Company, won the prize of £100 offered to the writer of the first letter to be opened on January 5 containing criticism of the "tabloid" edition of the New York *World,* which was edited by Alfred Harmsworth, proprietor of the London *Mail.* The pile of letters extended five or six feet over the floor and was three feet deep. Mr. Baker's criticism was as follows: "The *World,* in its tabloid form, does not seem to have much in it. I like its form very much, but then I don't care for scareheads, long-winded stories, etc."

Francis Bartlett Converse, of Louisville, Kentucky, has taken out a patent for a device to increase the capacity of the typesetting machine on which he has been working a number of years, allowing the setting of two fonts of type, as roman and italic or roman and head-letter, without materially increasing the size of the machine or the number of parts of the keyboard or ejecting mechanism. It consists, broadly, of two type cases and mechanism for moving one of the said cases relatively to the other to permit a common ejector to eject type from either case.

The British manufacturers of the Linotype are making heroic efforts to increase the knowledge of the mechanism of their machine among printers. They announce: "In arranging classes and lectures, secretaries and instructors should bear in mind that we have several sets of lantern slides illustrating the Linotype and its mechanism, which we shall be glad to lend, free of charge, on application being made. For classes where the lecturer has not the advantage of a lantern, we have a series of diagrams, designed especially to illustrate lectures on the Linotype."

Increases in Machine Scales.—The new scale of Lincoln (Ill.) Union gives machine operators an increase of 50 cents per week. Sioux City (Iowa) operators also get an increase, receiving hereafter $3.20 instead of $3 per day and $3.60 instead of $3.50 per night. Machine operators in Toronto, Canada, will hereafter receive $17.50 per week of forty-eight hours for night work, and $15.20 per week of fifty-one hours for day work. A ten per cent increase has been obtained by machine operators at West Superior, Wisconsin, the new scale providing for 39 cents per hour for night work and 32½ cents per hour for day work, fifty-one hours to constitute a week. Seattle, Washington, has increased its scale from $4.50 to $4.90 for night work, and from $4 to $4.35 for day work, eight hours.

A Back Number.—The Rev. F. C. Griffith, editor and publisher of *Every Day Religion,* at Kanopolis, Kansas, has been resurrecting some old copies of The Inland Printer, and has noticed in the issue of November, 1891, an item regarding various typesetting machines and their prices and capacities. The "Winder" composing machine was mentioned, and the price given as £20. Now Mr. Griffith wants the address of the manufacturer of the machine and our opinion as to its value. *Answer.*—The Winder was an apparatus using logotypes and a separate distributor. It was first shown in England in 1880, but never came into commercial use. The advertising pages of The Inland Printer contain the announcements of the manufacturers of the latest composing machines.

Distributer-box Adjustment.—"Subscriber," Nashville, Tennessee, writes: "Some of the thin matrices bend at the lower ear as they leave the distributor box, and the distributor stops. I have put in new rails and tried to adjust the matrix lift. Sometimes the lift raises two thin matrices at once. Should like to know the proper adjustment of the matrix lift and a remedy for the above trouble." *Answer.*—The cause of the inside lower ear bending is that the lift does not raise matrix high enough to clear the upper rail. Adjust the lift so that

its tip, when at full upper stroke, stands 3-32 of an inch above the end of lower rail. If rails or the blade in end of distributor-box matrix bar are worn, two thin matrices will have room to pass. Put in a new bar point.

One Operator Who Studies.—William L. Force, of Orange, New Jersey, writes: "I sent for and received the 'Linotype Manual.' It contains much information, but there are some points about the machine upon which it does not treat. It does not give instructions in the changes for different measures of matter to be set, setting knives and fixing mouthpiece for different lengths of line. I have been reading the articles in The Inland Printer on 'The Machinist and the Operator,' and I would like to suggest to the writer that he touch upon the above subject in an early issue, as I think it is a problem to many beginners." *Answer.*—Your wishes have been anticipated, as the articles under the head mentioned will treat this subject exhaustively in the February, March and April numbers. One point, however: The mouthpiece requires no change or "fixing" for casting different lengths of lines.

Looking Toward the Future.—We are in receipt of a list of questions from Roy Bouton, of Laurens, Iowa, who wants to know whether the prospects are good for the future machinist-operator, what the average wages of union and non-union operator-machinists are, if we would advise him whether or no to join the union, where he could learn the operation and care of the Linotype, and, finally, if one could, who has had over four years' experience in a country office, and is naturally bright about printing machinery and quick to learn, become proficient on the Linotype in, say, eight weeks, and be, at the end of that time, a competent operator-machinist. *Answer.*—Operator-machinists are in great demand and unquestionably will be for a long time to come. Scales of wages range from $16 to $30 per week, though really competent men receive generally an advance over these figures. There is only one Linotype school of which we are aware, at Washington, D. C. A small country office installing machines is the best place in which to thoroughly learn to operate and take care of the machine. After learning you could judge for yourself the chances for employment of union and non-union men. But do not for an instant get the notion that any one, however bright, can in eight weeks become a competent machinist-operator. A foundation can be laid in that length of time, but it takes practice and experience to make the *competent* man. Very few even become competent operators with eight weeks' experience.

"Nemo," commenting in the *British Printer* on the differing methods of measuring type prevailing in America and England, says: "In America matter is measured on the thickness of the lower-case letter m; in England everything is reckoned on the basis of the en quad. Hence a large majority in this country double the number of ems of the American operator and compare it with the Britisher's ens, greatly to the latter's disadvantage. Our measure is fourteen ems pica, setting brevier No. 23. The lower-case letters a to z of this font equal thirteen ems, or thinner than the leanest of American breviers. A column (210 lines) of our news on the English system equals 9,030 ens. On the American system of measuring, it equals 5,460 ems, and when this is erroneously multiplied by two it makes 10,920—or twenty per cent more. It is this difference in the system of measuring which misleads masters and managers on this side." We do not know where "Nemo" received his information, but he speaks without knowledge of the facts when he says the American standard of measurement is the lower-case letter m; the standard is the square of the body—the em quad—so the Britisher does not suffer when his product is divided in half to compare it with the American machine operator's output. As regards this plaint of leaner fonts of matrices, the standard adopted by the International Typographical Union calls for the brevier alphabet a to z to measure at least fourteen ems, while the Linotype matrices in the six brevier fonts manufactured range from 13½ to 14¾ ems, a to z. Our British cousin will have to find some other excuse to explain the great difference between the output of the English machine operator and that of his American fellow-craftsman.

From Storm-swept Galveston.—George E. John, with the *Evening Tribune,* Galveston, Texas, contributes the following interesting information regarding affairs in that city, so recently devastated by hurricane: "The great storm that wrecked the greater part of Galveston on September 8, 1900, left the typesetting machines of the *Daily News* entirely unharmed, and but for the fact that the engine-room was flooded to a depth of two or three feet and their motive power temporarily cut off, it would not have been necessary to have lost a moment's time. As soon as the power was supplied, which was only delayed a few hours, the machines were started again. It was on the *Evening Tribune* that the machines suffered most. The machines were located near the windows on the side from which the storm came, the force of the wind and flying debris beating in the glass and letting in a flood of water and rubbish. Prompt action, no doubt, would have put the machines in running order in a few days, but owing to the fact that the motive power was cut off for about two weeks, no immediate attention was directed to their condition. When motive power was secured, however, they were overhauled and cleaned, and are now in as good, if not better, condition than ever, no injury of a permanent nature having been received. The machine in the office of Finck & Harris also received a bath, but was cleaned and ready for use within twenty-four hours, though motive power was lacking. The machines of the *Daily News* were installed in 1893. Under the supervision of an able and conscientious machinist, a force of operators has been trained to a perfection that challenges comparison with any office in the country for quantity and quality of work. The *Evening Tribune* placed the Lino. in its composing-room during the summer of 1895, getting the advantage of a later pattern of machine. Clark & Courts experimented for several months with the Monotype, but gave it up. It was long contended that typesetting machines could never be successfully operated in Galveston, owing to the great humidity as well as the salt-laden atmosphere of the island city. There is possibly no place where machinery will rust more quickly than here. They have, however, withstood the climate and the elements and have proven a great success."



"CENTER RUSH."

A new typesetting-machine, built somewhat on the principle of the Lanston Monotype and Goodson Graphotype machines, has made its appearance in Europe. It is the invention of Mons. Rozar, and is being constructed by M. Soucker,

of Nuremberg. The *British and Colonial Printer and Stationer* prints this description of it: "The apparatus is on the perforated band system, and practically consists of two machines, one of which, somewhat of the nature of a typewriter, is operated by a keyboard, and perforates a long strip of paper which serves as a guide for the subsequent operations of typecasting and composing. This latter is carried out on a separate machine, which automatically reads, so to speak, the perforated bands, casts the types, assembles and justifies them and conveys them to the galley. Each letter is cast separately and not in lines. It is stated that the perforating machine is capable of running at a speed of five thousand letters per hour, but the typecaster will be able to turn out work at three times this rate; thus one typecasting machine will employ three of the others. The Rozar apparatus is intended to appeal principally to the requirements of small printers, who are deterred by reason of cost from acquiring machines such as the Linotype or Monoline. The company which will exploit the Rozar patents intends to establish, in most of the large commercial centers, a workshop in which composing jobs can be carried through. So far as we can gather from the particulars given by a French contemporary, the writing machine will be furnished to printers gratuitously, the company looking for its profits to the income from the subsequent work of composition. The printer who has a job handed to him which he would be unable to carry through in the ordinary way, by means of hand composition, records the copy on the perforated bands just referred to. These latter are then sent around to the company's local composing department, the printer at the same time indicating the face he wishes the matter set in. The type will then be cast and composed and delivered to the printer for him to deal with in the usual course; subsequently it can be returned to the composing department and melted down. Thus the only thing that it will be necessary for the printer to do will be to make the matter up from the galleys into page form. He will of course need to have a case containing those characters which he elects to use in the composition of his work, so as to enable him to make corrections in the matter in case of need. In the event of its being considered likely that there will be a call for subsequent editions of any work it will not be necessary to keep the type standing; the perforated bands can be preserved instead, and from these the type can be cast at any time at short notice. Those printers who have sufficient work to justify the outlay can, of course, be supplied with both the recording and casting part of the apparatus, but smaller firms will only need the former."

PATENTS.

P. F. Cox has taken out patent No. 665,406, assigned to the Unitype Company, which covers an improvement in the Simplex machine. The object is to provide storage capacity for composed type preparatory to justifying it into lines. As the type is set from the keyboard it comes out into one of a series of long channels in front of the operator, and when one channel is filled another channel is brought into place, so that the operator may fill as many as nine channels before stopping to do the justification by hand.

The Mergenthaler Company has acquired two new patents from the brain of a German inventor, Isaiah Hall, of Berlin. No. 665,326 covers a new form of Linotype slug, that is undercut or skeletonized. No. 665,212 covers a mold so arranged as to cast such a slug.

An invention designed to save the loss of time between the composition of lines on the Linotype is No. 666,412, by J. Donegan, of Lafayette, Indiana. As at present constructed, an operator may lose time in waiting for the assembler box to return to its initial position. Mr. Donegan does away with the movable assembler box and substitutes other mechanisms in order to allow composition to proceed without stop.

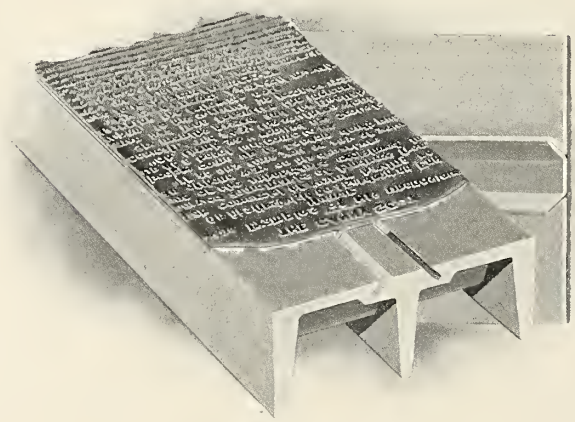
Dirty matrices are the cause of a great many of the difficulties experienced in producing high-class work with the Linotype. A method of keeping them always clean is provided in patent No. 664,860, by D. A. Hensley, of Vicksburg, Mississippi. He places two rotating brushes immediately above the assembling point, so that as each matrix falls in composition it passes between the brushes.

A new means of distributing Linotype matrices is the subject of patent No. 664,698, by E. Wentscher, of Berlin, Germany. He arranges his matrices with various sets of shoulders and nicks, these corresponding to certain guide-pieces in the distributing rails.

A. A. Low and James Breakey have taken out patents Nos. 666,280 and 666,323, covering details in the distributing apparatus of the new Alden typesetting machine.

THE USE OF MAIL PLATE.

In a recent interview, Mr. Alfred Harmsworth, the English editor and publisher, declared himself in favor of combination, and suggested the formation of a mammoth syndicate to control the publication of all the great newspapers of the world. He would organize a stock company with a vast paid-up capital for the purpose of buying up all the profitable papers in Europe and America. The combination would collect its own news, build its own telegraph and cable lines, manufacture its own paper and build its own machinery. It would be, in short, the most powerful and unique international enterprise ever conceived.



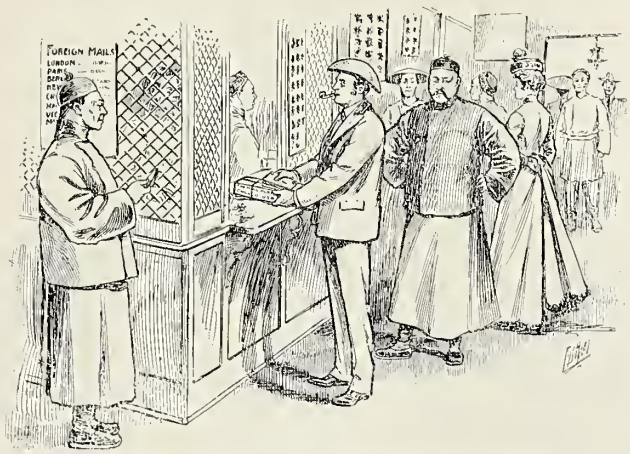
MAIL PLATE AND BASE.

Mr. Harmsworth's colossal dream probably is not destined to be realized just at present, but it reminds one of the interesting international literary and business enterprise now being conducted in Chicago by the Mail Plate Company. This concern, like the stereotype plate houses, sends out ready-set matter of a high character to its customers, most of whom are doing business in out-of-the-way places. The stereotype plate is a heavy article which is advantageously used by American publishers, but to send it to the Orient or Occident would entail express charges quite beyond the reach of the normally constituted antipodean or arctic publisher. To fill the latter's demands is the mission of the mail plate, which is manufactured of pyralin and can be sent all around the globe for a few cents. The plate itself is a thin sheet of celluloid composition. This is fastened to a metal base, which the publishers keep in stock, and when so united the plate prints as well as its metal prototype. The cut explains the *modus operandi* in detail.

The extent of this mail-plate business is surprising, and can not fail to be gratifying to our national vanity. Its purely American reading matter is regularly placed before men and women of every nationality. Mr. I. H. Whipple, the manager of the concern, states that packages are regularly shipped to Nome City, Skagway, Juneau and Sitka, in Alaska; Dawson City, in Yukon territory; Mexico City, Monterey and Nueva

Casas Grandes, in Mexico; Havana and Santiago, in Cuba; Belize, in British Honduras; Kingston, in Jamaica, West Indies; Moulmein, in East India; Manila, in the Philippines; Bluefields, in Nicaragua; Auckland, in New Zealand, and to Cape Colony and the country of the Boer in South Africa.

It seems almost wonderful that the publisher of a paper printed in the English language in far-away Hong Kong can, on the arrival of the steamer from San Francisco, stroll up to



RECEIVING MAIL PLATE AT THE HONG KONG POSTOFFICE.

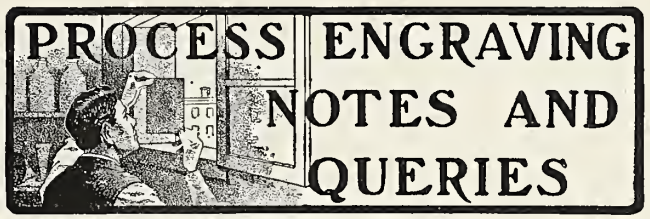
the postoffice and secure a dainty package containing a variety of articles, profusely illustrated and ably written, the whole thing ready for the press, at a cost which must seem trifling even in those countries of the Orient where labor can be had for a shilling a day.



"THE SOUR SCOTCH."

Drawn by R. C. Bowman, of the Minneapolis *Tribune*.

[During a recent visit to Chicago Mr. Bowman was introduced to a tipple called "Scotch sour," or rather the "Scotch sour" was introduced into him. On his return to Minneapolis he sent THE INLAND PRINTER the above pen sketch. The mixture must have had its effect on him if the attitudes of the buildings in this picture may be taken as a criterion. He admitted at the time the drink was "all right," and THE INLAND PRINTER has no reason to challenge his statement—but the question now comes up, was *he*?—EDITOR]



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

A PHOTOENGRAVERS' printing-frame has been patented by Samuel McLaughlin as No. 664,665. The arrangement is simple, the negative-holding bed being made very strong, with convenient means for adjusting the apparatus for use with different thicknesses of negative and plate.

COLOR FILTERS FOR THREE-COLOR WORK.—"X. Y. Z," Chicago, is advised not to waste time and money trying to make color filters; better buy them from John Carbutt, Wayne Junction, Philadelphia, Pennsylvania, or from Sanger, Shepherd & Co., 5, 6 and 7 Gray's Inn passage, Red Lion street, Holborn, London, W. C., England.

THE FIRST HALF-TONE PLATE ON COPPER.— Fleming & Carnrick, New York, want to know when the first half-tone plate was etched on copper and by whom? Also when did Ives etch the first half-tone plate on copper? *Answer.*— Here is an interesting question which is left to the readers of this department to answer. This query refers to the half-tone as at present used, not to the work of Fox Talbot, Berchtold or Baron von Egloffstein.

HALF-TONE ON ZINC.— The Bullard Camera Company writes: "We would ask if there is not a later formula for enamel than set forth in Jenkins' book. We notice that in a number of engraving plants they also use enamel for linework on zinc instead of the albumen process recommended in the manual." *Answer.*—All the later formulæ for enamel have been printed in this department. I would not advise enamel

for linework on zinc. I make thousands of square inches of half-tone daily on zinc with the old-fashioned albumen process.

Reducing and Enlarging Terms in Processwork.— Stephen Schinner, Dayton, Ohio, asks: "If a process engraver is instructed to make a one-half size cut of a given sketch, does he make a cut which is one-half the width of the sketch, thereby reducing it to one-fourth the area of the sketch, or does he make a cut one-half the area of the sketch?" *Answer.* The area is not considered when the reduction or enlargement of a sketch is given in linear figures. If area is meant, square inches are mentioned. In the use of fractions, the following is the practice: A sketch marked to "reduce one-half" is reduced one-half its width. If marked "reduce one-quarter" it is reduced to three-quarters its width. If marked "reduce to one-quarter" it is reduced to one-quarter its width. If marked "enlarge one-half" it is made one and one-half its width, while if marked "enlarge one-quarter" it becomes one and one-quarter its width on enlargement. These markings on copy gave rise to many misunderstandings in the early days of processwork, but are pretty generally understood now.

A Few Photographic Feats.— Chicago is undoubtedly the city of big things. Here are some of the "stunts" that she has been doing in photography: Not long since, the Binner Engraving Company announced that it had made a half-tone plate 96 by 24 inches, but as there was no press large enough to print it, nor coated paper large enough to receive the impression, they were obliged to cut the plate in two pieces. As this half-tone was made with a 133-cross-line screen, it is interesting to figure out the number of dots in this half-tone. Now the Illinois Engraving Company, of Chicago, has made a half-tone plate 24 by 36½ inches. This is all one piece of copper. There were several negatives used in making this cut, as half-tone screens of that size can not be had. The largest photograph ever taken is that recently made in Chicago with a camera by G. R. Lawrence. The camera measures 9 by 6 feet, with a bellows extension of 20 feet. This photograph measured 8 feet 4 inches by 4 feet 6 inches, the negative plate weighing two hundred pounds. The picture was an interior which required twenty pounds of flash-light powder. This powder was suspended from the ceiling in four hundred troughs, which were connected by electricity, and the powder fired by pressing a button.

Exchanges Acknowledged.—That photography is capable of the highest artistic expression is shown by the *Photo-Era,* of Boston, a publication which has just absorbed the *American Journal of Photography,* of Philadelphia. The *Photo-Miniature,* of New York, is another medium through which the art side of photography is shown. The *Photo-Miniature* devotes each issue to some special feature of photography and can be relied upon as accurate, John A. Tennant, its editor, being a most painstaking authority on matters photographic. *Photographic Mosaics,* edited by the veteran, Edward L. Wilson, is an annual which improves with age. The volume at hand is the thirty-seventh. Any one possessing the complete set has the best record of photographic progress for those years. Mr. Walter B. Woodbury has returned to the editorship of the *Photographic Times,* which he made the leading journal of its class. The *Process Photogram,* of London, continues a marvel for news of photographic progress. The *Photo-Beacon,* of Chicago, and the *Amateur Photographer,* of New York, grow in beauty with years. The *Camera Obscura,* of Amsterdam, Holland, contains articles in four languages in each issue. It may all be as interesting as the English section, but it requires a knowledge of four languages to find out.



Photo by S. H. Horgan, Hoboken, N. J.

SUCH A FUNNY STORY.

American and English Methods Compared.— Hermann J. Schmidt, writing in London to the *Process Photogram,* says: "There are not the facilities at hand in English process houses that exist in America. The demand for quick work is greater in America than here. To begin with, we use different processes than you do. As to negatives, we make a negative in half-tone with a four to six minute exposure, a style of negative you can not use here. Then our quick printing-frames, screwed down in five seconds, and our electric lights with double carbons, to print your tones and line jobs, avoiding scratches, thereby stronger, even light. Then as to etching with dragon's-blood — tubs are right in a massive sink, six to ten of them, water over each tub, and tub can be emptied in one second by simply turning it upside down. Don't you call that speed — better facilities? Then the routers, up to a speed of eighteen thousand revolutions per minute. A great many here have not

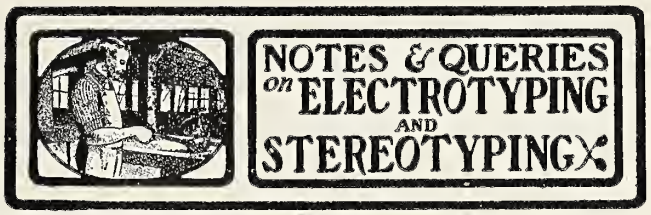
even a router. They cut out the large open spaces with a chisel and hammer. Then our saws — a metal and wood saw, all in one combination to cut metal or wood. I could still go on, but ——" Mr. Schmidt charitably refrains from going any further, fearing he might offend the English process men among whom he is visiting. His observations are the result, he says, of visits to about sixty engraving shops in London alone.

Lump or Liquid Ferric Chloride.— Engraver, Wichita, Kansas, writes: "We are having trouble in etching our half-tone plates. In using the solution of chloride of iron the process was very slow, the enamel coming off of plate, not while etching, but while inking for proof, or in cleaning. We then sent for the lump iron — ferric chloride crystals — and can find nothing in any of our books telling just how strong to use it. If there is any difference in the perchloride and the drug marked chloride, please so state." *Answer.*—The ferric chloride solution you are using is most probably too weak. This will account for the slowness of the etching and the enamel coming off. A strong ferric chloride solution has just the contrary effect. It etches quickly and hardens the enamel at the same time. When using the crystals it is customary to cover them with water until the latter becomes a saturated solution. I have seen etchers use this thick syrupy solution full strength and get excellent results, brushing the solution over the plate with a camel's-hair brush so as to facilitate the action and watch the progress of the etching. Other etchers dilute the saturated solution of ferric chloride with an equal quantity of water. The solutions sold as chloride or perchloride of iron vary in strength with the different manufacturers. What one would term chloride another would term bichloride. They are all solutions of the crystals of ferric chloride.

Three Colors with One Impression.— One of the serious difficulties that has retarded the more general use of three-color process blocks has been the uncertainty of registering the colors in printing. If all that is claimed for the Orloff printing-press is true, the difficulty of securing register is overcome. The press originated in this way: The Russian government desired to issue banknotes with intricately mixed designs upon them, in several colors, so that they might not lend themselves to being forged by photographic agency as black-and-white designs readily do. A silk-damask weaving engineer, named Orloff, had been called into the papermaking department of the imperial works to aid the papermakers in attempts to accomplish the desired end by working colored silk threads into the paper pulp. This proved a failure, but the ingenious Moscow weaver saw printing machinery at St. Petersburg for the first time, and conceived the idea of a machine by which the impossible might be made possible in another way. Orloff got permission from the authorities to build a machine to his ideas, and eventually worked out the system by which the banknotes for Russia are printed today. The principle of the Orloff system is to print from the color-blocks onto a composition roller or block, and when the colors are assembled on the block or roller to stamp them in a single impression on paper. It undoubtedly solves the question of register, and if sharpness and brilliancy of color can be had at the same time, then the general use of the three-color process is assured. The samples thus far seen leave something further to be desired.

GERMAN PRIZE FOR BENZINE SUBSTITUTE.

Under date of December 12, 1900, Consul Hughes, of Coburg, sends the following: For years a substitute for benzine has been in demand. The objectionable points about benzine are its high inflammability and volatility, the danger of poisoning the atmosphere, etc. This was one of the chief topics of discussion at last year's chemical congress at Hanover, and this fall the subject came up once more at the meeting at Cassel, when a premium of about $250 was offered for an effectual substitute for benzine, or for means of rendering it less dangerous. Here is a good chance for American genius.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Electrotyping.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

Stereotyping.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

Warren C. Clouse, of Kearny, New Jersey, has assigned to the Charles Craske Company patents Nos. 665,954 and 665,955, covering a composite electroplate and method of manufacturing the same. The invention covers a means of inserting an original half-tone in an electrotype plate. The electro-deposited metal may be made to enter indentations on the back of the half-tone, so as to hold it firmly, or the union between the half-tone and the copper shell may be effected directly in a manner described.

Mixing Metals.—A correspondent asks for information as to the composition of stereotype and electrotype metals. Electrotype metal is composed of lead, tin and antimony in the proportions of 90 pounds lead, 5 pounds tin and 5 pounds antimony. These proportions may be varied somewhat, as, for instance, 4 pounds tin and 6 pounds antimony, or 6 pounds tin and 4 pounds antimony. The mixture used for stereotype metal depends on the purpose for which it is to be employed. The best grade contains lead 75 pounds, antimony 18 pounds, tin 7 pounds. The cheapest grades contain little or no tin, and about 14 pounds antimony. When mixing these metals, melt the antimony first; the lead should then be added, and lastly the tin. Stereotype metal fuses at about 630° Fahr.

Blackleading by Hand.—T. H. S., Dunmore, Pennsylvania, writes: "Will you please explain to me how leading can be done by hand, thus doing away with a leader." *Answer.*— Blackleading by hand is a slow and laborious process and is seldom practiced, a machine being considered essential even in small foundries. For blackleading by hand, a camel's-hair brush is employed. The graphite should be brushed back and forth over the mold until a bright polish is obtained and until it is certain that no spot however small has been neglected. If so much as a punctuation point fails to receive the proper polish, copper will not deposit thereon and a hole in the shell will result. In the days before blackleading machines were invented, it was the custom to place the mold in a box provided at the front with a curtain. Then by inserting the hand through a hole in the curtain, the polishing could be effected without filling the air of the room with dust. Any dealer in electrotyping supplies can furnish you with a suitable brush.

Collo-autotypie.— Electros made from originals produced by this new process have proved to be in every respect equal to the originals, and as they are obtained considerably cheaper than those made with the ordinary cross-line screen, they have



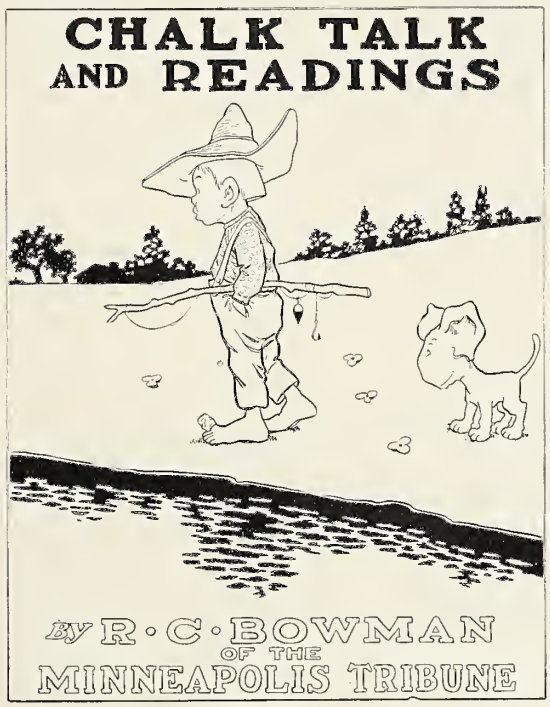
Photo by N. Brock, Asheville, N. C.

"'SIMMON" TIME.

secured the practical value of this process. Experience has shown us that the application of the line-screen is in many cases the cause of alteration of the character of the original, especially in reproducing microscopical objects or pencil drawings. The monotonous dot of the ordinary half-tone results too often in a regrettable loss of detail, and a great field is therefore open to such a process as collo-autotypie. Also in lithography this patented process will play an important part, as no graining of the stone is required, and the transfer of the collotype is made directly on the well-polished stone or aluminum. It is well known that the ordinary collotype grain does not allow a direct transferring to polished metal or stone. All experiments in this direction have been complete failures, because the grain is too fine, breaks during the etching and slurs while being printed. The collo-autotypie, with its easily regulated size of grain, is an advance in photomechanical processes, especially when applied to three-color or other polychrome printing methods.—*W. Cronenberg, in Penrose's Process Year Book.*

Dry Stereotyping.—H. V., Hartford, Connecticut, writes: "I have been informed that there is a process of stereotyping by which the molds do not require to be dried, but may be cast immediately, as soon as made. In other words, the molding is done with dry paper. Can you give me any information about this process?" *Answer.*—Dry stereotyping has been fully described in Volume XXIV, of The Inland Printer. The process was patented by Hermann Schimansky in Germany and some other countries. The flong is a thick, spongy paper which packs smoothly under pressure. The matrix is made by laying a sheet of the dry paper on the form, covering it with a thin press blanket and a sheet of pressboard, and running it through a matrix-rolling machine. The matrix thus made is dusted with French chalk and immediately placed in the casting-box, no drying being necessary. The process is employed quite extensively in Germany and to a less extent in England and France. Some attempts have been made to use the dry method in this country, but the results have not been very satisfactory to American stereotypers, and in no case are they as good as when made by the ordinary hot process. The essential feature of the dry stereotyping paper or flong is its porosity, which is produced in the following manner: The sheets of paper, consisting of vegetable fiber, are impregnated with a chemical fluid, which, being brought in contact with another liquid, gives rise to the development of gases. As these gases force their way from the interior of the sheet to the outside, they loosen the fiber, in consequence of which the paper becomes porous to a high degree. For example, the plates may be first immersed in sodium carbonate and then in an acid—for example, vinegar—thereby developing carbonic acid gas, which effects the loosening of the plate. In this manner the porosity of the plate is obtained. The fiber is treated in a long seine machine in the same manner as roofpaper, care being taken to avoid all pressure on the material in order to maintain the porosity. Finally the sheets are covered on one side with a thin layer of starch paste to which about five per cent of glycerin has been added, to prevent, so far as possible, the adhesion of the metal to the fibrous material in casting.

Half-tones and Electrotypes.—The following letter comes from an Eastern subscriber: "As a subscriber to the paper and an interested reader of your publication for some time past, we thought possibly you might feel inclined to review the enclosed and perhaps give us some advice that will help us in a great difficulty which we are experiencing in our electrotyping department, namely, that of making electrotypes from half-tone plates. We enclose perhaps the worst example of anything that we have run up against. Please note proofs herewith enclosed, one print marked 'original' and the other 'electrotype.' You will notice that the latter represents what is nothing more than a cut-out, while the original plate is nicely vignetted, and the high light on the forehead and all the modeling on the face shows nicely on the original, while in the electrotype this does not show, and it is all one color. The vignette is especially bad. We have tried everything we could think of to overcome this difficulty, but as yet without any success. The print marked 'electrotype' was made on a cylinder press, with a make-ready; the original proof was made on our hand press. We await with interest your reply in the matter and trust you will be able to give us some information that will assist our operators in this work. We have seen and examined some electrotypes where the vignettes print as nicely as they do in the original plate. The electrotype had not been treated in any way that we could observe, nor was there any underlay



POSTER.
Drawn by R. C. Bowman.

under the electrotype, but the vignette ran out below the surface on the edges. We think it must have been done in the molding." *Answer.*—Half-tone shells should be made extra heavy so that the pressure or weight of the metal will not distort them or force to the surface those portions of the shell corresponding to the high lights in the picture and which are a trifle low in the engraving. The same caution applies to the vignette. The proofs submitted were made under different conditions and hardly give the electro a fair show. The proof from the original was an engraver's proof made on a hand press with coated paper and best ink. The proof from the electro was made on paper not quite so good. To make a fair test, the cuts should be placed side by side and printed under exactly similar conditions. It is too much to expect that electros will be absolutely perfect. There is probably always some loss in reproduction, notwithstanding the claim of some electrotypers to the contrary. Sometimes the loss is hardly perceptible, but an expert will usually detect a difference. The writer has submitted your proofs to several expert electrotypers, and while some of them are of the opinion that they could improve on your electro, no one of them would guarantee to do so. A Chicago engraver, who has established a national reputation for fine work, recently sent some portrait engravings to four different electrotypers, with results so unsatisfactory (to *him*) that he refused to accept the duplicates. The faults which he criticized were of the same nature as are indicated in your proofs, but in some cases were less noticeable. This experience would seem to show that electrotypes can not be made as perfect as the originals.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

IN OR ON?— Inquirer, Bangor, Maine, asks another question that has been answered in this department recently, except as to the first part of it, as follows: "Which is correct — I read it on the paper, or in the paper? Does a person live on a street or in a street?" *Answer.*—You read things in a paper, just as you read in a book. Although many persons insist that it is correct to say that one lives on a street, and incorrect to say that he lives in a street, the other way is the right one. You live in a street, and at a certain number in that street. Look at the dictionary definitions of "street," and you should learn from them why "in" is better than "on."

QUOTATION-MARKS INSIDE OF PUNCTUATION.— E. H. G., Chicago, asks: "In the sentence, 'Do you want goods that will "stand the test"?' should the question-mark come before or after the quotation-marks?" *Answer.*— Usage is divided in such matters. Probably such sentences are oftenest printed with the question-mark first, though very often they are printed the other way, not only with question-marks, but with other points. When the quotation is only part of the sentence, the logical way is to place quotation-marks inside of the punctuation; but the best practice is to make an exception of the comma and period, placing them first, for æsthetic reasons, which here are stronger than logic.

"WORD-BUTCHERING."—W. H. R., Wichita, Kansas, sends us the following interesting letter: "During the many years I have been reading proof and 'style-setting'— revising and preparing manuscript for the printers — I have, to use a vernacular expression, gone up against many an adamantine proposition in the way of 'word-butchering.' These etymological homicides occur more frequently in the columns of newspapers than in any other form of printed matter. And, I hold, it is inexcusable. It will not suffice for a man holding the position of proofreader to say when a glaring error, which he has permitted to 'go through,' is pointed out to him, 'Well, I couldn't help it — everything was in a rush,' together with a number of other excuses, equally unavailing; for, in the end, these excuses resolve themselves into an apology for the proofreader's incompetency. I do not desire the above assertion to be construed as claiming a state of infallibility as precedent to success, but I do claim that a thorough knowledge of word-building, coupled with a good stock of horse-sense, will materially aid in achieving success.

"We all remember the Chicago reporter who wrote up the story of a young woman who attempted to commit suicide by jumping into Lake Michigan. As near as I can remember, one paragraph read as follows: 'A slight rustling noise in the direction of the wharf attracted the attention of the reporter, and ere he could reach the spot from whence came the warning, a slender girlish form, clad in snow-white garments, cleft ethereal space, and sank beneath the cold, icy waves of Lake Michigan. Hastily divesting himself of his outer garments, the reporter sprang into the lashing, surging waters of the lake, and, as the fair features of the would-be suicide reappeared upon the surface, he clasped one arm around her sylph-like waist, while with the other he cried loudly for assistance.' This is not 'etymological homicide'; it is murder in the first degree — cool, calculated, premeditated, malicious murder.

"Another instance I find in an advertisement of printing-ink, this particular ink, of course, being advertised as the best. It is said that 'ours are better than the other cheap, uncertain kinds,' thus implying that 'ours' are also cheap, uncertain kinds. The omission of the word 'other' would materially strengthen the wording, while its employment vitiates it and destroys the effect sought. This is in no sense intended as a criticism of the proofreader, for I know the rule pertaining to 'paid matter.' The fault lies entirely with the writer.

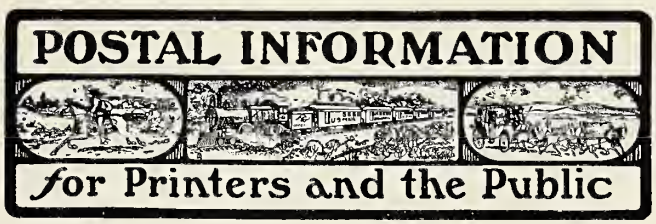
"While on this subject of words, let me make a suggestion as to the division of two words which are the cause of much dispute. Why do we divide 'nothing' thus — noth-ing? Is it simply because Webster does? If so, why do we not divide anyth-ing and someth-ing? We have the same right to divide these last two words so that Webster has to divide the other as he does. 'Nothing' is a compound word, built of the two words 'no' and 'thing,' and should be divided 'no-thing.' Then we have 'service' and its derivatives. Webster divides them on the v, except 'serval,' 'serviceable,' and 'servility.' These he divides on the r. If there is a rule for this, I have signally failed to find it. Let us be consistent, and be able, when asked for our authority, to give some more satisfactory answer than the stereotyped one, so long in vogue, 'Because Webster does.'"

Answer.—The suggestion as to dividing words expresses an opinion that may not stand as final. It is not simply "because Webster does" that "nothing" is divided "noth-ing" instead of "no-thing," but because of the way the word is pronounced. Difference in pronunciation is sufficient reason for the difference in division. As to the other words, the proper division is always on the r, excepting "serv-er" and "serv-ing." Nevertheless, not only Webster, but other dictionaries, divide on the v, including "serv-iceable." The last word mentioned by our correspondent comes under another rule, even with those who accept these dictionary divisions, because of the change of accent.

It is never hard to find examples of bad uses of words. Here is one that parallels the wrong inclusion of "other," with a nonsensical effect: "The solidity of the air-ship was proved by the slight damage it suffered." This constitutes an assertion that solidity was proved by the damage, while it actually was proved by the slightness of the damage — i. e., by the fact that the damage was slight.

GRAMMATICAL NUMBER.— J. W. T., Chicago, writes: "I should like your opinion on the correctness of the use of singular verbs or pronouns when speaking of any one company or firm, thus: 'The Manhattan Optical Company has issued a catalogue'; 'The firm of Nichols, Gray & Co. has added a building to its plant.' Also where the words 'the firm of' are omitted (but of course understood), as in 'R. N. Johnston & Co. presents its patrons with,' etc. I maintain that in the above examples it is the action of the firm as a unity which is meant, not that of the various individuals composing the firm or company; but in a sentence like 'Messrs. Thompson & Sloan are being congratulated by their friends,' the plural verb is, I hold, correctly used, though by the use of the character & retaining the firm-name form. On the same line I maintain many writers make a wrong use of the verb in sentences like 'Three million dollars have been expended,' etc., where the singular verb 'has' should be used, as it is the one sum or amount that is meant, not three million separate dollars." *Answer.*—This sub-

ject has been treated recently in this department, and its treatment was then thought to be sufficient; but this letter suggests a point then neglected. J. W. T.'s examples are mainly correct, but the closest reason for the distinctions seems to have been missed by him, and one of his sentences would be better with a plural verb instead of the singular. The reason that he missed is that the use of the words "the firm of" supplies a singular subject for the verb, making the singular verb the only correct one; on the contrary, "Messrs." demands a plural verb. In the sentence where "the firm of" is said to be "of course understood," the understanding is not at all "of course," and "present their patrons" is far better than the singular forms. His first sentence is written in its only correct form, as "company" in such use is singular, not strictly collective. The error as to the sum of money is an error from the logical point of view only, not from the grammatical, and is so common among sticklers for grammar rules that many of those who are supposed to be best informed would not admit that it is an error.



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

SECOND-CLASS MAILING PRIVILEGES.

THE INLAND PRINTER has received a communication from a gentleman in Lily Dale, New York, who seems to be somewhat troubled over the number of papers which the law permits one to print, where the publication is entered as second-class matter. Below is his letter:

Editor Inland Printer: LILY DALE, N. Y., January 28, 1901.

DEAR SIR,—A short time since I began the publication of a monthly paper. I made application for admission as second-class matter and was refused on the ground that I printed 1,000 copies, while I had a bona-fide subscription list of but 228. Of the papers printed about three hundred were offered to the postoffice for mailing at 1 cent per pound. The balance were sent as third-class matter and by express.

Now what I want to know is this: Has any one a right to make a ruling or even a law that will prevent a publisher from printing as many copies of a publication as he wishes to if he does not present more than the allowed number to the postoffice as second-class matter? If there is any such right I will ask printers what is to prevent the Postoffice Department limiting the number of letter-heads, statements and circulars a printer can print for a business house which patronizes him?

I readily grant that the department can regulate the number of copies in addition to the bona-fide subscriptions that it will be permissible to send through the mails at pound rates; but when they attempt to limit the number that can be printed and circulated in any and all ways, it looks altogether too much like an unlimited monarchy.

If this ruling is to stand, I call upon all printers to protest to their representatives in Congress. First, I can find no law to uphold such a ruling; second, it would be unconstitutional if passed.

THE SUNFLOWER PUBLISHING COMPANY,
W. H. BACH, Proprietor.

Following is the text of a circular letter issued by Edwin C. Madden, Third Assistant Postmaster-General, under date of June 29, 1900, referring to this question:

A publication seeking entry in the mails as second-class matter is required to have a legitimate list of subscribers approximating fifty per cent of the number of copies issued and circulated by mail or otherwise.

In making up the "legitimate list of subscribers" there may be included, with direct subscriptions to the publishers, copies regularly sold by newsboys; copies regularly sold over the publisher's counter to purchasers of individual copies; regular sales of copies of consecutive issues by news agencies, and bona-fide bulk purchases of consecutive issues by news agencies for sale in the usual way, without the return privilege. There may also be counted in making up the list of subscribers, one copy to each advertiser, to prove advertisement, and bona-fide exchanges — one copy for another — with existing second-class publications within reasonable limits as to number, in each case.

The only copies of second-class publications which are entitled to pass in the mails free of postage are those to regular actual *paid* subscribers (one copy to each) residing within the county of publication. No free copies or single purchases can be sent free of postage.

The publisher of a second-class publication is entitled to mail, with every issue, at the pound rate of postage, as many sample copies as he has bona-fide subscribers.

In considering applications for entry to the second class, postmasters will be guided by the instructions above.

It will be seen by this that a restriction is placed upon the number of papers actually printed and distributed. As soon as Mr. Bach's letter was received THE INLAND PRINTER wrote to the Third Assistant Postmaster-General, and received the following reply:

WASHINGTON, D. C., February 7, 1901.

Inland Printer Company, Chicago, Ill.:

SIRS,— Replying to your letter of the 30th ultimo, I have to state that the Department regards the law — Paragraph 4, Section 277 Postal Laws and Regulations — as requiring that periodical publications, in order to be entitled to the second-class rates of postage, must have a legitimate list of subscribers — of the individual variety, as described in the accompanying circular — approximating fifty per cent of the number of copies issued and circulated either through the mails or otherwise; that the primary object of a publication is determined by its principal use; that when the circulation to non-subscribers, either through the mails or otherwise, appreciably exceeds the subscription list, it works a forfeiture of the privileges of mail matter of said class, and therefore, the printing of copies in excess of double the number of bona-fide subscribers can not be authorized.

Yours respectfully,
EDWIN C. MADDEN,
Third Assistant Postmaster-General.



Amateur photo by Lee Moorhouse, Pendleton, Ore.

IN NATURE'S STUDIO.

From this it will be understood that although there may be some justice in the argument of Mr. Bach, the rules of the department are explicit, and the only thing which publishers can do is to follow the law. The paper read by Mr. S. D.

Creedon at a recent meeting of the Chicago Trade Press Association, entitled, "A Most Important Ruling Affecting Second-Class Mailing Privileges," printed in the next column, will be found interesting in this connection.

CHANGE IN CARTOONISTS OF "PUNCH."

The cartoons reproduced herewith from London *Punch* possess more than passing interest from the fact that one is the last that Sir John Tenniel will draw and the other is the first



Pen drawing by himself.

SIR JOHN TENNIEL, R. I.

Who retires as cartoonist for *Punch*, after fifty years' service.

regular cartoon from the pen of his successor, Linly Sambourne. They also represent the passing from the old to the new inasmuch that Tenniel's cartoon is the last one to be engraved by the tedious process of wood engraving, while the new one is photoengraved from a pen drawing, as will be all of *Punch's* cartoons hereafter. The portrait of Mr. Tenniel is from a pen-and-ink drawing by himself made some years ago. Tenniel was born in 1820, and for fifty years has, with but a few omissions, continuously contributed the weekly cartoon to *Punch*. The change of cartoonists in *Punch* is to the British public in a measure almost as serious an affair as a change in the ministry.

A FEAT IN TYPOGRAPHY.

The Government printing-office at Washington is the biggest establishment of the kind in the world, and under the management of Frank W. Palmer, of Chicago, has reached a state of efficiency beyond all precedent. The world's record for printing has been broken several times since Mr. Palmer took charge, but the most remarkable instance has just taken place. Late one Saturday afternoon Capt. H. T. Brian, foreman of printing, received the manuscript of the report and testimony of the committee which has been investigating hazing at the military academy. Monday morning, a little more than thirty-six hours later, it was returned to the Capitol, a volume of 2,002 pages, printed and bound. This was done without suspending or disarranging the regular congressional work, which amounted to about six hundred pages of bills and other documents, which were printed and issued as promptly as usual.— *Chicago Record.*

A MOST IMPORTANT RULING AFFECTING SECOND-CLASS MAILING PRIVILEGES.*

WHEN the news flashed over the country that the Loud Bill for the regulation of second-class mail had been finally laid away at our National Capitol, a feeling of grim satisfaction took possession of many a trade-paper publisher. He felt that his privilege of flooding the country with sample copies, sometimes in his own interests, to secure subscribers, sometimes in the interests of advertisers to give them a larger circulation, remained safe for the time being. But this security was only a fancied one, and while trade-paper publishers were enjoying the feelings natural to the occasion, Uncle Sam, with true Yankee ingenuity, was laying a plan whereby he could in a very quiet and successful way seek the remedy the Loud Bill had been powerless to enforce. He had one or two cards up his sleeve that no one of us had any idea of. The first move toward the correction of the sample copy privilege was in the request of the postoffice to publishers to send their publications to the postoffice in separate bags duly labeled "subscribers" and "sample copies."

It was a simple request and all right on the face of it. Trade-paper publishers were compelled to fall into line, and the weight of the sample copies was duly recorded at the postoffice. Then came a lull and all was serene for several months. One day instructions went out from the postoffice to every



URGENT.

General Lord K-tch-n-r (to Mr. John Bull): "If you want this business quickly finished you *must* give me more horses, and more *men* to ride them."

Linly Sambourne's first cartoon as successor to Sir John Tenniel, in *Punch* for January 9, 1901.

publisher of a trade paper in Chicago, that hereafter the legend, "Entered at the Chicago postoffice as second-class matter" must appear on the wrapper of every trade paper going through the mails. This was move No. 2. It did not arouse much interest among trade-paper publishers; many were pleased to have it appear thus as evidence of their standing in the community and of the fact that they were solid with Uncle Sam.

* Paper read by Mr. S. D. Creedon, editor *Shoe Trade Journal*, at a recent meeting of the Chicago Trade Press Association.

Of course we all fell into line on this innovation and matters progressed again for a couple of months very favorably.

On December 1, 1900, the Chicago postoffice sent to every trade paper in the city a circular letter defining in plain language the rights of a publisher as to the sample-copy privilege. This letter also set forth in a very clear and concise manner what would be deemed a subscriber. It set at rest the question whether or not an advertiser receiving a copy to prove his advertisement was or was not a subscriber, according to the ideas of the postoffice officials.

This piece of information was no doubt received by publishers with a great deal of satisfaction, as it settled a question upon which many of us were in doubt. We, in company no doubt with a great many other publishers, read this letter hurriedly, and as it did not affect our regular issue in any way, we dismissed it from our mind. But, let us substitute the word *print* for the word *issue* in this circular letter, and at once we have a condition of affairs that will no doubt startle many of my hearers who have not had occasion to realize what the real meaning of this circular letter is, or how it affects, especially, the young publications that have not had time enough to gather together a respectable subscription list. The meaning of this circular letter of December 1, 1900, after covering the ground carefully, and after two interviews with Mr. Getty, superintendent of second-class mail, who acted in that capacity during the illness of our esteemed friend, Mr. Montgomery, I have found to be simply this: That a trade-paper publisher, to fully enjoy the privileges of second-class mail, must not *print*, issue or put out in any way, sample copies in excess of his regular list of subscribers in proportion of one sample copy to each subscriber. If you have 2,000 genuine subscribers you may not *print* over 4,000 copies of your publication each issue.

It has been customary heretofore when the second-class mail privilege failed us, to invest greenbacks in green one-cent stamps and start the surplus sample copies on their fruitful journey. But under the new ruling this is all changed. Today a trade-paper publisher can not *print*, issue or publish more than a stated number of copies, one extra copy for each subscriber he now has on his books. You might say as you listen to me, that you will send the extra copies by express. We suggested this to Mr. Getty and the reply was, "Don't try it. This would be looked upon as a plain attempt to evade the law and will jeopardize your privilege."

In looking into the matter carefully, and consulting the last issue of the Postoffice Guide, which appeared this month, we notice in the articles specified as third-class mail there is no such a thing as a newspaper mentioned. Consequently second-class mail has no rights there, sample copies especially. Another thought struck us. It might be possible to send out 5,000 or 10,000 extra copies from say Aurora, Illinois, but our after-thought told us that this would be a plain evasion of the law, and the report of our action at Aurora might go to Washington and finally get back to Chicago. Then we thought up the scheme of sending out our publication in plain envelopes. Then came the thought — supposing one of the postoffice inspectors should open one of these envelopes, as is done daily at the postoffice, and discover a second-class publication in a plain envelope without the legend, "Entered at the Chicago postoffice as second-class matter." More danger.



TIME'S APPEAL.

Sir John Tenniel's last cartoon in *Punch*, January 2, 1901.

Uncle Sam has got the reputation of being a bad customer to monkey with, and it is not on record up to date that any one has been successful in pulling the wool over his eyes for any stated period. So bringing the subject to a focus, it means simply this, that under the present circumstances, the day of the extra sample copies in excess of the privilege, as stated before, has passed, and under the new ruling as applied to new publications, it is, in the words of Mr. Getty, superintendent, "Prohibitory." Under the old rulings, a new publication starting out, we will say, with 100 subscribers secured under hypnotic influence, would be permitted to run through the postoffice for a stated period one or two thousand sample copies to

enable the publisher to advertise the new enterprise. This you can readily see under these new rulings is impossible.

The object aimed at in the Loud Bill has been fully secured by the Postoffice Department at Washington by simply preparing a way, through the separation of sample copies and subscribers in separate bags, followed up with the legend of "Entered at the Chicago postoffice as second-class matter" on envelopes, to a strict enforcement of the original intentions of the law regulating second-class mail.

Looking back over our progress in trying to build a trade paper we are more than tickled with the thought that has always lingered in our minds, that one bona-fide, paid subscriber was in the round-up worth more to every one concerned than ten sample copies. While these new rulings appear today to work a great injury to reputable trade-paper publishers, we must not for a moment overlook the advantages to be gained. It simply means this: In the year to come, the securing of bona-fide subscribers will be made easier for all of us. It will prove a stimulus to each and every one of us to work still harder for the bona-fide, cash-paying subscriber.

In connection with what has gone before I might also add that what is known as the "Specials" or "Christmas" issue of a trade paper is now under the ban and is prohibited by law; and that, furthermore, the Postoffice Department has under consideration the appointment of a commission, organized to investigate the subscription list of trade papers with a view to heading off any publication that, by means that are dark and tricks that are vain, endeavor to make their issue large enough to pay postage on.

It has been a long time coming, gentlemen, but it is here now in full force, and in this outline I have endeavored to give you the true meaning of the circular letter which reached you from the postoffice of Chicago under date of December 1, 1900.

Uncle Sam appears to have placed a limit to the ambition of trade-paper publishers in this new ruling, leaving them only one road through which to make their business grow — namely, through an ever-increasing list of subscribers — and that plan I, for one, am prepared to admit is legitimate and best in the long run for every one of us. A pull at the postoffice avails one little at the present time. Chicago's postmaster must file at Washington at the end of each quarter a sworn statement of the weight of each publication going through this postoffice.



A TENNESSEE MIDGET.

That is, the weight of subscribers' and sample copies; the footings tell the story of excess, if any, in the sample-copy privilege here.

Looking at the subject carefully from all sides, it appears that the present conditions are the natural outcome of months of careful study and preparation on the part of the Postoffice Department at Washington as to how to successfully enforce the law as it not only is, but as it has been for some time past. Out of the conditions before us we get this consolation — the present ruling makes every reputable trade paper with a good list of subscribers worth double its former value in the cash markets of the world.



Copyright applied for.

"BEAR IN MIND."

Advertising design by N. Brock, Asheville, N. C.

DEATH OF JAMES A. ST. JOHN.

IN a recent issue of the St. Louis *Mirror* Mr. Thomas J. Britt gives an interesting and appreciative account of the life and services of Mr. James A. St. John, who died in New England in January. He says:

"James A. St. John died at his home in Brookline, Massachusetts, Saturday, January 19, of cancer. The daily papers, in noticing his death, seemed to think that his only claim to public attention lay in the fact that he was fond of aquatic sports, and that the present world's champion professional sculler, Jacob Gaudaur, was his protégé.

"The people of St. Louis, and especially those who composed the printing fraternity of twenty-five years ago, knew and esteemed him for other than his sporting characteristics. They knew him for an enterprising business man, who knew exactly what he wanted to do, and accomplished his wishes by the most direct methods. He was a man who could master the details of his undertakings, and do in a few hours what it would have taken other men of less push and business acumen a much longer time to accomplish. He was a man that commanded the respect of those with whom he came in contact, either in a business or social way, and counted his friends by the hundreds.

"He first came to St. Louis about the year 1872, and established a branch of the Boston Type Foundry. About two years later he, in connection with Mr. Carl A. Schraubstadter, purchased the local concern and made it the Central Type Foundry, under the firm name of Schraubstadter & St. John, and

commenced the manufacture of type, which was conceded to be equal, if not superior, to any type produced in the world. They called it 'copper alloy' type, and all the old printers remember the smoothness and hardness of the metal and the uniformity and sharpness of the face. In fact, we printers really enjoyed picking the letters from the case.

"The firm added a number of new faces to the 'body' letters, which are known as the letterpress, and in a short while the firm commanded the trade, almost wholly, not only of the city of St. Louis, but of the entire section of country west of the Mississippi river. About the year 1889 the foundry produced the De Vinne series of type. At the commencement it seemed as though the venture would be a failure, and for a year after its production it lay on the shelves uncalled for by printers. But at last it attracted attention, and it has since had the greatest run any face of type ever attained. Tons upon tons of it were cast and sold as rapidly as it could be manufactured, and since that time you could hardly look at a newspaper or a periodical without seeing its advertisements embellished with the De Vinne series, or its use as head-lines. Of course, it was afterward cut in condensed, italic, outline and shaded, and holds its own today among the desirable faces of the tasty printer, both for periodical and mercantile printing. Many other faces were produced by this foundry, but none ever attained the popularity of the De Vinne.

"It was the Central that gave practicality to the adoption of the point system. Before the advent of Mr. St. John in St. Louis, the sizes of type were designated by names, such as pearl, agate, nonpareil, etc., and the body of the different sizes would vary with the whim of the foundry producing it. The object of this seemed to be to compel the printer who had purchased his first plant from a certain foundry, to buy all of his supplies from it, as type procured from other founders would not work with it either as to 'line' or body.

"An effort to produce a uniform series of sizes, or the manufacture of type upon what is now known as the 'point' system, was first attempted in Paris, and later by Marder, Luse & Co., of Chicago. But the final success of bringing the point system into general use may be traced to the Central Type Foundry. Mr. St. John gave it his energetic attention, and taking the former standard of MacKellar, Smiths & Jordan, of Philadelphia, as the nucleus, the pica of that foundry being taken as twelve points, he made the bodies of all the type he produced conform to that standard, and by tacit consent all the foundries of the country have adopted it.

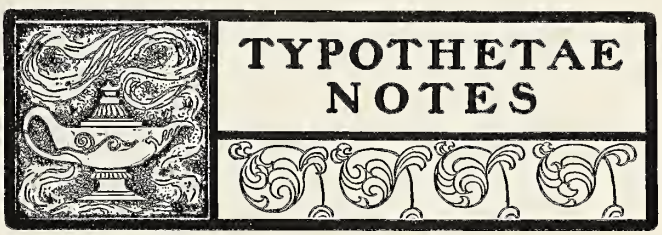
"Now all the type produced is made to conform to regular gradations of the point system, a point being 1-72 of an inch. Only printers can conceive the convenience in composition that the system affords.

"Another important work in which Mr. St. John largely interested himself was the production of type of a uniform height. Before him each foundry cast the type to suit itself, and the length of the letter varied considerably. The improvement was definitely adopted at the first meeting of the typefounders, held before the establishment of the combination that has absorbed so many of the foundries of the country. The standard height of type today is .918 of an inch.

"Mr. St. John was quiek to grasp anything he thought would prove a success. At the time the Scheme and Charter was to be referred to the voters of St. Louis, the Messrs. Knapp, proprietors of the *Republican,* conceived the idea of printing in that paper a map of the entire city, showing the position of each block, and ordered cast a lot of squares and triangles, in black and white, with which to produce it. The undertaking was abandoned, and the blocks cast were supposed to be useless.

"Mr. William Waite, or 'Old Bill,' as we called him, who then set ads. on the *Republican,* and, for that matter, is still engaged in the same occupation, eonceived the idea of using them for the formation of letters in large display advertisements. Mr. St. John saw something in it, and, with a few additional characters, sent it out to the world as 'word-formers.' Tons of it were sold, and almost every printing-office in the West had one or more fonts of it in its equipment. Its day has now passed and it is not even given in the specimen books.

"Schraubstadter and St. John carried on business at the Central Type Foundry until November, 1892. During the entire time the product of the foundry was recognized as the best, and the concern grew to be one of the largest, if not the largest, in the world. Every new appliance that facilitated the production of superior type was eagerly sought, and Mr. St. John retired a rich man. It is surely one of the ironies of fate that the papers of the town in which Mr. St. John had done work that entitles him to honorable distinction in the history of printing, should dismiss him in their obituary notices with no mention of any achievement other than the discovery of an oarsman."



Dinner to the "Franklin Family," Toledo, Ohio.—The "Franklin Family," composed of sixty proprietors and thirty-four employes, making a family of ninety-four, gave its annual banquet at the Spitzer café in Toledo on January 17. About ninety members of the association were present and a most enjoyable evening was spent. This is the sixth anniversary celebration of the association. The Franklin Printing & Engraving Company gives these banquets every year, and finds it a very pleasant way of bringing proprietors and employes together.

Strike in Boston Averted.—The Typothetæ of Boston has signed a wage scale with Typographical Union No. 13, and a threatened strike in book and job offices of that city has been averted. A committee of three from the typothetæ, President J. Stearns Cushing, Secretary L. A. Wyman and E. B. Stillings, met the strike committee at the American House on February 12, and after a harmonious meeting fixed upon a wage scale. The committee from the union consisted of President David X. Coughlan, Secretary Arthur G. Davis, Thomas Curtin, Charles O. Wood and Henry McMahon, district organizer of the International Typographical Union. The new scale is dated February 11, 1901. The rate of wages will be a minimum of $16 a week for one year from the date of agreement; a minimum rate of $16.50 a week for journeymen compositors for two years following, and a piecework rate of 35 cents a thousand ems for all compositors, men and women, for three full years from the date of agreement.

Kansas City Honors Franklin.—One of the most pleasant dinner parties ever given by the Kansas City Typothetæ was that celebrated on Thursday, January 17, in honor of America's most distinguished printer, profoundest philosopher and strongest apostle of liberty — Benjamin Franklin. The banquet was served in the elegant clubrooms which were so much admired by the many visitors to Kansas City during the recent session of the United Typothetæ. Plates were laid for forty-five. The rooms were darkened and the tasteful decorations shone magnificently under the soft rays of the electric lights. Col. Cusel Lechtman, president, presided as toastmaster, and gained fresh laurels by drawing on his ready fund of Franklin storyettes. Short talks were made by George L. Berry, secretary; Col. Thomas R. Morrow, attorney; Maj. James H. Frame; Mr. Franklin Hudson, past president of the United Typothetæ; Col. J. Durald Havens; Mr. B. F. Burd; Mr. V. F. Watson, and others.



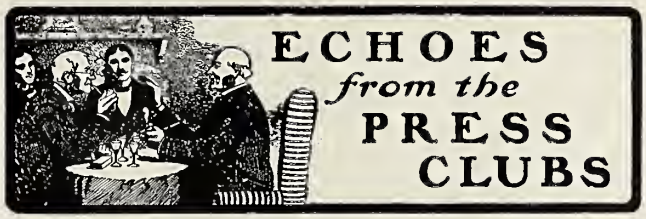
W. W. DENSLOW, CHICAGO. From photo by Will H. White.



RYAN WALKER, ST. LOUIS. From plate by Max Wentzel.

HOW ARTISTS DO THEIR WORK.

Two snap-shots, made for the benefit of INLAND PRINTER readers.



BY FREDERICK BOYD STEVENSON.

The gentleman with the long legs doubled up under the desk is Mr. Sam Bennett. He does what is known as the "lobster trick" on that particular edition of the New York *Evening World* which comes out about daylight.

When Li Hung Chang, the grand old mandarin of China, was here on his great whirl around the circle, Bennett was a reporter on the *Evening Sun*. Li Hung stopped at the Waldorf-Astoria, and with his under-secretaries, officers, yellow jackets, peacock feathers and cheap help put on more dog than the ticket seller of a circus in a country town.

All the swell reporters in New York were lined up at the Waldorf-Astoria waiting for a chance to see the old fox, but never you mind, Li just kept them waiting—that's what he did. Well, Bennett was rather young in the business then, and when he saw all the crack journalists (he was only a newspaper man) like Julian Hawthorne and "Chimmie" Fadden and Richard Harding Davis, waiting for a "go" at the big Celestial, why he kind of felt outclassed. So he sort of edged alongside of these great men in the profession and said, kind of meek-like:

"Say, gents, how're you going to get next to the ole one?"

In speaking of the affair afterward, Bennett remarked confidentially to some of his friends in Lipton's:

"No use talking about it, boys, they certainly did hand me out the congealed physiognomy."

This was the first day, and Li Hung Chang saw no newspaper man. The second day Bennett was still assigned to the Waldorf-Astoria. The first thing he did when he arrived was to write out carefully on a card:

MR. SAMUEL JEROME BENNETT,
New York *Evening Sun*.

A bell-boy took it up into Chinatown. In a few seconds a very smooth Chinese gentleman came down and looked about the hotel as if he were busy. Bennett was stacked up next to the row of brilliant journalists on the bleachers.

"Which is Mr. Bennett?" asked the Mongolian nobleman.

"I am he," said the elongated reporter, dropping his Hester street jargon for the occasion.

"His honored highness will see Mr. Bennett at 12:30," said the envoy, and he vanished like a pleasant dream.

The frozen faces of the journalists thawed.

"Say, Sam, how did you work it?" they gasped.

Bennett swelled out his chest like a bullfrog with a pedigree.

"Oh, that's just a little bit of journalistic diplomacy," said he.

At the appointed time Bennett was on hand. So was the envoy, who escorted him to the purple presence of the big man of China's chief secretary—Lo Fang Lu—now Chinese minister to England. When Lu saw Sam he ducked very low and shook his skirt. Not to be outdone, Sam ducked, too, and shook his left pant leg. Lu shook his own hands. Sam shook his.

"Ah, ki cho cho ki loo loo!" gurgled Lu.

"Chow chow chop suey!" chortled Sam.

Then Lu told the young reporter Li Hung Chang was just resting his hands and face, but he had instructed his high secretary to talk for him, and in China, when any one gave another the right to do that, it meant exactly the same as if he were talking himself. So Sam Bennett got to work and interviewed Li through Lu for all there was in it. When he got through Lu said, with the bland smile that made Ah Sin famous:

"The New York *Herald* is a great paper, Mr. Bennett. I have known you many years by reputation through your wonderful journal."

And then it came sifting into the brain of Samuel Jerome Bennett like the flash of a kinematograph that Li Hung Chang, the Chinese fox, took him for James Gordon Bennett, the king of the journalists. But the gentleman with the long, spider-like legs never peeped as he puffed out his chest and strode by the frozen-faced journalists below, on his way to the box to telephone a column and a half beat to the *Evening Sun*.

❦ ❦

Speaking of Bennett—Sam Bennett, I mean—recalls to mind a little incident that occurred the other day. In the *Evening World* office is a young man called by his intimate friends and office associates "Mollie." Of course, that isn't his name. It is Maloy. Now Bennett wishes he hadn't been so familiar.

The other night he was sleeping soundly and dreaming that he was at work on the "lobster" edition of the *Evening World*. Suddenly he called out in his rich, endearing baritone voice: "Mollie, Mollie!"

All he can say or do will never convince his wife that "Mollie" stands for Maloy.

❦ ❦

Charlie Barker, the editor of the *Shoe and Leather Review*, with headquarters at St. Louis, was some years ago the editor of a Portsmouth (Ohio) paper. To put in spare time and incidentally help out on his cash account he acted as local correspondent for the Cincinnati *Enquirer*.

"I was very conscientious," said Barker, in telling his experience to me one time. "I tried my best to keep the *Enquirer* posted on all the happenings in my section of the country. I thought it was my duty; and also they paid me 50 cents per item. So I used to write down interesting incidents about Sallie Jones breaking her leg while scrubbing the back cellar stairs; William Smith painting his barn red; the apple paring at Bill Wilkins, and such things. I never got a chance to put them in my string. 'Something's wrong with you, old hoss,' said I to myself. Then I commenced to skin over the paper very carefully. 'I'll just see what kind of news those great editors up at Cincinnati want, anyhow,' said I to myself again. I became a student of the *Enquirer* and I noticed that a good many stories about snakes and animals were creeping in.

"'Huh!' said I—still to myself—'Huh! I guess we have snakes and double-headed calves and such things around Portsmouth. I guess we do.' So the next day when the old Portsmouth *Times*—that was the paper I worked on—was out I slid over to the telegraph office and I sent out one something to the effect that an old German farmer about there had a bull that was worse than a goat for chasing people. The farmer's name, I said, was Kreutzer, and the bull made such a fuss stamping and sneezing and snorting across lots after folks that the good country people nicknamed it 'The Kreutzer Snorter.' I had him chase everybody in the village, from the minister down to the banker's hired girl with a red parasol. They printed that with big head-lines. After that I had jumping frogs, six-legged sheep, seven-horned cows, bear fights, pet cuckoos that acted as alarm clocks for milkmen, and all other kinds of things. Say, the *Enquirer* thought I was all right and offered me a job as a star reporter. But I knew the menagerie would give out after a while, and so I stuck to Portsmouth."

❦ ❦

A great deal of the work on a metropolitan afternoon paper is of necessity by telephone, as the action must be quick. Not long ago there was a fire over on the east side, in New York.

The city editor of the evening edition called up the nearest number to it.

"Where is the fire?" he asked.

"Right here."

"Where?"

"Right in this building."

"Good! Tell me about it," said the city editor, overjoyed to think he had struck the right place.

And the man at the other end gave all the news about it.

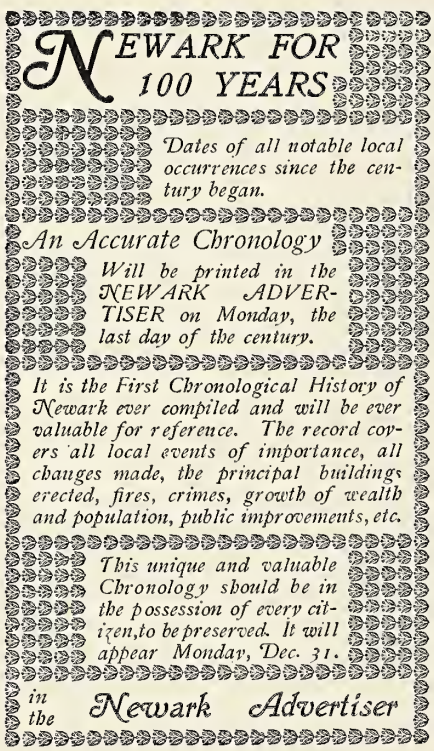
"What do you think the damage will be when the blaze is over?" asked the city editor.

"Can't tell yet. Say, old man, the fire's got in the office. I've got to get out. So long!"

And he rung off.

❊ ❊

That wasn't exactly like the case of John Eccles, who used to be the city editor of the old Chicago *Times,* but it was similar. There was a fire late one night on Halsted street. It was



A NEWSPAPER ADVERTISEMENT.

Composed by Edward M. Hewes, *Daily Advertiser*, Newark, N. J.

too late to get a man over there before the paper went to press. So Eccles called up the drug store at the southwest corner of Halsted and West Madison streets. A Dutch prescription clerk who slept over the store answered the call.

"Vell, vat it vos?" he growled, half asleep.

"Where is that fire?" shrieked Eccles.

"Vell, I doan vos tell," said the Dutchman, and Eccles could hear him rubbing his eyes through the telephone.

"I must know. Wake up!" thundered Eccles.

"I vos so shleepy!" whimpered the Dutchman.

"Where's the fire?" commanded the city editor.

"Vot you vant? Me go see?"

"Sure! Go out and see about it."

"But I'm so shleepy!" pleaded the clerk.

"Get that fire! Hurry up!"

And the Dutchman went out, found out where the fire was and gave it up to John Eccles.

Some exclaim: "Don't play, or fool, or experiment—push a thing with all your might or drop it." This requires a strong heart.—*S. O. E. R.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

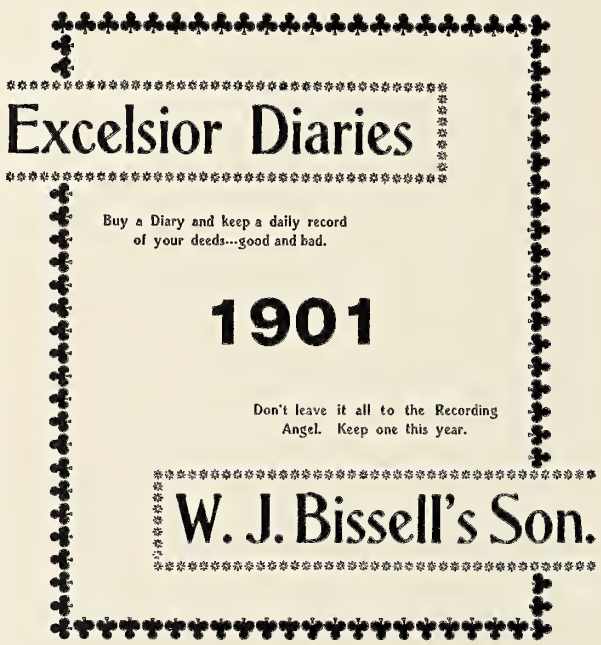
Steps into Journalism.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

Writing for the Press.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

The Holly (Mich.) *Advertiser* celebrated the opening of the new century by donning a very becoming new dress.

The *Maryland Hospital News,* Catonsville, Maryland, has adopted the suggestion offered in October, and is a neat little paper. It is now in its fourth volume.

Will the publisher of the *National Amateur* kindly send me his address? As an item in this department a few months ago did not contain this information, inquiries have been made.



No. 1.

A belated Christmas issue of considerable merit is that of the Rockland (Mass.) *Free Press.* An increased number of pages, enclosed in a neat cover, the whole nicely printed and containing some excellent ads.

Charles H. McAhan, St. Joseph (Mo.) *News.*—The Vitos and Oat Food ads. are all good. It would be impossible to get better effects in a two-inch space. I would not attempt to leave too much margin inside the rule, although at least six points is

advisable. "The Messiah" ad. was very appropriately set and arranged and I would have reproduced it if it had not been damaged.

Midland Virginian, Palmyra, Virginia.—You are publishing a paper full of news and it would be to its advantage if more prominent heads were used over the more important articles and a little more ink in the printing.

PARLOR TABLES

We have 25 Tables that we propose to close out. The former price was $6.00, $7.00 and $8.00. The closing out price is

$5.00.

They Are Bargains. Call and See Them

AT THE LEADERS,

Williams & Morgan,

31 GENESEE STREET, UTICA, NEW YORK.

No. 2.

WE ARE SHOWING AN EXTENSIVE LINE OF

SELECT YOUR CHRISTMAS PRESENTS NOW.

Fancy Furniture,

Appropriate for a Holiday Gift.

COVENTRY & EVANS,

119-121 Genesee St., Utica, N. Y.

No. 4.



Acorn Stoves and Ranges.

A pound of coal saved each day, in the course of a few years would amount to quite a sum of money Save your Coal by using one of those Quick Baking Acorn Ranges which we are pleased to sell because they give universal satisfaction. A written guarantee with every Range.

W. G. McLean & Co., Waterville, N. Y.

No. 3.

There's a Best in Everything.

No matter whether you're a business man or a workingman, a banker or a baker, you know there's a best in everything. The time has arrived when you've got to buy an overcoat and while you're spending $20.00, $25.00 or $30.00 you might as well have the best that your money can buy. Our Best is Equal to the Custom Tailor's Best, while our prices are some 50 per cent. less. Men who have never worn ready-to-wear overcoats would be the most enthusiastic admirers of the high grade garments we show. They represent the top notch of tailoring skill, and there is honest workmanship and satisfactory service in every overcoat we sell, no matter how little the price.

A. H. WEBER,

CANDEE BLOCK, WATERVILLE, N. Y.

No. 5.

G. LESLIE CALLARD, Lyons (Kan.) *Weaver's Herald.*—Your "Type Set Designs" is a good idea, well carried out, showing that you have modern type and know how to use it. A heavy paper would have displayed your work to better advantage.

WILLIAM P. DOYLE, Waterville (N. Y.) *Times.*—Your ads. are uniformly good and it would be difficult to say which is really best. I have selected five from the large number sent—all five-inch double-column ads.—and reproduce them herewith (Nos. 1, 2, 3, 4, 5), as I wish to call attention to a few points concerning the manner of display. The first three are among your best, while the last two are the opposite in merit. The panel arrangement in No. 2 is always effective, and the words used for display well chosen. The No. 3 form of display is also good and it is a perfect ad. from a typographical standpoint, but "A pound of coal saved each day" deserved prominence as an "eye-catcher." No. 4 is poor—there are too many little groups of words. "Fancy Furniture" in a panel similar to that used in No. 2 would have relieved this effect, and the words in the upper left-hand corner should have been in one line just above the panel. The ad. of A. H. Weber (No. 5) has the appearance of being pushed up to the top, through an effort to get the two lines of display in the same space as the cuts. This was unnecessary. There should have been about ten points more between the lines and as much more below, and the cuts dropped about five points.

THE Joliet (Ill.) *News* is making a special effort to increase its list of subscribers to eight thousand, and on January 19 celebrated the close of a very successful contest, in which a number of young people endeavored to secure the largest lists of new names, by giving a dinner to the winners, its newsboys and a number of Joliet merchants. Six hundred new names were

added to its list in about a month, and the success of the plan has encouraged the *News* to immediately start another contest on a larger scale.

Emerson De Puy, publisher of *Poultry Success,* Des Moines, Iowa, is turning out a very successful journal. It entered upon its twelfth volume with the January issue with every prospect of reaching twenty thousand circulation before the close of the year.

Hartford (Wis.) *Press.*—Commendable care is shown in the make-up throughout and there are many good effects in the ad. display. Both reading matter and advertising appear to poor advantage in such a large page, but you are certainly making the most of the situation.

Riverside (Cal.) *Press.*—Your "New Century Number" was a model of good presswork. Printed on supercalendered paper, the half-tones showed to the best advantage, and a careful make-ready and even color combined to produce a work of which you may be justly proud.

The last issue in 1900 of the Omaha *Trade Exhibit* was an "Annual Review Number," and consisted of nearly double the usual number of pages. The mechanical work on this publication is excellent throughout and its well-filled advertising columns would indicate decided prosperity.

Stillwater (Minn.) *Gazette.*—Last June, in commenting on the *Gazette,* I commended the ads. and called attention to two defects in the make-up. These have now been overcome and the result is a very neat and attractive paper. Both large and small ads. are uniformly well displayed.

George C. Simms, East Liverpool (Ohio) *Tribune.*—You have the right idea in regard to display. Dawson's ad. was a difficult one. You might have improved it if you had divided it into three parts by running 2-point black rule across it, flush to the border rule, and set the last portion in two columns.

The Harrisonburg (Va.) *News,* at the opening of the year, published an "Illustrated Trade Edition" that was well compiled and arranged. A large number of very fine half-tones were used, but the presswork did not do them justice. The ink used was evidently not adapted to the work and was run unevenly.

Last August, *Facts,* of Colorado Springs, Colorado, published a "Homes" edition, a copy of which has just been received. As a model of typographical neatness and good presswork it is clearly in the lead. It consisted of eighty pages of the size of The Inland Printer and would be a delight to the eye of any artistic printer.

So many requests are received for criticism in a certain issue of The Inland Printer that it becomes necessary to explain every few months that at least one month must elapse from the time a paper is received before the criticism can appear. All papers received between March 1 and April 1 will be given attention in the May issue.

Sault Ste. Marie (Ont.) *Star.*—You are publishing a newsy paper and have a good supply of advertising which is fairly well displayed, but presswork is deficient. The color is uneven and has the appearance of being worked in a room insufficiently heated. Head-rules on the first page should be transposed and correspondence graded.

R. M. J., North Bay (Ont.) *Times.*—I notice considerable improvement in the ads. since the *Times* was criticized in December, and a few slight defects have been remedied. The ad. of the New Ontario Trading Company is a demonstration of the good effects of contrast, as was pointed out, and some of the other ads. can be further improved in this way.

A "Pointed Argument" was sent out by the Wellston (Ohio) *Telegram* in December, and J. E. Sylvester, Jr., manager of the *Telegram,* informs me that it brought substantial returns. It is in the form of a circular letter, folded to a point, and contained a comparison of the amount of home advertising carried by the paper and its four competitors, showing that the *Telegram* had more than any three of the other papers combined.

Modern Mexico, St. Louis, Missouri, and Mexico City, Mexico.—A very nicely printed monthly, with most commendable advertising pages and excellent presswork on the half-tones. An error was made on page 9 of the January issue in not allowing proportionate margin at the side of the first half-tone. Aside from this there are no apparent defects in the entire work.

Guy H. Perrin, Des Moines (Iowa) *News.*—The ad. you send for criticism needs none. It is reproduced herewith



No. 6.

(No. 6). The original was three columns wide and ten inches in depth, and an excellent example of simple, rapid composition, making a telling newspaper ad.

A. Vance Pierson, Morristown (N. J.) *Jerseyman.*—You handle the make-up of the *Jerseyman* very nicely. I would endeavor to grade the items of correspondence each week as nicely as you do "Local Matters." To my mind the amount of space on either side of the date line is out of proportion—it would look better if a pica were taken out both above and below and placed above the title.

Twentieth Century, Texarkana, Arkansas.—The man not thoroughly familiar with the geography of the country is obliged to look in your advertising columns to ascertain the name of the State from which your publication emanates. It is nicely printed and contains a fund of "twentieth century" matter, but I believe you make a mistake in announcing that you have "No space for contributions."

George W. Brown, Simcoe (Ont.) *Reformer.*—It is nearly two years since the *Reformer* was criticized, and the suggestion offered at the time has not been adopted. The heads used on the first page are not large enough for an eight-column paper. There is an unusual amount of news and it is carefully made up, except that correspondence should be graded. The ad. display is good, the large ads. being particularly creditable.

Stephen Ott, Wyandot Daily *Union,* Upper Sandusky, Ohio.—Your paper is nicely printed, carefully made up, and ads. are nicely displayed. Avoid placing cuts opposite each other in adjoining columns. The *Union* is justly proud of the fact that a patent medicine, never before sold in Upper Sandusky, was advertised exclusively in its columns, and in a few

months its sales increased so rapidly that a local druggist was obliged to order by the gross.

O. S. Billings, Colton, California.—The first issue of the Collinsville (Ill.) *News,* which appeared two and a half years ago, and upon which you acted as make-up, was very well arranged. You did not allow enough space on either side of the dashes on the editorial page, and the last line of a paragraph appeared at the top of a column, but aside from these there are no defects other than those you have pointed out.

Watch City Bulletin, Waltham, Massachusetts.—This amateur monthly started its fifth volume with the January issue. It is well printed and there is commendable care taken with the make-up, although this could be improved by grading "Notes of Interest" and "High School Notes." "The Watch City Bulletin," at the head of the publishers' announcement, should be larger, and the ragged-edge arrangement of the matter that follows gives a very poor effect.

There has been considerable discussion in the newspapers and trade journals during the past two months over the prospect of smaller-paged newspapers before the close of the present century, occasioned by one issue of the New York *World* at the opening of the century as a four-column thirty-two page paper, under the management of Alfred C. Harmsworth, proprietor of the London *Mail.* It is quite probable that many of us will live to see the day when the majority of our daily papers will consist of much smaller pages without materially increasing the number, but it is doubtful if even a hundred years will see the seven-column page abolished, although the nine-column page will probably die with the individuals who are so tenaciously clinging to it. These are nearly as bad as an uncut eight-page form.

Bureau of Information.—Since the announcement in the editorial columns of The Inland Printer that it had been decided to establish in connection with its regular monthly departments a bureau of information, through which, for a fee of $1, any one interested in any department of printing could get information and advice from the editor of any department by mail, I have received several requests, some of which may be of interest to the general reader. One paragraph of the announcement read, "Answers demanding more than one page of letter or requiring research on the part of the editor will be charged additional, according to the nature of the work." This explains the increased amount mentioned in the following correspondence:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,— Replying to yours of December 11, I have to say that $2 is cheap enough for the service I asked. Enclosed you will find American Express money order for $2 to pay you for advertising rate card. Remember I want to charge $30 for one-quarter column per year, $55 for one-half column, and $100 for a column. Columns are 25¾ inches, longest, and 23¼ inches short columns.

I will thank you to tell me what difference I ought to make where ads. are electros — no composition at all. Local advertisers we give the privilege of changing every week if they desire.

Very truly yours, ————.

Dear Sir,—Your favor of the 11th, enclosing $2, was duly received, and I will endeavor to give you a rate card that will meet your requirements. My choice for a card is one based on the flat rate principle, but as you evidently prefer a graduated scale, I will present one of each.

First, the flat rate. We will call your column lengths 26 inches in order to simplify matters. This space for one year, 52 insertions, amounts to 1,352 inches, which, at $100, would be about 7½ cents an inch. One-half a column, or 13 inches, 52 times, equals 676 inches, and at $55 per year, is about 8 cents an inch. And 6 inches 52 times is equal to 312 inches, and at $30 is about 9½ cents. I would suggest a flat rate per inch something like this:

Less than 100 inches	.20	.22	.24
100 inches, and less than 250 inches	.15	.16	.18
250 " " " 500 "	.10	.11	.12
500 " " " 1,000 "	.09	.10	.11
1,000 inches and over	.08	.09	.10

The figures in the second column are for siding on reading, and those in the third for top of column, next to reading. I do not know your circulation, but these prices are low even for a small circulation. You will notice that a person desiring a column for a year will be entitled to the 1,000-inch rate, and his ad. would cost $108.16, a trifle more than you suggested. The one-half-column man would be entitled to the 500-inch rate, and his ad. would cost 676 times 9 cents, or $60.84. Also the six-inch man would come under the 250-inch contract, and his ad. of 312 inches would cost $31.20.

Now for a graduated card on the basis you request. I have tried all sorts of ways for figuring a rate card in order to secure one that shows an absolutely correct and proportionate increase, and have devised a plan of my own which has thus far stood all tests. It is based on the number of inches in a contract and all contracts of an equal number of inches are exactly the same price, whether it is 6 inches 3 times or 3 inches 6 times. In order to make spaces even inches I have called 6 inches a quarter column, which I trust will be near enough exact to answer all purposes.

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	2 Mos.	3 Mos.	6 Mos.	1 Yr.
1 inch	$.50	$.75	$ 1.00	$ 1.25	$ 2.25	$ 3.30	$ 5.55	$ 8.70
2 inches	.75	1.25	1.75	2.25	3.90	5.55	8.70	13.80
3 "	1.00	1.75	2.50	3.10	5.25	7.20	11.30	17.96
4 "	1.25	2.25	3.10	3.90	6.36	8.70	13.80	22.12
5 "	1.50	2.70	3.70	4.65	7.32	10.00	15.88	26.28
6 "	1.75	3.10	4.30	5.25	8.28	11.30	17.96	30.44
13 "	3.30	5.55	7.20	8.70	13.80	19.00	32.52	56.02
26 "	5.55	8.70	11.30	13.80	22.12	32.52	56.02	96.58

This seems to be as near the figures you desire as I could possibly get. If you prefer to have the figures in round numbers, the cents could be changed to the nearest 25, but the figures I have given you are an exact ratio of increase as the size of contracts increase. According to the plan just suggested, the last column would read: $8.75, $13.75, $18.00, $22.00, $26.25, $30.50, $56.00, $96.50. For siding on reading, add ten per cent to the figures quoted, and for full position add twenty per cent.

I do not consider it wise to make any reduction for electros. To carry out the stipulated changes strictly according to schedule is usually as much work as to set the ads. of a local advertiser. On nearly all contracts, the cost of composition is considerably less than one per cent of the price charged for the ad.

If the card I have given you is not satisfactory, kindly let me know and I will endeavor to adjust it to your requirements.

Sincerely yours,

O. F. Byxbee.

Cambridge (Ohio) *Mail Pouch.*—This little 3 by 5 quarto is quite a novelty. It is in its eighth volume, and from various references in its columns is having a hard struggle with delinquent subscribers. Instead of a running title and folio, the *Mail Pouch* devotes the first two lines of the first column on each page to this wording, "The Mail Pouch, Second Page," etc. The editor evidently acts as ad. writer and must get better pay for his work on this line, as the following is the best in the paper:

sigler's proverbs.

My son, hear thou the instructions of thy father and buy groceries at Sigler's, where a soft answer turneth away wrath, and there is no sand in the sugar.

My son, forget not my instructions; if you do, you'll have nothing to eat.

A good woman giveth us her order and her husband pays the bill.

An ugly man diggeth his own potatoes, but a wise one buys them of us.

It is easier for a camel to enter a circus than for a man to be misused at Sigler's Grocery.

Contest No. 9.—My request in The Inland Printer for suggestions for the next contest in typographical arrangement met with a hearty response. The majority of my correspondents favored a blotter, and as we have not heretofore used this form of jobwork in our contests, I have decided to accede to their requests, although I shall depart from the usual custom and will adopt a new feature that should make the contest of double interest. Instead of supplying the copy, I will give the particulars and leave the contestant to arrange his own copy. To make the contest still more interesting, The Tribune Publishing Company, of Scranton, Pennsylvania, will give $5 in gold to the person submitting the best worded and most attractively displayed blotter advertising its job department, and in addition to this, a complete set of all the designs submitted will be given to each of the first one hundred contestants, and each will be required to submit one hundred printed sheets of the specimen he enters for this purpose. This means a large amount of work to arrange these one hundred sets and prepare them for the mails, but as requests for some similar arrangement have been so numerous, I have decided to make a trial of



BY THE RIVERSIDE.

the plan, which should prove of great advantage to the compositors, as each will have an opportunity to examine the work of all the others. The same plan followed heretofore in regard to reproducing the five leading specimens, together with photographs and sketches of the compositors, will be adhered to in this instance, and the reward of $5 will be an added inducement. The following facts concerning the *Tribune's* job department it is necessary for the compositor to know:

Its title and address are The Tribune Publishing Company, Tribune building, Scranton, Pennsylvania.

It has a full and modern equipment for producing the very best quality of work.

Has a bindery connected with its plant which can produce the most intricate ruling, bind any kind of book and manufacture blank books of every description.

Is prepared to execute commercial work of any description at short notice and prices consistent with first-class work — not necessarily the lowest prices.

Has special facilities for railroad work and lawyers' briefs.

The above facts are not intended to appear as written, but any or all of them may be embodied in the specimen submitted, in connection with any attractive phrase, head-line or wording that may occur to the contestant, and other claims consistent with a fully equipped job-office may be included. Cuts and ornaments may be used, providing they are to be found in the catalogue of any typefoundry or in THE INLAND PRINTER'S "Cut and Ornament Book." If a calendar for one month is used it should be for July, 1901. The wording or design may not be original, but any effective blotter may be entered, providing it conforms to the conditions. In addition to this explanation, the following rules will govern the contest:

1. Size of blotter to be 4 by 9 inches, *exactly*.
2. Each contestant may submit two arrangements of the same wording, or one each of two different wordings.
3. One hundred and ten (110) printed slips of each design to be mailed flat to "O. F. Byxbee, 817 Quincy avenue, Scranton, Pennsylvania."
4. One hundred and five (105) of above slips shall bear the name and address of the compositor, printed in 6-point roman in one line on the lower left margin.
5. Use black ink on any ordinary white paper, 4 by 9, *exactly*. (Blotting paper is not desired, as it is too heavy and too bulky.)
6. Each contestant must send 14 cents in stamps to cover cost of mailing complete set of specimens submitted. If two arrangements are sent, no extra stamps will be required.
7. All specimens must reach me by May 1, 1901.

Compositors are urged to observe the size carefully, as a failure to comply with this condition may result in the discarding of the specimen. Any printer can realize the annoyance of having one sheet an eighth or a quarter of an inch wider than the others in the package. As heretofore, the contest will be decided by a system of points, and five judges will be asked to make selections, but their names will not be announced until after the contest closes. As will be seen by the conditions, two months will be allowed for compositors to submit their specimens, and the judges will be expected to make their selections and everything gotten in readiness by June 1 so that a complete announcement can be made in THE INLAND PRINTER for July. This is an excellent opportunity for INLAND PRINTER readers to show their skill as designers and compositors, and the entries will probably come in rapidly. The time allowed is sufficient for entries to come from any part of the United States, Canada, England, Germany, Australia or any other country where THE INLAND PRINTER is used.

FACSIMILE LINOTYPE KEYBOARDS.

Many compositors are desirous of studying the arrangement of the Linotype keyboard, but have had no opportunity of doing so. To assist such, The Inland Printer Company has prepared an exact reproduction of the latest two-letter Linotype keyboard, showing position of small caps., etc. The location of keys and "motion" can easily be learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. Size, 10 by 20 inches, printed on manila stock. Price, 25 cents, postpaid.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Joseph E. Smyth, in patent No. 666,568, shows a signature-gatherer. Heretofore there has been difficulty in arranging mechanism for gathering signatures compactly, and to overcome this the inventor makes use of signature-boxes that are stationary and variable in size, and having beneath them a reciprocating table with atmospheric separators at the slots.

W. A. La Sor, of Rahway, New Jersey, is the inventor of another signature-gatherer, patented as No. 665,789.

The rotary paper-slitting and rewinding machine, patent No. 665,360, by Charles Beck, of Philadelphia, is a neat appearing machine, having the unwinding and rewinding shafts at the front.

A paper-cutter, No. 666,449, is the invention of S. K. White, of Mystic, Connecticut, and is designed with convenient means for regulating the pressure of the clamp upon the pile of sheets according to the resistance offered by the sheets to the cutter blade.

Talbot C. Dexter, in patent No. 665,193, shows a new arrangement in a sheet-calipering mechanism for paper-feeding machines. The device is automatically moved into calipering position, at the desired time, and then moved away again in order that there may be no chance of its being brought into operation by a fold or rumpled portion of the sheet, when such irregularity would result in tripping the press unnecessarily.

Mr. Dexter has also devised an automatic controller for printing-presses to be used in connection with his feeding-machine, and patented the same as No. 665,072. An improvement in a paper-registering instrument, No. 664,930, is also to be credited to the active brain of Mr. Dexter.

William Bridgewater, of Leicester, England, patents as No. 665,951, a combination in paper-feeding machinery relating to the buckling mechanism.

A new patent overlay by E. Vogel, of Berlin, Germany, No. 664,909, reminds one considerably of the De Vinne-Bierstadt overlay. The process consists in first taking an impression of a cut on a transparent sheet, then producing a negative from said sheet upon the sensitized surface of a suitable plate, etching said plate by the action of suitable acids, covering the etched surface with melted gelatin, placing a pliable sheet thereon, and subjecting the whole to the action of a press, until the gelatin has stiffened, then removing said sheet with the gelatin adhering thereto in relief lines, and drying it.

Under the title of an attachment for printing-presses, Howard Salmon, of Philadelphia, has patented a machine, No. 665,840, which is really a suction-feeding machine. The paper is stacked, the top sheet being picked up by a nozzle and carried through the press.

The manufacturers of printing-presses are becoming quite active in taking out patents for web machines arranged to accommodate a great variety of work. One of these, No. 664,589, is by Walter Scott. This machine will print, associate, paste, fold, cut and deliver from any or all of three webs in a great variety of combinations.

The Hoes have obtained patents Nos. 664,574 and 664,575, by T. M. North, covering a web machine for producing a newspaper and magazine supplement folded together as a single product. Mr. North has also patented, No. 666,325, a machine in which the printing cylinder operates between two form cylinders in such a way that the sheet may be printed either in two colors or in one color on both sides. William Splackhaver

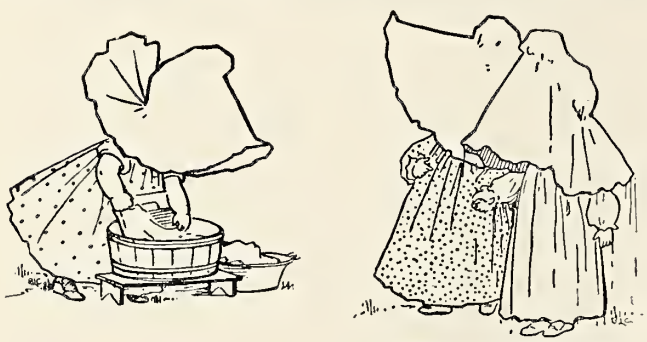
has also patented for the same firm Nos. 664,692 and 664,693, covering web machines that include a color-deck.

Oscar Roesen is the inventor of three machines, patented as Nos. 664,583, 664,584 and 664,585. The first named shows an arrangement of a rotary folder and cutting device for preventing the danger of the web becoming wound around the folding cylinder, an accident that sometimes has occurred when the cutting-block was worn. No. 664,584 covers an arrangement of form-cylinders for preventing plates from shifting angularly about the cylinder. No. 664,585 covers a delivery mechanism in which there are several sheet-receiving trays.

George P. Fenner, of New London, Connecticut, has devised a perfecting-press, patented as No. 665,415. It appears to be a very simple and practical form of machine.

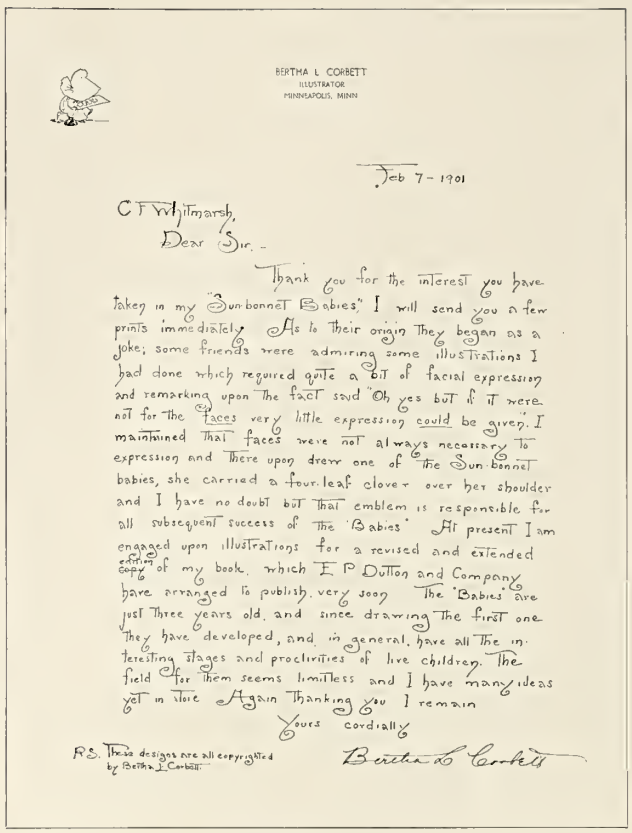
SUN-BONNET BABIES.

Reproductions are here shown of several of the sun-bonnet babies designed by Miss Bertha L. Corbett, Minneapolis, Minnesota, whose book under this title has brought pleasure to so many young people. The babies originated, so Miss Corbett says, as a joke, some of her friends saying that without faces very little expression could be given. She insisted that faces were not always necessary, and drew the sun-bonnet babies. To give the story in her own words, we reproduce the letter received by The Inland Printer in response to a request as to the origin of these interesting children. It is somewhat reduced from the original, but still can be read. The sun-bonnet babies certainly deserve a place with Palmer Cox's "Brownies" and Kate Greenaway's children.



Copyright, 1900, by Bertha L. Corbett.

THE "SUN-BONNET BABIES."
Drawn by Bertha L. Corbett.



BERTHA L CORBETT
ILLUSTRATOR
MINNEAPOLIS, MINN

Feb 7 - 1901

C F Whitmarsh,
Dear Sir. -

Thank you for the interest you have taken in my "Sun-bonnet Babies." I will send you a few prints immediately. As to their origin they began as a joke; some friends were admiring some illustrations I had done which required quite a bit of facial expression and remarking upon the fact said "Oh yes but if it were not for the faces very little expression could be given". I maintained that faces were not always necessary to expression and there upon drew one of the Sun-bonnet babies, she carried a four-leaf clover over her shoulder and I have no doubt but that emblem is responsible for all subsequent success of the "Babies". At present I am engaged upon illustrations for a revised and extended edition of my book, which E P Dutton and Company have arranged to publish very soon. The "Babies" are just three years old, and since drawing the first one they have developed, and, in general, have all the interesting stages and proclivities of live children. The field for them seems limitless and I have many ideas yet in store. Again thanking you I remain

Yours cordially
Bertha L Corbett

P.S. These designs are all copyrighted by Bertha L Corbett

BEN FRANKLIN DAY IN ATLANTA, GA.

The *Journal of Labor* gives an interesting account of the celebration of Franklin's Birthday in Atlanta by the Typographical Union of that city. Mr. C. C. Houston was master of ceremonies, and in a brief address he introduced President D. W. Green, of the typographical union, who welcomed all present on behalf of the union. He cited the progress of the union since the last Franklin Day celebration, and said that today it was on a higher plane than at any time in its history. He congratulated the union and the Employing Printers' Association on the cordial relations that now exist between them, and said he wanted the celebration to be in the nature of a love feast.

Mr. Sam M. White, editor of the *Journal of Labor,* and one of the secretaries of the typographical union, delivered the address on "Benjamin Franklin." After giving a biographical sketch of Franklin, he eulogized him as the greatest statesman of his time, and said Franklin had set an example which had been an inspiration to union printers throughout America to become lawmakers, editors and statesmen.

Hon. Clark Howell, editor of the *Constitution,* sent a letter in which he congratulated the union on its success, and regretted he could not be present.

Mrs. Press Huddleston, representing the ladies' auxiliary of the union, was the next speaker. Her address was a most excellent one, reviewing, as it did, the progress of the auxiliary since it was organized, and showing the value of the ladies' auxiliary to the union. Her speech was well received.

Mr. F. H. Richardson, editor of the Atlanta *Journal,* delivered a splendid address appropriate to the occasion.

The reading of an original poem, by Mr. Frank L. Stanton,



THE "SUN-BONNET BABIES."
Drawn by Bertha L. Corbett, Minneapolis, Minn. Copyright, 1900, by Bertha L. Corbett.

elicited much applause. In Mr. Stanton's absence, Mr. Press Huddleston read the poem.

Mr. Walter G. Cooper, associate editor of the *Daily News,* was the next speaker.

Mr. Walter O. Foote, president of the Employing Printers' Association, delivered an interesting address, in which he referred to the fraternal relations now existing between the association and the typographical union, and desired to see them continue so in the future.

Among the enjoyable features of the evening was an address by Mayor Bridges Smith, of Macon, himself a well-known printer, he having come from Macon to attend the celebration. Among the other guests were N. D. May, of the Macon Typographical Union; Hon. L. J. Kilburn, representative from Bibb county, who is also a printer, and Mr. W. T. Anderson, of the Macon *Telegraph.*

Mr. H. H. Cabaniss, of the *Journal,* and Mr. B. F. Bennett, a charter member of the first typographical union ever organized in Atlanta, both delivered addresses, which were well received. Mr. Bennett's address was as follows:

Mr. President, Ladies and Gentlemen: It gives me great pleasure to join in celebrating the anniversary of the birth of the most distinguished printer the world has produced — Benjamin Franklin, author, statesman, philosopher, philanthropist, patriot.

Franklin was a many-sided man. Through his aid a public library was founded in 1732, the first established in Philadelphia. He also founded the first association for extinguishing fires, and was instrumental in organizing the first company for insurance against fires. In 1752 he discovered the identity of electricity with lightning, and turned his discovery to practical use.

In the war for independence he gave valuable aid. When sent as minister to France he succeeded in inducing the French Government to espouse the cause of the struggling colonies. If there had been no French fleet before Yorktown there would have been no surrender by Cornwallis. Franklin was one of the founders of the American navy. Paul Jones, one of our great sea fighters, said Franklin's letters and speeches would make a coward fight.

"Franklin has been in his grave for more than one hundred years," remarks a late Boston publication, yet that city is "soon to enter upon the enjoyment of a new illustration of his wisdom and a new proof of his philanthropic spirit.

"By his will the sum of $5,000 was set aside to be lent in small sums at five per cent interest to young mechanics of good moral character. At the end of one hundred years the trustees of the fund were directed to expend the greater part of the sum — now nearly $400,000 — for such public enterprises as should seem to them most useful to the citizens of Boston.

"Through all these years the trust has been wisely and faithfully administered, and the wishes of the founder are now to be carried out in the Franklin Institute, a great building which will be to Boston what the Cooper Union is to New York and the People's Palace to London. It will be a trade and manual training school, poor man's club, public forum and young people's recreation ground, all in one; a center of social and intellectual life for those who need it.

"Who but Benjamin Franklin," remarks a Boston journal, "would have hit upon this way to benefit posterity; and how clearly the plan illustrates the peculiar characteristics of his greatness — the ability to accomplish great results with small means!"

Has not Atlanta some liberal-hearted citizen who can give to the city a like sum for a like purpose? Five thousand dollars is a small sum, viewed from the standpoint of our wealthy citizens, but let them consider what blessings the gift will confer! Can there not be found in Atlanta one man who will imitate Franklin's example?

This occasion also celebrates the organization and success of the Atlanta Typographical Union, No. 48, which was organized in April, 1860. Of the fifteen or twenty members at that time, there are only two now in the city — Mr. Isaac Pilgrim and myself. The union now has a membership of more than two hundred and fifty.

The typographical union has been a great help to the printing trade in this city. When the old Atlanta *Herald* made war upon it many years ago, causing its temporary suspension, all parties were damaged and nobody benefited. Previous to that time prices were uniform in all the offices, and all engaged in the business prospered.

It is astonishing to consider what changes have taken place in the printing business in fifty years. Previous to 1850 there were not exceeding a dozen cylinder printing machines in the entire United States — now there are over fifty in Atlanta alone.

If Franklin could visit a modern printing house, with its web perfecting presses, having a speed of ninety-six thousand an hour, and witness the work of the typesetting machines, each machine doing the work of eight or ten men, I doubt if he would know where he was "at," and would be willing to return to the quietude of the grave.

In addition to celebrating the anniversary of the birth of Franklin, we also celebrate a new era in the printing business in Atlanta. A five years' agreement has been made between the Employing Printers' Association and their workmen, which is now in force, by which all the offices have become unionized. For twenty years or more differences have existed, resulting in damage to all parties. As a representative of the Employing Printers' Association, I am gratified to know of the satisfactory adjustment of all differences, and to know that for the next five years there will be no strikes, no boycotts, or lockouts, or differences of any kind that can not be adjusted by arbitration. This fact greatly increases the enjoyment of this occasion, and let us hope that peace, prosperity and plenty will prevail among all the members of the printing and kindred trades in this city for many years to come.

At the close of the speechmaking the gathering adjourned to the dancing hall, where about five hundred guests with their ladies enjoyed the dance.

The Committee of Arrangements was as follows: C. C. Houston, chairman; L. P. Huddleston, secretary; Louis Salo-



A "SUN-BONNET" BABY.
Drawn by Bertha L. Corbett.

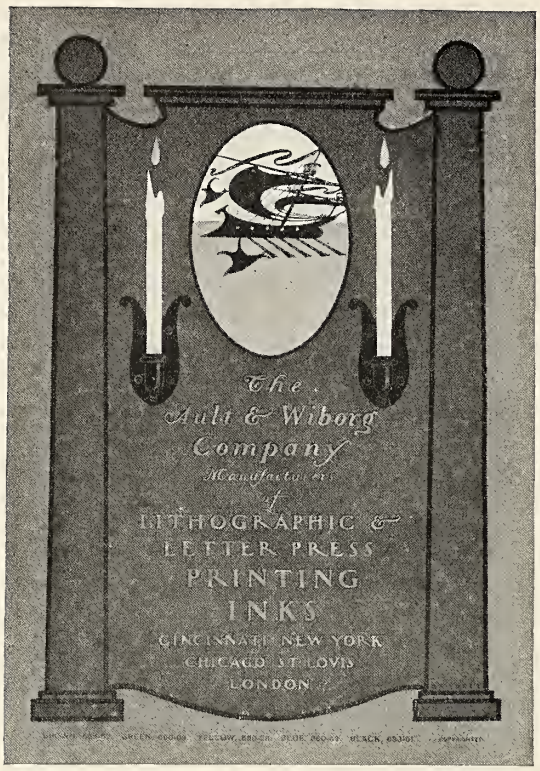
shin, R. O. Ross, Harry C. Allen, S. M. White, T. J. Counts, Paul Carlton, G. W. Purdy, Paul Richardson, J. D. Diehl, J. L. Beverly, B. L. Smith, P. B. Green, John R. Crouch, W. S. Conway, W. C. Caraway, R. E. Gann, W. S. Weir, Ed M. Evans, W. J. Stoy, W. H. Hawkins. Floor managers: Harry C. Allen, B. L. Smith, Paul V. Carlton, P. B. Green and John R. Crouch.

FRANCIS WILSON AND THE CHAUTAUQUA IDEA.

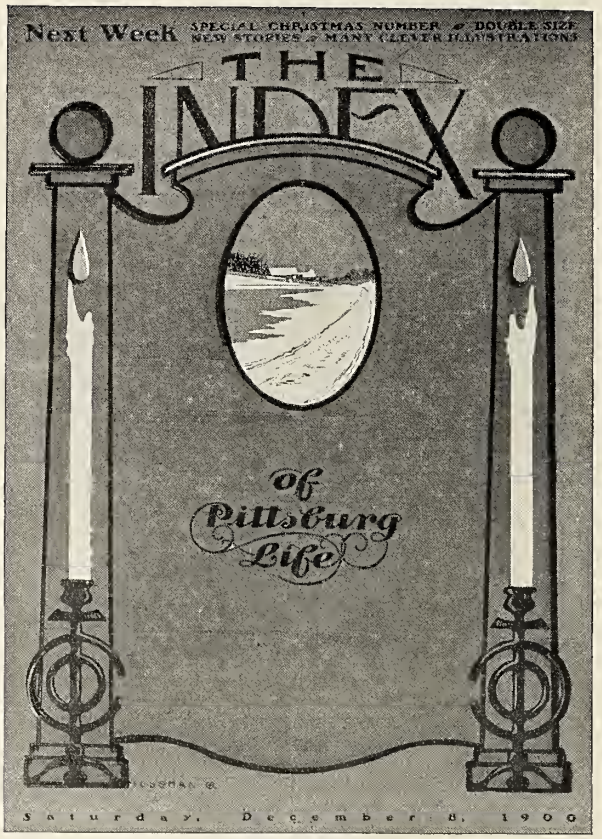
It is announced that Francis Wilson, the comic opera star, whose lectures at Chautauqua last summer upon the works of Eugene Field attracted wide attention, has become so interested in the Chautauqua idea that he has joined the Chautauqua Literary and Scientific Circle and along with his other professional duties is pursuing the reading courses. Mr. Wilson has organized a Chautauqua Circle among the members of his company, and a traveling Chautauqua Club is now going about the country with a comic opera company. Mr. Wilson is said to possess strong literary tastes and has a special fondness for rare old volumes of literary merit.

EVERYTHING THAT COULD BE DESIRED.

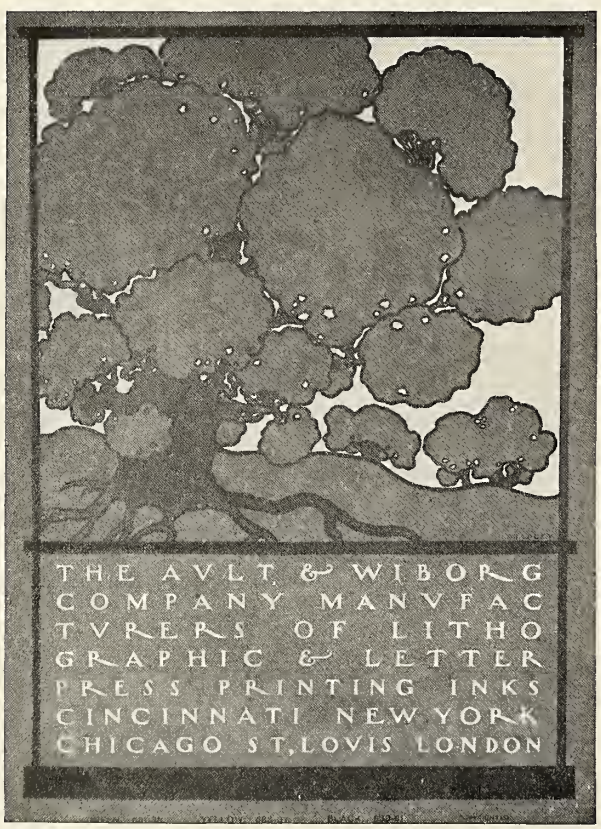
THE INLAND PRINTER *is* a magnificent work and splendidly illustrated, the finest chromo-lithographic and other engravings we have seen anywhere appearing therein. The articles throughout, as might be expected, are exceedingly instructive, and no printer, nor any one else interested in the "art preservative of all arts," should fail to procure this journal, which contains more reading matter relative to the trade than any other publication with which we are acquainted.—*The World, Vancouver, British Columbia.*



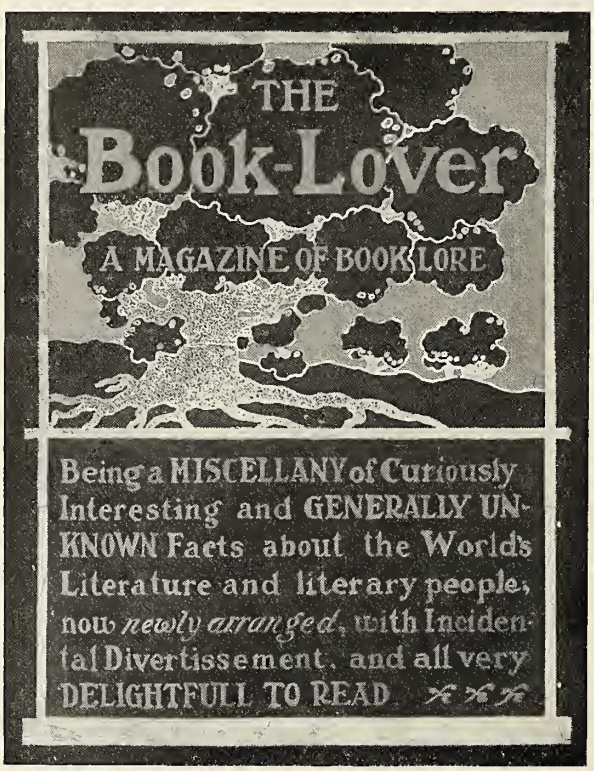
Design by Will H. Bradley, made for the Ault & Wiborg Company, and used as an insert in THE INLAND PRINTER for May, 1900.



The Bradley idea appropriated for cover of *The Index*, Pittsburg, Pa., for December 8, 1900.



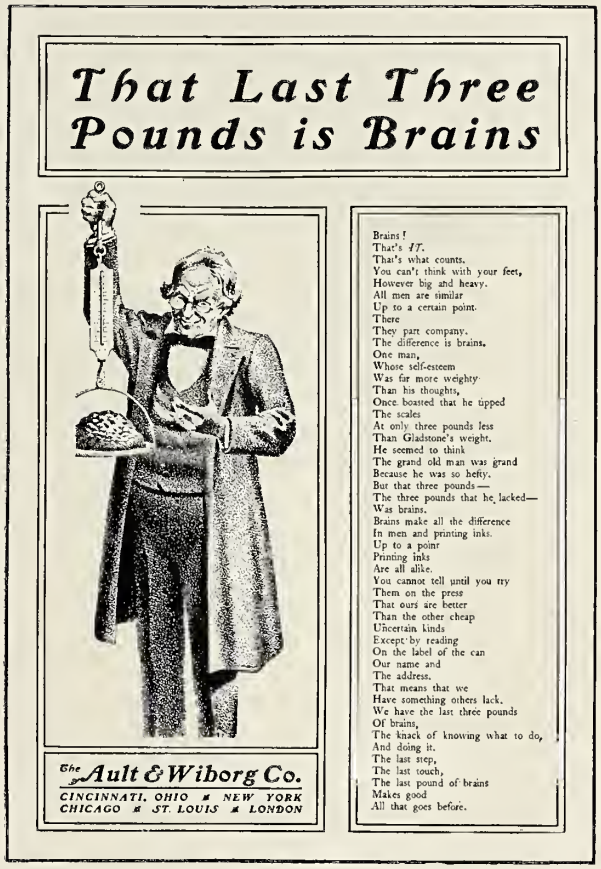
Design by Will H. Bradley, made for the Ault & Wiborg Company, and used as an insert in THE INLAND PRINTER for October, 1900.



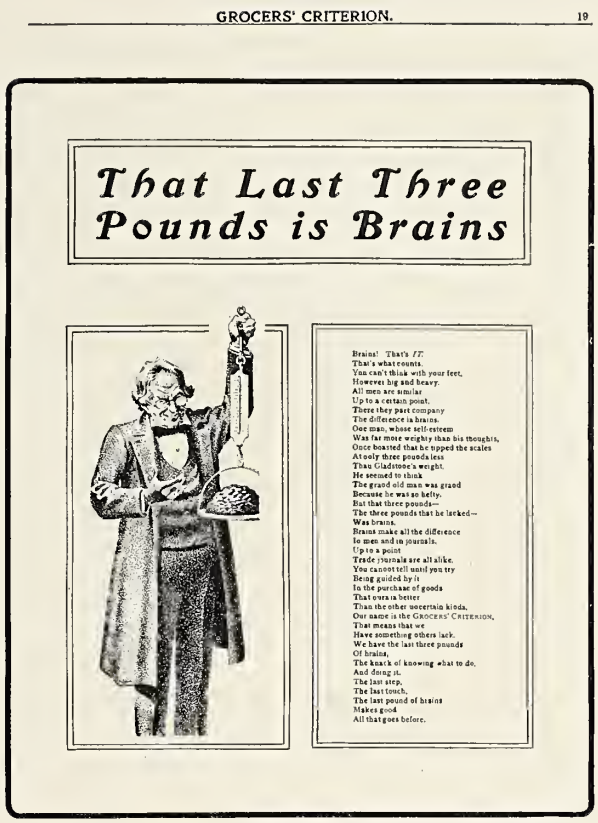
The Bradley idea appropriated for cover of the winter, 1901, number of *The Book-Lover*.

TWO COPYRIGHTED DESIGNS OF THE AULT & WIBORG COMPANY, AND IMITATIONS OF THEM USED BY OTHER COMPANIES.

(See opposite page.)



Advertisement as originated by the Ault & Wiborg Company, and printed on the back of their insert in the December, 1900, INLAND PRINTER.



Advertisement as "lifted" by the *Grocers' Criterion*, Chicago, and used in a recent issue of that paper. Notice the reversing of the cut, and the slight changes in reading matter.

ON THE USING OF OLD IDEAS.

We show on this and the opposite page three designs recently used as advertisements by the Ault & Wiborg Company, and by the side of them advertisements which look somewhat similar. There is too much imitating of methods and ideas of others at the present time, and THE INLAND PRINTER trusts that if attention is called to it, those inclined to produce "original" designs by such a plan will take the hint.

STANDARD CATALOGUE SIZES.

EVERY buyer who finds it necessary to file for frequent reference a large number of catalogues, circulars and price-lists, says *American Trade,* is constantly confronted by a serious and very troublesome problem in the convenient arrangement of such a large mass of printed matter of varying size and form.

The adoption of certain standard sizes for catalogues has been urged repeatedly by various technical organizations, and this effort has been very ably supported by trade and technical periodicals. There is a growing tendency toward the adoption of standard sizes for catalogues and similar publications, but there is such a rapid increase in the quantity of printed matter of this description that there is hardly any appreciable improvement in the great mass of this material. The importance of adherence to a recognized standard of size is not so fully appreciated as it ought to be. Unfortunately, the determination of the size of a catalogue rests usually with some one who has little or no occasion to make use of the publication when completed; and those who are compelled to file and use constantly for reference purposes, and who certainly are best qualified to judge of the requirements which should be met in such publications, have no voice in determining what form or size the published catalogue shall take.

The great variety in sizes of catalogues is due more to insufficient consideration of the convenience of standard sizes than to any specific reason for using other dimensions. It is quite a common practice to leave the exact size of the publication to the printer, to be worked out according to his ideas of display in typography, and the printer's effort to create something that is original and striking frequently leads to the selection of an unusual size or shape.

The two sizes which have been recommended by several of the technical societies, and which have been recognized as standards by those who give the matter any consideration, are 6 by 9 inches and 9 by 12 inches. These two sizes afford sufficient range for almost any conditions that may present themselves to the manufacturer who issues the catalogue, or to the buyer who files and uses it. If all published catalogues, price-lists and trade circulars could be reduced to these two standard sizes, the utility of the publications themselves would be largely increased, as the added convenience in filing would make them far more useful for purposes of reference.

Nearly every manufacturing establishment of any size, and every mercantile house of any consequence, receives a great number of catalogues and price-lists, many of which have no permanent value to the recipient, but a large proportion of them could be preserved and classified and used frequently, much to the advantage of the houses whose goods they describe.

The vest-pocket price-list and the portfolio of loose sheets are equally inconvenient, and whoever receives them at once begins to think what he shall do with them. The number of miniature catalogues is so large that no form of garment has ever been devised which can contain a sufficient number of pockets to hold all of the documents published with the idea that a man can carry them with him. When a man receives a score or more of vest-pocket catalogues, he finds that there is really no place where they can be disposed of to his convenience. No pocket, pigeonhole or drawer offers a suitable

receptacle, and what was designed to be of most convenient form really proves a burden to the man who has to preserve it for future use.

The catalogue which goes to the other extreme and reaches the proportions of an atlas is even more inconvenient to handle, as its bulk and clumsy size are apt to make it a nuisance wherever it finds a resting-place. A catalogue that reaches either extreme in its dimensions is equally inconvenient, and as its inconvenience increases its utility diminishes.

There is practically nothing that can be said against the sizes recommended as standards, while everything is to be said in their favor. There is hardly a line of goods that can not be catalogued in pages measuring 6 by 9 or 9 by 12 inches just as well as on pages of smaller, larger or intermediate sizes. The increased convenience in filing and reference far outweighs any inconvenience that may be encountered in an effort to conform to the recognized standards.

A recent experience on the part of the National Association of Manufacturers affords some very interesting information concerning the sizes of catalogues that are most frequently encountered. Within the past few weeks the Association has received from its members upward of six hundred catalogues and price-lists; measurements were made of 627 of these publications, and the variety of sizes disclosed is striking and interesting. Among these 627 catalogues and price-lists there were no less than 190 different sizes. It is interesting to note that 159, or about one-fourth of the entire number, were of the standard size of 6 by 9. In addition to these there were about forty which came within the range of one-fourth of an inch of these dimensions, so that about two hundred out of 627 were either exactly or approximately of this standard size.

The larger standard of 9 by 12 does not seem to have met with much favor, as there were only seven out of the lot of these dimensions, and but few more within a range of one-fourth of an inch either way.

This lot of catalogues probably gives as good an average showing as could be obtained from any similar collection, and the tabulation shows very graphically the lack of uniformity and the need of adherence to the recognized standards.

Several of the members of the association whose catalogues are included in this tabulation issue extended series of pamphlets, all of uniform size, style and shape, and it is worthy of note that those which indicate the most care and attention in their preparation show that the importance of a standard size was fully appreciated, as they measured 6 by 9 inches. In marked contrast to this condition are several sets of catalogues ranging in size from vest-pocket booklets to the largest size tabulated, 16 by 21½ inches. The difficulty experienced by any man in attempting to file a set of catalogues like this can easily be imagined.

In many respects the catalogues issued by American manufacturers are the most elaborate, most costly and most artistic, from a typographical standpoint, of any such publications in the world, but a very large proportion of them are open to criticism on one point or another. Some of the more important deficiencies which present themselves are these:

Great diversity of size and shape.

Incomplete information about weights, dimensions and capacity of machinery.

Extravagant claims of superiority, with lack of detailed descriptions of the goods catalogued.

Absence of metric terms of measurement and weight in catalogues for foreign circulation.

Translations into foreign languages so imperfectly done as to excite ridicule rather than admiration from the recipient of the catalogue.

Some of the defects are more particularly noticeable in catalogues printed for foreign distribution than in those intended for domestic use. In many cases manufacturers spend large sums of money in preparing magnificent catalogues, which are rendered practically worthless because of inaccurate translations, or by such incomplete information that it becomes necessary to enter into extended correspondence at the sacrifice of weeks and often months of time in order to give an intending purchaser a clear understanding of the goods he wishes to buy.

The translation of catalogues and descriptive circulars into foreign languages is one of the troublesome problems with which the manufacturer has to deal, and in many cases the importance of this feature of the work is not appreciated. Translations are usually entrusted to some one who is supposed to have a knowledge of a foreign language, but who is not known to have any particular familiarity with the articles described in the catalogue. This often results in literal translations, particularly in technical work, which are absolutely meaningless, and the circulation of such catalogues, instead of benefiting the manufacturer, becomes an injury to his trade.

Because of the difficulties which manufacturers have experienced in obtaining thoroughly accurate and reliable translations into foreign languages, the National Association of Manufacturers has found it necessary to establish a department for this kind of work, and by the organization of a staff of capable translators it has become possible to undertake the rendering of catalogues into foreign languages with positive assurances of accuracy. It is only by selecting men who are familiar with various branches of manufactures, and at the same time have command of the English as well as a foreign language, and by a careful system of independent revision of the translations when completed, that it is possible to perform this work in an entirely satisfactory manner. With the facilities now at its command, the National Association of Manufacturers is prepared to handle difficult and intricate translations of this description, and a large amount of this kind of work has already been done in a most satisfactory manner.

The points which ought to be impressed most forcibly upon every publisher of catalogues are these:

Adopt a standard size, namely, 6 by 9 or 9 by 12 inches.

Eliminate extravagant claims of superior excellence and amplify the descriptive portions.

Use metric weights and measures in all catalogues for foreign circulation.

Give weights and measurements of articles packed for shipment.

Do not risk spoiling the catalogue and wasting its entire cost by attempting to economize in the translation.

MEETING OF EUGENE FIELD AND BEN KING.

A recent issue of *Good Cheer* gives a pleasing sketch of Ben King. It is written by Nixon Waterman, who collected and edited King's clever verse. Though that collection has the distinction of being the most popular book of American verse published in the past three years, little is known of the personality of the rare genius who wrote it, and therefore this pleasing portrait by one who was his friend will be welcomed by many. Mr. Waterman describes the first meeting of Eugene Field and Ben King, at which the following sympathetic greetings were exchanged:

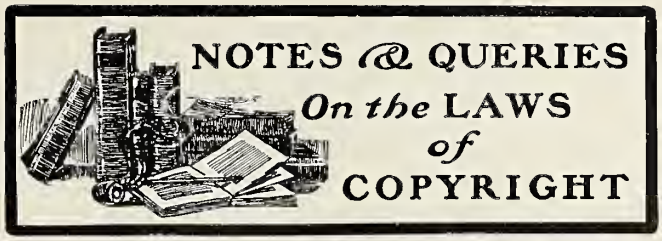
"I'm mighty glad to see you, Mr. Field," said King. "I began reading your 'Sharps and Flats' eighteen years ago, and have never read any other."

"The pleasure is mutual, Mr. King," Field replied. "I once knew a man from Saint Joe (King's boyhood home in Michigan, across the lake from Chicago) who had heard you play pieces on the piano at a Sunday-school entertainment and had never needed any music since. What has prevented your advancement in the musical profession? I have never seen your name among the soap testimonials."

"No, I have given up music for poetry."

"Is that so? You write poetry, then? Dear me, so do I."

"Really? I didn't know that. I thought you wrote funny paragraphs. I wish you'd let me see your scrap-book some time."



CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

THE WORD "COPYRIGHTED" ALONE NO PROTECTION.—J. F., Indianapolis, Indiana, asks: "Will printing the word 'Copyrighted' (nothing more) be sufficient to protect?" *Answer.*— Section 4962 requires either one of two forms of notice to be employed. *But it is absolutely essential the year the copyright was entered and the name of the party by whom it was taken out should appear to insure protection.* "The object is to inform the public of the existence of a copyright, the term of its commencement, and by whom claimed." Printing the word "copyrighted" is valueless, and, in view of the intent of the statute, meaningless.

COPYRIGHT ON FOREIGN BOOKS.—At the request of the Treasury Department the Attorney-General has furnished two opinions involving the construction of Sections 4956 and 4963 as amended by the Act of March 3, 1891. The first relates to the importation of "L'Aiglon," printed in French from type not set within the limits of the United States. The publisher secured a copyright in the United States. He assigned his rights in the United States to citizens thereof. Notwithstanding such assignment, importations of the foreign edition, bearing notice of the copyright were made. To prevent this the assignees asked relief. The second deals with the proposition whether or not under Section 4956, as amended in 1891, a work copyrighted in 1882 comes within the above prohibitive section. In other words, if the law as amended has a retroactive effect. Both of these important rulings will be more fully discussed in the April number of THE INLAND PRINTER.

COPYRIGHTING A PUBLICATION IN ADVANCE.— M. G. E., Chicago, asks the following question: "If one seeks to copyright a publication for a year in advance, namely, 1901, of its several issues, what date should the claim bear?" *Answer.*— Section 4957 of the law provides that the Librarian "*shall record the name, etc., forthwith*" (meaning upon the date of the receipt of the copies), and it is the date of entry of such record that should be printed upon the various issues. For example, if one sends the Librarian a certain title for registration, and it should be received December 31, 1900, and a copyright requested for 1901, the year when the application was received and entered would be the year to specify. From correspondence before the writer it would appear that the Librarian held over applications received the last few days of December, 1899, and entered them upon January 2, 1900; concerning which the Register speaks as follows: "The results of that experiment did not induce the Register to try it again. The accumulation for the month of January of held-over matter, and of matter coming in during the month of January, was so great as to severely tax the powers of the office to deal with it, and it was thought better this year to record the titles as of the date they were actually received, in accordance with the requirements of the copyright law."

RIGHT OF A REPORTER TO COPYRIGHT A SPEECH.

The English courts have lately passed upon the question of the right of a reporter in taking down a speech word for word, to copyright it. The House of Lords (being the British tribunal of ultimate appeal) held, under the circumstances described, that the reporter was an "author." The *Chautauquan,* for January, 1901, comments upon the case as follows:

"In arguing the case Mr. Augustin Birrell, the brilliant essayist and lawyer, urged upon the Lords that there was but one criterion in copyright — the presence or absence of the element of literary composition. An exact reporter, he contended, was like a mocking-bird or a phonograph; he echoed some one's words and produced nothing original. Of what was he an "author" in reporting another's speech? What right can he have in the speech, as against its real author?

"Lord Robertson, in a dissenting opinion, vigorously supported this view. The majority, however, held that a reporter was the author of *his report* of a speech not copyrighted by the speaker himself. The test, according to them, was not literary composition, but the expenditure of labor, time and money. The law does not permit any man to avail himself of the skill and expense by means of which a reporter or his superior obtained and first gave to the public a speech or oration. What right has the public to multiply copies of such a report, and why should not the man who incurred trouble and expenditure in procuring it have copyright? These seem to be plausible questions, but the answer is that a reporter should be paid once for his labor and that his claim should cease with the first publication. The idea of literary property is that he who originates something should be protected. The reporter has contributed neither ideas nor form, and as a mere laborer he is worthy of his hire, but not entitled to copyright. To say that he has no property right in the speech itself, but only in his report of it, is to draw a purely verbal and unsubstantial distinction."

From the above extract it will be seen the test was not literary merit the law sought to protect and foster, but the man who expended time, labor and money in reproducing the speech. *The speech, the evolution of the preconceived ideas of the brain of the man who gave it utterance, belonged not to its "author" in the view of this foreign court, but to the man who reproduced it by the pothooks of stenography and whipped those symbols into the actual words of the speaker. This is a construction of the spirit of the law with a vengeance.*

COPYRIGHT ON THE COLUMBIAN EXPOSITION ODE.

As evidence of the enterprise of modern newspapers for getting a "good thing" and using it, the case of the Press Publishing Company *versus* Monroe is a striking example. In March, 1891, Miss Monroe, an authoress of reputation, was invited to prepare an ode to be delivered at the dedicatory exercises of the World's Fair in 1893. After months of careful preparation and revision it was accepted. Fifty-six lines of it were lyrical songs. The original revision was shown to a musical composer, and the fifty-six lines set to music, in order to rehearse the chorus. With this exception there had been no publication of the ode. The copies given to the members of the literary committee were for the sole purpose of enabling them to decide if the poem would be acceptable. September 23, 1892, the authoress received payment for her work, and granted the Exposition Company the right to furnish copies for publication to the newspaper press and for free distribution if desired, and also to publish same in the official history of the dedicatory ceremonies, but she expressly reserved her copyright therein. The day she was paid and the above receipt signed an agent of the New York *World* procured a copy of the ode and wired it to New York; while in transit the Associated Press notified the *World* that it was copyrighted. The metropolitan paper decided, however, to "take chances"

upon it, and directed the agent to interview the authoress, tell her how much better it would be to have the *World* treat it than little papers, etc. September 25 the *World* printed it in full, with comments, a sketch and a purported portrait of Miss Monroe. The court said:

"The first question to be determined — and it is the important question in the case — is what property rights to the ode remained to the plaintiff after September 23, 1892? The evidence indicates that the receipt quoted above expressed, item by item, the conditions of the contract between Miss Monroe and the committee, which was not otherwise reduced to writing. The defendant contends that by the first clause of this receipt she transferred to the committee her entire common-law right of property in the manuscript; that the residue of the receipt is a nullity; that it can not be construed as impairing in any way the full rights of ownership given by the first clause; that the second paragraph was intended only as a reservation of the right to take out a copyright under the United States statute, and was powerless to secure even that, since publication without the statutory copyright notice is authorized, and, the poem being once thus published, all right to restrain future piracy would be lost. We are unable to accept this construction. The whole instrument is to be construed together, and manifestly it contemplates something short of a complete transfer of all right to the committee. A reservation by the author, 'subject to the concession herein made . . . of her copyright in the poem,' imports a reservation of common-law as well as of statutory copyright, and it must be made clear, either upon the face of the instrument itself or otherwise by competent proof, that the word 'copyright' was used in some more restricted sense. To the committee was given not only the right to have the poem delivered on the occasion of the dedicatory ceremonies, but also the right to publish it in the official history thereof, and the right to furnish copies for publication to the newspaper press of the world, and the right to furnish copies for free distribution. This was all the committee needed for its purposes, and, having secured all it needed, there is nothing surprising in its leaving all other rights to the author. When the committee chose to avail of its concession, and publish the poem, that act would determine the common-law copyright, but until publication that right survived, and by the terms of the agreement was not conveyed to the committee, but reserved to the author. Any unauthorized publication would be a trespass upon that right of property, and right of action therefor would still be in the author.

"The contention of the plaintiff in error that the passage by Congress of the copyright statutes has abrogated the common-law right of an author to his unpublished manuscript is unsupported by authority. These statutes secure and regulate the exclusive property in the future publication of the work after the author shall have published it to the world. But this is a very different right from the ownership and control of the manuscript before publication. 'That an author, at common law, has a property in his manuscript, and may obtain redress against any one who deprives him of it, or, by improperly obtaining a copy, endeavors to realize a profit by its publication, can not be doubted. . . . The argument that a literary man is as much entitled to the product of his labor as any other member of society can not be controverted . . . (at least until) he shall have sold it publicly.' . . . The testimony in this case warranted the jury in finding the defendant had reason to know that the poem had not theretofore been published; that it was the wish and intention, both of the exposition committee and of the plaintiff, to withhold it from publication until, in the language of the circuit judge, 'it should be presented to the audience with all the advantages which the enthusiasm of the occasion could give, and unmarred by criticism, either polite or impolite.' The managing editor testified that he knew that the ode belonged to the World's Fair, and that he made no inquiry of the World's Fair committee as to whether he had any right to buy it or not; that as to the question whether an editor of a newspaper has the right to publish a literary work unless the owner consents to it, he left that matter to be settled by the lawyers, and added, 'Under some circumstances, I believe that I have the right, as an editor, to publish the manuscript of a person without that person's consent.' This is a restatement of the proposition so frequently advanced, when newspapers happen to be defendants, that the person or property rights of individuals are entitled to receive no consideration at the hands of the public press whenever a violation of those rights may, in the opinion of the editor, promote the entertainment of the purchasers of his paper. Testimony such as this was abundantly sufficient to warrant the jury in finding that the publication of the plaintiff's ode in the *World* newspaper was the result of 'that wanton and reckless indifference to the rights of others which is equivalent to an intentional violation of them.'"

WILLIAM JORDAN, DECORATIVE DESIGNER.

AMONG the good works of one of the jejune publishing houses that flourished in Boston some four or five years ago, were a number of beautiful book-covers. During the meteoric career of Lamson, Wolffe & Co., the bulk of the decorative coverwork put forth by them was done by Mr. William Jordan, and many of this firm's books are prized as much for their covers as their contents. Mr. Jordan's work is characterized by boldness of treatment and the suppression of inessential detail. It has good carrying qualities and yet daintiness of conception. His initial letters and tailpieces are particularly attractive and have been used in a number of our best monthlies. Mr. Jordan has given special attention to book-plates. These are not of the usual modern style, replete with bookish suggestion, but are rather decorative labels, without attempt to



COVER-DESIGN
By William Jordan, New York.

convey any occult meaning. Some are based on heraldic motives, but more make a conventional use of some flower or plant. Especially pleasing in this line is the violet plate for Miss Kirk, which is printed in violet ink on pale violet paper; also the much conventionalized chrysanthemum design for Miss Shaffner; then perhaps the daintiest of the lot is the pine branch for Miss Davis. Mr. Jordan is now in charge of the art department of the Cheltenham Press, of New York. This is the press of Mr. H. I. Kimball, late of the publishing house of Stone & Kimball, of Chicago. Mr. Jordan's work is usually quite sober and dignified, but he has lately made a series of car advertisements for the clothing house of Rogers, Peet & Co. that are decidedly humorous. These have much enlivened the city trolley and cable cars. The designs were of quaint square-headed and square-bodied Noah's ark people and were printed in the primary colors, chiefly red and green. They were in all sorts of impossible positions and attracted much attention. The reproductions give an idea of his style.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

In line with a request from several printers, this department desires to obtain the names and location of all the "little papers," published by printers throughout the country, in order to assist in procuring an exchange list for the advertising printers' mutual advantage.

The opening of the year brought a great deal of interesting advertising to this department. It is impossible to even acknowledge all of the things received, although a great many of them are worthy of special notice.

Calendars were especially numerous.

W. P. Dunn & Co. put out one containing a dozen large and beautifully printed views of Chicago parks, a much more appropriate and locally interesting selection of subjects than foreign landscapes or fancy composition. With brass-bound top and ring, it was also very durable.

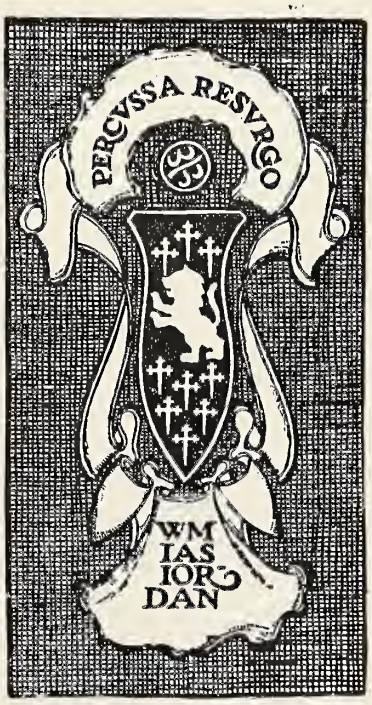


BOOK-PLATE.
Designed by William Jordan.

The same idea was carried out by Broome & Herbig in a few views of "Picturesque Coshocton," Ohio, the half-tones in this case being printed in various colors on white stock, cut







BOOK-PLATE DESIGNS, BY WILLIAM JORDAN, NEW YORK.

close and pasted upon handsome rough cover-papers of harmonious shades. The effect was very rich.

Huntley S. Turner, Ayer, Massachusetts, furnished an office cat to each recipient of his calendars — a beautiful specimen of Angora being reproduced in half-tone.

A. L. Chipman, of Poland, Maine, used, by permission of Ault & Wiborg, a reprint of their advertisement "Hot Forged



TWO UP-TO-DATE CALENDAR BLOTTERS.

Facts," illustrating the old schoolmaster with the brick, and adapting the text to the Chipman Printery's business, for a calendar.

A calendar blotter with a bit of string glued on to illustrate its catch phrase, "Tie to me," is received from Will H. Older, of Hinsdale. This is not new, of course, and the text is a little lacking in force, but an old joke is always good where it has not been heard.

In regard to a calendar made neatly of gray board and a gray paper pad, the Dewey-Davis Printing Company, Jamestown, New York, relates that

> It made the greatest hit of anything we ever put out in the advertising line. We think the calendar a neat thing, and it has been called artistic, but what made it take so well is probably due to the fact that the portrait used is that of one of Jamestown's most popular singers. The pad and all are "home grown."
>
> Our idea was to give the half-tone the appearance of a photograph, but we hardly expected any one to take it as seriously as did the Jamestown *Journal*, which printed the following:
>
> "The Dewey-Davis Printing Company has issued some attractive calendars for their patrons. They are on dark gray cardboard and each calendar contains an excellent photograph of Nellie Turnwall Folsom."
>
> In fact, after printing on the envelope that the calendar was our product, we wanted credit for the work. So we caused this item to be printed in the following evening's paper:
>
> "The 'photograph' of Mrs. Folsom used on the Dewey-Davis Printing Company's calendar is the half-tone work of the D.-D. P. Co., and not a photograph, as erroneously stated in last evening's *Journal*."
>
> The brown tone was given the cut by printing twice from same plate, the first time using a light brown tint, the second a black ink.

The envelope in which the calendar was enclosed was of handsome gray light cover-stock, which added much to the style of the advertisement.

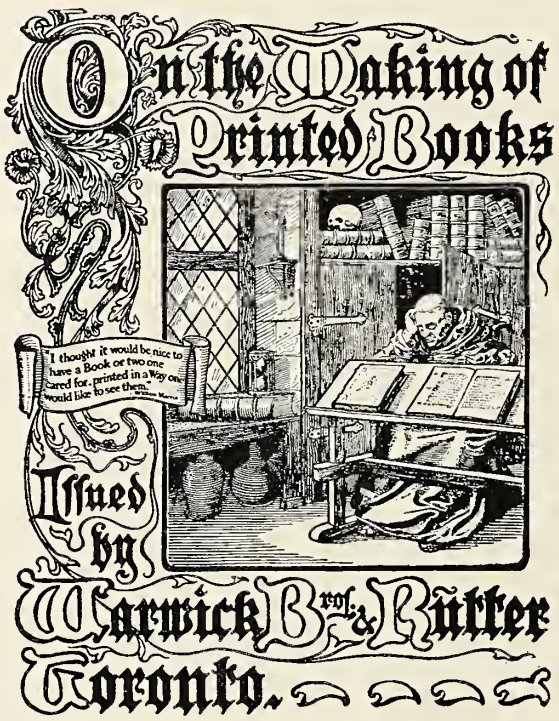
A mysterious "Christmas Greeting" from Horace E. Carr, of Cleveland, arrived by mail, wrapped in a couple of Japanese paper napkins, tied with string, and directed by tag. The parcel contained a little woven-splint basket full of rubber bands, while in the center of the paper wrappers was printed the message, "Wishing you a long stretch of prosperity." The basket has remained upon my desk in constant use and I certainly consider it a good, lasting advertisement.

Fred W. Haigh, Toledo, has branched off from his long-sustained style of advertising by calendars with attached objects — but I venture to say subjects would give out! His new style does not seem so good, the calendars are too much like other people's.

As an advertisement, the fault of the ordinary yearly calendar, made up of a large card and a date pad, is its unchangeable matter. If it hangs through the year, familiarity begets contempt, and there is little effect. To remedy this, the A. T. Brown Printing House, of Buffalo, has inserted an advertisement between the date slips, so that a new idea comes up as each month's slip comes off. The card strikingly displays a magnificent lion's head reproduced from an etching by two half-tone printings.

Wagner's Printery, Davenport, Iowa, used a very clever device for a January circular. A brown cover, neatly embossed under gold with "How-da-do! Wish y' a Happy New Year" was perforated by an irregular hole through which was thrust the smiling face of an old "hay-seed," this being a portion of a three-color half-tone on the first leaf inside, so cut as to let the head through.

A neat little thing by the Pacific Press Publishing Company is a 2½ by 7½ inch folder, two colors inside, with a green cover, printed in aluminum, announcing "The Dawn of a New Century," having a clever little drawing of sunrise occupying the lower portion of the long panel, the beams extending upward to the title. A narrow dark green envelope



A COVER.

(The nine initials and the ornaments after the word "Toronto" were in red, balance in black, on drab stock.)

printed in aluminum and directed with white ink, completes this tastily arranged advertisement.

Rollo A. Moote, Printer and Designer, Jackson, Michigan, calls his printing establishment the Acorn Press and puts into his mark the head of a ram (R. A. M. being his initials). Mr Moote has associated an advertising man with him and is out for trade with some new circulars which are well written and well printed. "Turn Over a New Leaf" is a good idea in one

of them that was printed for January, the leaf being of green paper, cut into a very new sort of leaf shape, pasted at its stem so that it has to be turned to find the advertisement underneath.

An elaborate and ingenious advertisement of the Henry O. Shepard Company is here reproduced in part. The dark gray cover is printed in rich colors, both lighter and darker than the stock itself, an unusual effect being obtained in the deepest

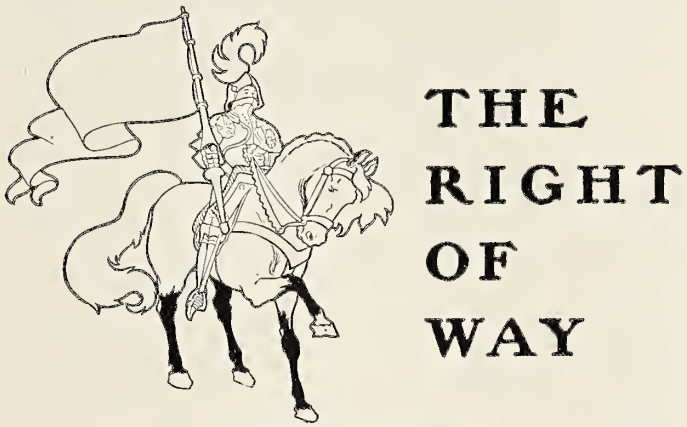


ILLUSTRATION FOR TITLE.
From circular of The Henry O. Shepard Company, Chicago.

background color, a dark green, producing a heavy velvet surface. At the back the cover receives, through parallel slits, cream-colored folded inserts, which make striking parallels for the title, "The Right of Way," as they show outside in the final folding of the advertisement. When the whole thing lies open, this arrangement gives from end to end a continuous strip of the cover-stock, under which at certain points the lighter paper is passed through the mentioned slits. The envelope repeats a portion of the design with the title, and altogether it is a rich and striking advertisement, impossible to forget.

Warwick Brothers & Rutter, of Toronto, Canada, have produced a very attractive brochure, "On the Making of Printed Books — a Treatise on the Preparation of Manuscript, the Correction of Proofs and the Details of Bookmaking." It is a practical advertisement, as it contains useful information and much matter for reference, bound in a durable, handsomely printed cover. The cover-stock is gray, printed on black, with all initials in red. The envelope is red, strikingly paneled in aluminum ink for black lettering.

In strong contrast to previous work, which has been tasteful in the extreme, the Central Printing Company, of Rochester, New York, has stooped to an ugly device for an eye-catching blotter. A bold drawing of two skinny arms, stretching out to a blue sea toward the word HELP in three-quarter-inch letters above. As the beginning of the advertisement asks: "Can We Help You?" it is hard to know the meaning of those gaunt outstretched arms, when beneath them is printed: "You will never have a desire to do this if you do business with us." Desire to drown or ask help — which?

The Kirkley Printing Company, Washington, D. C., contributes this bit of advertising experience in regard to an attractive and serviceable specimen:

We enclose you a copy of a telephone card which made quite a hit here. It is an old idea, but the telephone company changed all the numbers of the 'phones and we put these cards out immediately, and they were eagerly sought after, people coming after them and sending for them. The value of the card was enhanced by the opportune time they were distributed.

To make a harmonious and beautiful thing out of incongruous specimens of printed work is a difficult task. Halftones of stoves, furnaces, locks, store fronts, ladies' fashions and fish-hooks, together with catalogue covers of various rich designs in many colors and heavy embossing, present an assemblage that needs a strong hand and much enthusiasm to muster. This varied display is of course a proper way to show men of



AN IMPRINT.

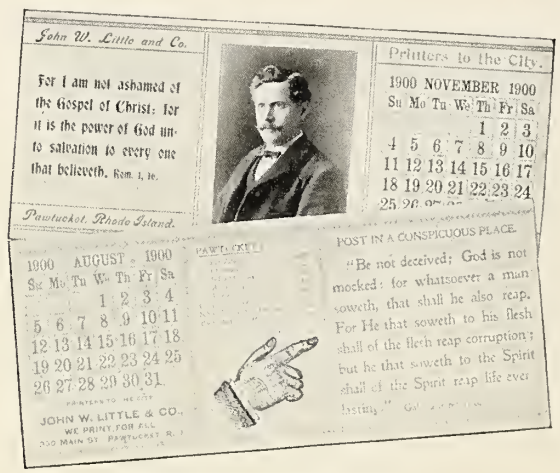
different lines of business how their individual work would look when done at a good print-shop, but there is always danger of mutiny among the parts of such a book and one needs to take great care. The Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, has put the highest attainments of modern printing into an elaborate booklet "About a Good Print-shop." Taken as a whole it lacks uniform style, owing to the necessity of illustrating a diversity of work, but taken page by page it is a succession of the most delightful examples



FROM CIRCULAR OF GRIFFITH, AXTELL & CADY COMPANY.

of art and commercial printing. Both of its covers and several inside pages are richly embossed, while color and bronzed work is scattered throughout, there having been, according to Mr. Griffith, over three hundred thousand impressions required to produce the seven thousand copies which were made. As an advertisement it appeals to the taste of business men and to their desire of presenting wares in the best possible manner. Although expensive, it will undoubtedly pay for itself.

In the December number some doubt was expressed about the advertising value of blotters with biblical texts upon them.



BLOTTERS OF JOHN W. LITTLE & CO.

But Mr. John W. Little, of Pawtucket, Rhode Island, has kindly given us some further specimens and the assurance that Pawtucket takes them so well that, from the present outlook, he will continue to issue them, being well satisfied with his work in this line. It is a great thing for a man to be satisfied, but I wonder that Mr. Little is not at least a little ashamed of having his firm "Printers to the City," when he makes out Pawtucket to be such a terrible place.

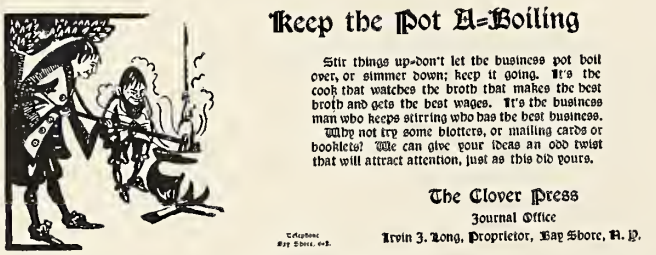
Mr. Daken, of the Daken Printing Company, Kalamazoo, Michigan, is a man who makes use of The Inland Printer in the right way. After a little pleasant general commendation of this department he says:

It gives one a chance to see what other printers are doing, and while I consider it very bad taste to copy a design outright, it gives you a foundation to work up something new in the same line.

We issue a blotter every two weeks, and aim to make each one entirely different from the others. Then we sandwich catchy designs of folders and announcements and keep a good supply of telephone "tabs" on hand for our customers and those who ought to be.

I shall do all I can to make your department more complete, and if other readers of The Inland Printer would do the same thing, it would be a great help to all of us.

The Clover Press has a neat mark and its name suggests all sorts of pleasant possibilities in artistic originality. So why



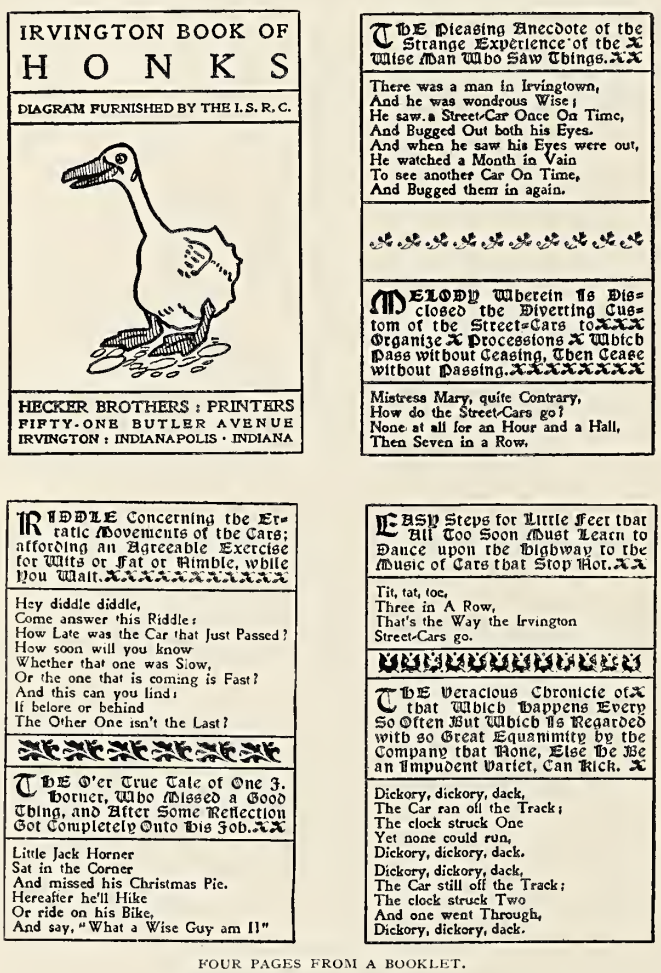
A BLOTTER.

should a printer at Bay Shore, Long Island, put upon his establishment such a delightful name and send to Philadelphia for heavy advertising stuff like "Keep the Pot A-Boiling"? I would like to see every printer take advantage of his surroundings and make things up out of subjects near at hand. I would fancy a good point could be made out of a drifting yacht (from drawing or photograph) the *drift* of the remarks being toward printing, or something might be said about being *in clover* when printing is done at Mr. Long's Press. A Wide View is a desirable thing to give your people and is easily illustrated from Long Island shores. A Cross-cut to Success might be taken over the fields where the clover stands. And so it could go, preserving a freshness of name and fame that would make profitable publicity. It would seem to me as easy and more natural to take up new things that are in sight than to work over that "50 Million Dollars in the Waste Basket" circular, even though the silver ink on dark paper, with red patches of illustration make a different thing of it. The Clover Press does good printing, and specimens of good printing bring business, whether the matter is old or new—but it is preferable to have it new.



AN IMPRINT.

Advertising literature, like the literature which is spelled with a capital L, is a matter of misses and hits. If it finds its readers and is run to a second edition, blessed be its publisher! There is no recipe in rhetoric for making a literary



FOUR PAGES FROM A BOOKLET.

The original printed in black and red.

success, nor can you be sure mere figures of speech are going to produce figures on the cash book, but there *is* a way of finding means and opportunities for advertising which is worth studying. Hecker Brothers, in their "Book of Honks," made an advertising hit. We reproduce some of its pages and Mr. Edward J. Hecker writes about it as follows:

The only explanation is that the street-car service between Indianapolis and Irvington (a suburb) is notoriously bad. We put one into every

house in our town, as nearly as possible, on the 1st. We have had over forty people call for additional copies in the week. Parts of the doggerel were copied in the Indianapolis *News, Press* and *Sun;* the *News* printed nine inches, and the others a little over four inches each. Combined circulation of the three, somewhat over one hundred thousand copies. Each was kind enough to mention the Brothers and their business. We expected no immediate returns, but have had some already. But publicity is what we wanted, and got a great deal more than we anticipated.

In a subsequent letter, as I had asked for an extra copy of the "Honks," he added:

We expected ere this to have printed a second edition of "Honks," but have not had the time. We intend to print a few more for "private consumption," to fit cases like yours, but naturally will not do so until we have nothing else on the hook. When that time comes (and may it long be deferred) we shall remember you.

A week or so after the "book" appeared, orders were issued to conductors not to run by passengers in order to make up time, and "transferring" to cars following was also stopped.

People say that the "Honks" did it, but we hardly care to claim the credit.

I HAVE long been seeking space to print an extended advertising story which the *Herald,* of Biloxi, Mississippi, was kind enough to relate, but now condense it briefly, as the only hope of getting it in. A photographer moved to Biloxi last spring, just at the time the *Herald* was out with an advertisement consisting of a big 15 on a sticker, secretly posted all over town at night by the *Herald* people. The established photographer of the place, since everybody was guessing what the advertisement meant, concluded it was the work of his new rival, and went to the *Herald* office to order stickers of the same style, reading "Cabinet Photos at Meyer's," which the next night he pasted directly under the 15, making, apparently, a bargain in photos out of it. The new photographer came in the succeeding day with paid locals for the *Herald,* the resident photographer following with the same. After both had thus run up their printing bills, the *Herald* stuck up, as intended, the rest of its notice, (15) "cents a week will pay for the Biloxi *Daily Herald,* delivered every morning except Monday." The scheme brought subscribers as well as the patronage of the two photographers.

A BOOKLET, "Reasons Why," from the Weigner Printery, Philadelphia, presents a very handsome exterior, with type heading and a large decorative griffin in black, framed in a long panel of red rule, on handsome gray cover-paper. Inside of this booklet, Mr. Weigner has introduced on every page trade cuts of printers' equipment—paper-cutter, jobber, staple-binder, tablet-press, etc. These, of course, represent the "reason why" he should be able to do printing, and are practical illustrations, but not artistic or really attractive ones to go toward the making of a booklet with handsome covers, two-color inside, rounded corners and other such luxuries. For ordinary commercial work this advertisement makes a strong request with all the array of facilities therein portrayed, but a booklet with large, bold mechanical line cuts in it is bound to be homely. A brochure, if it must use these illustrations, should reduce their size, or compass them in neat panels to bring all into harmony of design. I agree with Mr. Weigner in this:

Booklets are considered most profitable advertisements, but in order to produce the very best results they must be neat and attractive. An ordinary booklet will be likely to make the same impression as a slovenly representative, but if it combines good taste with good language, your booklet will be a success.

THINGS done in youth on account of inexperience if done in later years are due to foolishness.—*S. O. E. R.*

A QUAINT PRINTING-OFFICE.

By the courtesy of Mr. Remington Ward, of Newport, Rhode Island, we show herewith an illustration of his quaint printing-office in the renowned summer resort of Newport. Here on Clarke street, named for John Clarke, one of the founders of this colony in 1636, Ward's printing-office is located. Remington Ward, the proprietor, is a descendant of Marmaduke Ward, who, with fifteen others, purchased this beautiful island of the Indians. The plant is in every way modern and up to date; its perfect and well-kept machinery is the admiration of practical printers and the many customers who visit this establishment in the way of business. The location of the office, near the public buildings and the business center, is quiet and convenient of access. The immediate surroundings are unique. It stands in the rear of the lot. In approaching it from the street you pass under a picturesquely trained grape vine and through a flower garden in which are banks of hydrangea and many other plants and ornamental shrubs. A beautiful maple of thirty years growth adds its cooling shade in summer to this attractive place of beauty and business (a rare combination), and is highly appreciated by the many citizens and strangers who have occasion to call on "Ward, the printer." From small beginnings this office has taken first place among the job-offices in the city.



WARD'S PRINTING-OFFICE, NEWPORT, R. I.

AS GOOD AS A WIFE.

Herewith find check to pay for your publication another year. We are married to THE INLAND PRINTER and can not keep house without it.—*W. H. Cunningham, Editor The Press, Greenup, Illinois.*



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of job-work, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

ENVELOPE CONTEST.

For some time we have been thinking of inaugurating a contest similar to those conducted by Mr. Byxbee. Therefore we present the reprint copy of an envelope corner, marked "Exhibit A." For fear that our patrons may not be able to read it, we herewith translate it. "Job printing. The Rosalia Citizen. Published every Friday. Neat work. F. C. Chekal, publisher. Independent of politics. Rosalia, Washington." The wording may be arranged by competitors to suit themselves but it must not be changed. Six clearly printed proofs in black ink on white paper, size 3½ by 6½ inches, must be sent to the editor of this department. The proofs must not bear any marks of identification. The parcel must be marked "Envelope Contest," and also have the name of the compositor marked thereon. Proofs must be mailed flat and be in the hands of the editor of this department not later than March 15, 1901. The award will be made by a committee, whose names will be announced later. Address specimens to Ed S. Ralph, Springfield, Ohio.

H. M. KING, Miami, Florida.— Blotters quite good as to display.

C. W. DUNNET, Galt, Ontario.— Cover-design good and well displayed.

A. C. BRIGGS, Owensboro, Kentucky.— Specimens very neat and well displayed.

J. A. RUGABER, Chicago, Illinois.— Invitation in good form and well displayed.

TONY FERLET, San Antonio, Texas.—With the exception of employing too large type on your commercial specimens, we have no criticisms to make. Taken as a whole, your work is quite creditable.

H. J. WIEGENER, Philadelphia, Pennsylvania.— Brochure neat and attractive.

MATT KUMP, Xenia, Ohio.— Blotter and card both artistic and very attractive.

L. HOOVER, Franklin, Tennessee.— Specimens neat, but not out of the ordinary.

HERBERT BIGGER, Roswell, New Mexico.— Envelope corner neat and creditable.



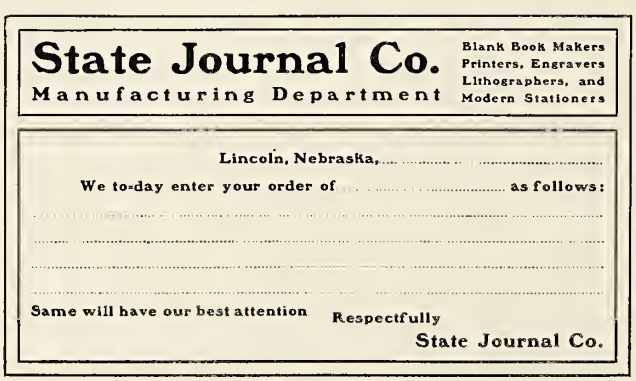
EXHIBIT A.

J. HERBERT HINDS, Eufaula, Indian Territory.— Specimens neat and creditable.

JOHN J. F. YORK, Scranton, Pennsylvania.— Specimens well designed and artistic.

JOHN C. MOORE, Rochester, New York.— Blotter well displayed and very neat.

CHARLES C. KOOPS, Lincoln, Nebraska.— Cover very artistic, well displayed and attractive. We reproduce your postal



No. 1.

card form, specimen No. 1. The plan, get-up and general effect of this card are excellent.

O. E. SMITH, Los Angeles, California.— Brochure well designed and attractive.

SHAW & WATSON, Peabody, Kansas.—The only specimen in your collection on which adverse criticism can be made is the Elbing letter-head. The type employed is too large and the

balance and whiting out are poor. Other specimens neat and creditable.

THOMAS W. ADAMS, Raleigh, North Carolina.— Cover-designs good. Display forceful.

C. G. FEATHERLY, Harriman, Tennessee.—Your specimens are all of a good class. The balance, plan, whiting out and display are good. We reproduce the Fillmore bill-heads. No. 2

Harriman, Tenn. 190

M_____

To W. H. FILLMORE, Dr.,

Plumber and Steam Fitter.

Contractor for All Kinds of Electric Light and Pipe Work. Estimate and Plans Furnished for Steam and Hot Water Heating.

No. 2.

is the reprint copy and No. 3 the reset heading. There is no question as to which is the better job. No. 2 is incorrectly treated. The business engaged in is accorded as much promi-

Harriman, Tenn. *190*

M

To W. H. FILLMORE, DR.

PLUMBER & STEAM FITTER.

TELEPHONE 105.

CONTRACTOR FOR ALL KINDS OF ELECTRIC LIGHT AND PIPE WORK. ESTIMATES AND PLANS FURNISHED FOR STEAM AND HOT WATER HEATING.

No. 3.

nence as the firm name, which is wrong. The No. 3 specimen is correctly displayed and a very neat heading.

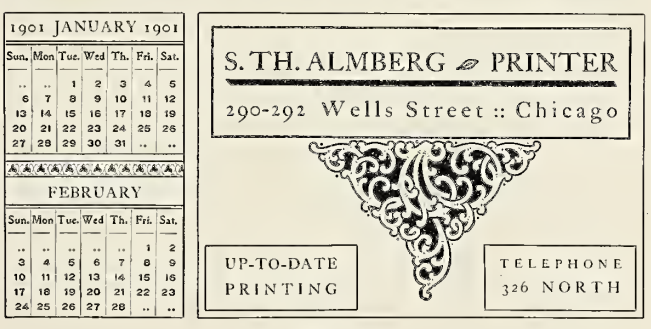
OZA BLODGETT, Elwood, Indiana.— Specimens neat, well displayed and good as to design.

W. F. BLACKWELL, Jackson, Tennessee.— Blotter good as to design and effectively displayed.

C. ST. JOHN COLE, Minneapolis, Minnesota.— Blotters very neat, well displayed and attractive.

ED F. COLLINS, Wakefield, Massachusetts.— Specimens good as to design and forcefully displayed.

N. W. ANTHONY, Chicago, Illinois.—Your specimens are all excellent, artistic and attractive. We reproduce your blotter, specimen No. 4. This blotter was in two printings. Heavy



No. 4.

underscoring rule and names of the months were in red, balance in green.

REPUBLICAN JOB ROOMS, Peru, Indiana.— Folder neat and good as to design. Blotter creditable.

HAROLD A. HOLMES, Brockton, Massachusetts.— Specimens all good, well displayed and attractive.

ED J. RAYMOND, Aurora, Illinois.—Your specimens are all well designed and excellently displayed.

A. K. NESS, Cheboygan, Michigan.— Folder good as to design and very neat. Too large type is employed for the Grieve card and on the other cards you have used too much fancy metal border.

J. G. ALDEN, Aurora, Nebraska.—Your office stationery is neat, good as to plan and well displayed.

B. WILL, Longmont, Colorado.— Specimens excellently well displayed, up to date and very attractive.

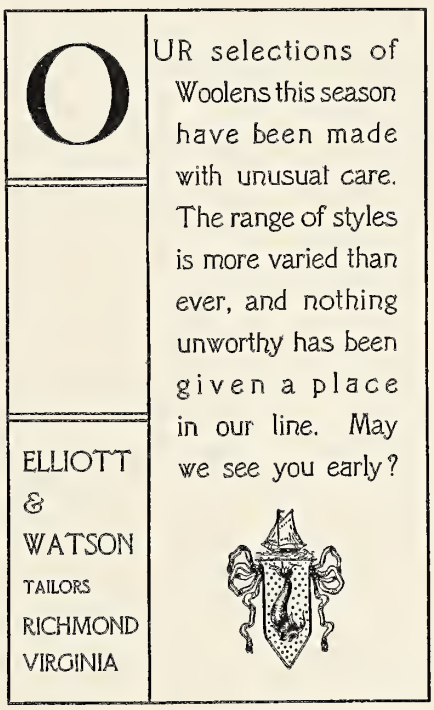
MELVIN Z. REMSBURGH, San Jacinto, California.— Specimens creditable as to design and display.

CLOVER LEAF PRESS, Bay Shore, New York.— Specimens uniformly good and artistic in every respect.

DAVIS BROTHERS, Cambridge, Massachusetts.—Your specimens are well displayed and quite attractive.

J. T. REID, Campbellton, New Brunswick.—Your specimens evidence good taste. They are very creditable.

O. L. LILLISTON, Philadelphia, Pennsylvania.—Your specimens are uniformly good and artistic as well. We reproduce



No. 5.

your announcement page, specimen No. 5. Rules and initial were printed in red; balance in black.

F. M. KENNEDY, Lafayette, Alabama.—Association booklet cover very good. Balance of book only ordinary.

W. G. BRADSHAW, Saratoga Springs, New York.— Specimens well displayed, neat and good as to design.

SOL OLSON, Nevada, Iowa.— Letter-head well designed. The balance, finish and whiting out are excellent.

LEADER PRINTING COMPANY, Vinta, Indian Territory.—The copy of the *Leader* you refer to was not received.

P. B. WARR, Moline, Illinois.— Brochure and card excellent as to design and very attractive as well as artistic.

SHEEGOG PRINTING COMPANY, Shreveport, Louisiana.— The Taylor cover is an artistic one. It is very attractive.

H. WEIXELBAUM, Lima, Ohio.— Circular letter is all right. We fail to see anything objectionable in the composition.

HUNTLEY S. TURNER, Ayer, Massachusetts.— Postal card and letter-head artistic and very attractive. Folder good.

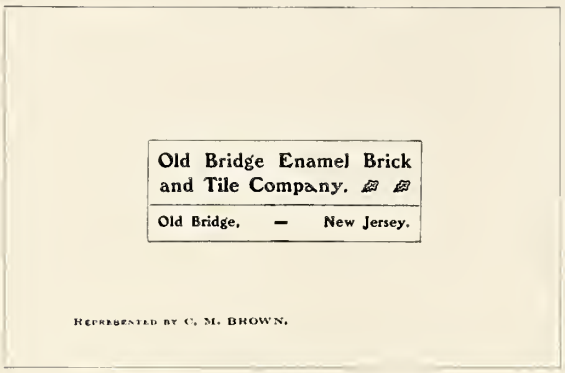
ED H. WEIGEL, Harrisburg, Pennsylvania.—The Fairlamb letter-head is all right. It is well displayed and attractive.

GEORGE B. WARHAM, New Castle, Pennsylvania.—Your booklets are excellent in every respect. The composition, stock

and color schemes reflect much credit. We consider you received a fair price for the Christmas booklet.

T. J. White, Emmetsburg, Iowa.— Specimens show up-to-date composition and good taste. They are very creditable.

B. T. Burger, Hackensack, New Jersey.— Specimen cards Nos. 6 and 7 afford another illustration of the customer know-



No. 6.

ing a better job, in his own estimation, than the printer. Specimen No. 6 was submitted to the customer and rejected. Specimen No. 7 was set according to the direction of customer.



No. 7.

Evidently the customer has not been educated up to the present style and standard.

Hubbard & Taber Printing Company, Holyoke, Massachusetts.— Blotter forcefully displayed, artistic and attractive.

F. C. Diers, Exeter, Nebraska.—Too much letter-spacing on the letter-head. Little catalogue excellent in every respect.

Edmund G. Gress, Easton, Pennsylvania.— Calendar attractive and up to date. Greeting good as to design and composition.

Commercial Printing Company, Cairo, Illinois.—The December number of *Egypti* is decidedly better than the June issue.

Arthur D. Hill, Princeton, British Columbia.— Everything considered, we think the copies of the *Star* very creditable, indeed.

Harold A. Holmes, Brockton, Massachusetts.—The parcel of specimens referred to in your letter of January 10 were not received.

Keystone Press, Portsmouth, Ohio.— Every one of your specimens is up to date. They are excellent, artistic and attractive.

E. L. Kappelman, Evanston, Illinois.— Calendar all right as to design, but the bad joining of rules is a detriment to its appearance.

G. Leslie Callard, Lyons, Kansas.— It is a poor plan to employ cheap stock on your advertising matter. It educates your patrons the wrong way. Your specimens are creditably designed, but the color schemes and presswork could be improved upon.

H. S. Stevens, Faribault, Minnesota.— Specimens neat, well displayed and attractive. The balance and whiting out are commendable.

J. I. Hawk, Fort Smith, Arkansas.—You have employed too large type on the Tiffee note-head. Other specimens neat and creditable.

Lawrence E. Nichols, Roanoke, Virginia.— Blotter excellently well designed and good as to display. Other specimens very creditable.

C. B. McQuown, Punxsutawney, Pennsylvania.—Your Christmas stocking is certainly a very unique piece of printshop advertising.

W. E. Stoothoff, Galva, Iowa.— Specimens good as to balance and display. It is a mistake to work background tints as strong as you have.

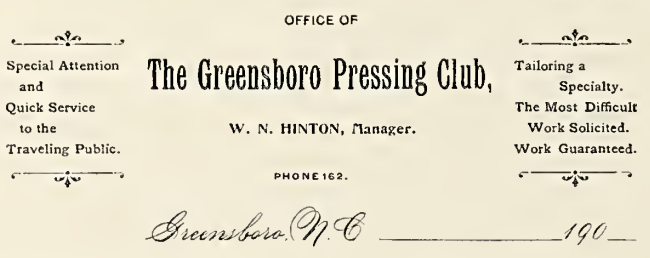
C. R. Herbig, Coshocton, Ohio.—Your calendar is a beautiful and artistic one. All specimens excellent as to design and correctly displayed.

C. T. Linstrum, Evanston, Illinois.—With the exception of the Lecture card (which is poorly balanced) your specimens average up very well.

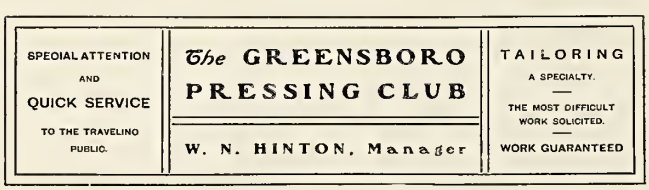
C. T. Smith, Towanda, Pennsylvania.— Specimens neat, artistic and up to the present standard, both as regards presswork and composition.

Ellsworth Lentz, Baker City, Oregon.—Your reset commercial specimens are all better than the reprint copies. Your work is very creditable.

George W. O'Neal, Greensboro, North Carolina.—We reproduce the copy for the Greensboro Pressing Club note-head, specimen No. 8, together with the heading as reset by



No 8



No. 9

you, specimen No. 9. The contrast is too great to need much comment. Your heading shows decided improvement.

W. H. Currul, Lowell, Massachusetts—Taken as a whole, your work is neat, well displayed and creditable. Your label-work is especially good.

J. P. Guilfoil, Hartford, Connecticut.—Your specimens are certainly well displayed and show conclusively that you have natural talent for the work.

Cecil De Vere, Bloomfield, Indiana.—The Leland Hotel card is all right as to design and display, but the ornamentation in central panel is uncalled for and should have been omitted, especially because the ornaments are too heavy. You

should have printed the reverse side of this card so that the top of reverse side would come to the foot of the front side.

C. W. Carter, Ocean City, New Jersey.— Letter-head of the Ocean City Sewer Company, set in paneled form, is better than the one set in light-face type.

Harold Van Trump, Rochester, Indiana.—We have no criticisms to offer on your work. The specimens are uniformly good, attractive and up to date.

C. C. Bishop, Nashville, Tennessee.—The artistic excellence of your specimens are convincing proofs that you study and systematically plan your work.

Typo, Nashville, Tennessee.— Evidently your customer does not know an up-to-date piece of composition when he sees it. His criticisms are "far-fetched."

H. Allan Robbins, Long Branch, New Jersey.— Program neat and well designed. The only criticism is that we think the design not suitable to the stock selected.

Harry L. Thomas, Fayetteville, West Virginia.— Do not employ curved lines, as evidenced on Blake heading. Your other specimens are well displayed and neat.

W. J. Irvine, Rochester, New York.—Your little brochures are all very attractive and artistic. The stock and ink combinations are harmonious. Type display excellent.

Charles Roloff, St. Louis, Missouri.—You are making decided improvements in your work and we are pleased to notice it. Specimens very good and well designed.

Lisle R. Moorehouse, Washington, Iowa.—We are pleased to note the improvement you are making in your work. Reset examples decidedly better than the reprint copies.

Fred W. Bennington, Cassville, Missouri.—The letter-head referred to in your letter is all right, with the exceptions made by yourself. Other specimens neat and creditable.

Republican, Seymour, Indiana.— Cover for High School *Patriot* is very good as to design and artistic as well. Taken as a whole, your other specimens reflect much credit.

A. E. Rowe, Bath, Maine.—The brochure program for the Bon Ton minstrels is a beautiful specimen of typography. Other specimens well displayed and artistic as well.

W. F. Bookman, Jewett, Texas.—There is nothing whatever the matter with the specimens you mention. Criticism is unnecessary. All of your specimens are excellent.

Hal E. Stone, Fitzroy, North Australia.—Your specimens are up to date as to design and excellent as to type arrangement. You have improved your work to a marked degree.

Roscoe Thompson, Ransom, Michigan.—Your reset Reeder note-head is a decided improvement over the reprint copy, and is a very neat heading. Other specimens quite creditable.

W. E. Lamson, Rapid City, South Dakota.—The No. 2 grade card is the best. The type employed on your No. 1 specimen is too large. The other specimens are too old style.

George W. Brong, Philadelphia, Pennsylvania.— Cover-design good. We fail to see any good reason for omitting the border rule and ornament. Folder good as to plan and display.

Will O. Upton, Placerville, California.—We have seen better specimens of your work than the ones sent this time. The Winchell letter-head is the best. Other specimen only ordinary.

C. A. Walters, Elizabeth, Illinois.— Specimens excellent as to display. Considering the difficulties under which your work is done, we think the presswork good as could be reasonably expected.

Hal Marchbanks, Ennis, Texas.—Your cover-designs are artistic and attractive. The one printed on gray stock is the most artistic. Commercial specimens neat, dignified and well displayed.

John M. Imrie, Toronto, Ontario.— Specimens creditable and up to date as to design. The Nichol bill-head proof, as first submitted by you, is better than the job as chosen by the customer, although you employed a trifle too much rule on first proof.

Progress Printing Company, Delphi, Indiana.—The printing on the envelope corner, on which you desire information as to the process employed in printing, was printed from copperplate. It is not typework.

B. F. Edlin, Weiser, Idaho.—The plan of your bill-head is very good. Background tint is worked too heavy and a lighter shade of blue ink would be better than the bronze blue. Otherwise the colors are harmonious.

M. W. Moreau, Chicago, Illinois.— Forceful, artistic display is characteristic of your specimens. They are uniformly excellent. We reproduce one of your cards, specimen No. 10. The outside border and the words "Linen Collars and Cuffs"

Corliss, Coon & Co.
Manufacturers of *Linen Collars and Cuffs*, 258 and 260 Franklin Street, CHICAGO
NEW YORK BOSTON SAN FRANCISCO
FACTORY, TROY, N. Y.

No. 10.

were printed in red; balance in black. While the black reproduction may not seem to accord sufficient prominence to the wording quoted above, yet the printing of it in bright red picks it out and gives it added prominence.

L. W. Hunter, Irvington, New Jersey.— Both of the Earl & Cook letter-heads are good, well balanced and whited out. Your first proof is more up to date as to design. Bill-head a vast improvement over reprint copy.

James R. Marsh, Roanoke, Virginia.— Certainly your college annuals are deserving of much praise. They are very artistic and the typographical excellence shows that you are an adept at the work. Your ad. composition is fine.

Robert A. Lee, Sanilac Center, Michigan.—Your ad. is excellently well displayed. The side panel is all right. We believe in anything that will tend to throw an ad. out, when it is placed among other ads., in either a newspaper or magazine.

J. D. M. Abbott, Portland, Oregon.—Your cover-design is certainly artistic and in every way worthy of reproduction, but we are unable to do so, owing to the fact that a clearly printed proof in black ink on white paper did not accompany the design.

Lytton Alley, Nashville, Tennessee.— Card and blotter excellent. While the type designs for the calendar are alike, yet the one chosen by your employer is the most striking and attractive. The composition and general effect of both are artistic.

Charles L. Powers, Pawtucket, Rhode Island.—The Dean letter-head is your best specimen. While the general plan of your folders is good, yet we think they would have been better had the ornamentation been omitted. Other specimens neat and creditable.

Marken & Bielfeld, Frederick, Maryland.—Your full-sheet calendar is certainly a very artistic one. The composition is faultless and the presswork first-class. There is only one thing that could be improved. We refer to the fact that the reading matter is alike on every sheet. It would have been a better advertisement for you had the reading matter on each

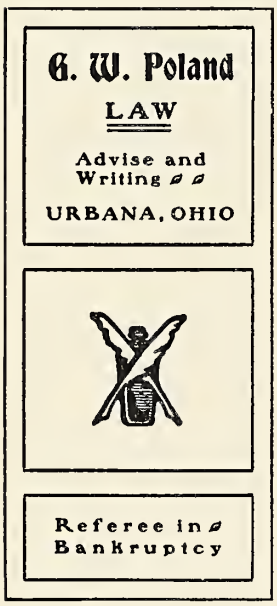
calendar page been different. It would not have been necessary to change the design; merely the wording.

THOMAS KENNEDY, Cleveland, Ohio.—Cover specimens well designed and very creditable. We would have reproduced the cover-design, "Letters in Biology," had it been clearly printed. We must have clearly printed copy in order to get satisfactory plates.

O. G. BRATCHER, Ellinwood, Kansas.—While your letter-head is neat, yet we have no hesitancy in saying that the No. 15 example shown in the January issue is the best and most up-to-date specimen. Reset headings show decided improvement over reprint copies.

W. P. DUNN COMPANY, Chicago, Illinois.—Your calendar is a credit as well as a useful ornament to any first-class business office. Its neatness and quiet, unobtrusive dignity at once place it and the W. P. Dunn Company in a very favorable light with patrons of first-class printing.

WILL POLAND, Urbana, Ohio.—We have never been called upon to criticize a more uniformly artistic parcel of specimens than those submitted by you. We reproduce the Poland envelope corner, specimen No. 11.



No. 11.

FRED MELTON, Cassville, Missouri.—Your specimens certainly do show improvement over those submitted by you over a year ago. They show that you have improved your spare time by study. Your present specimens are well designed, neat and good as to display.

L. K. PRINCE, Youngstown, Ohio.—There is no question as to which Buehrle bill-head is the best. Your reset heading is by far the neater. The reprint copy is bad, but the reset example shows a decided improvement, and is neat, well balanced and correctly displayed.

PRACTICAL WEATHER PRINTING COMPANY, Montgomery, Alabama.—Specimen letter-head entirely too fancy. Color scheme very inharmonious. It is a mistake to employ such a profusion of fancy border and pointers on commercial work. Envelope corner very ordinary.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—The general plan of your card is excellent. You could have improved it by setting the quotation in small body-type and placing it in the lower left-hand corner of card. Advertisements well and forcefully displayed.

JAMES JANSMA, Pella, Iowa.—A 1-point black-face rule would have been better for the Bloomers bill-head panel. We fail to see why you employed a lower-case "o" in the word Company in a cap line, even though it was an abbreviation. Specimens neat and well displayed.

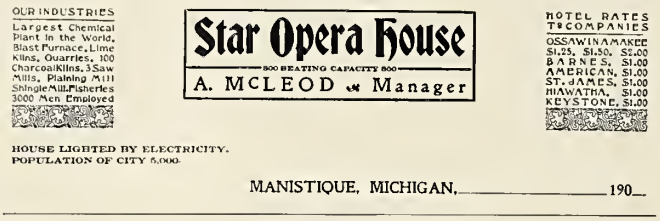
W. E. CARPENTER, Watertown, South Dakota.—Taken as a whole, your specimens are quite creditable. On one or two of your headings we notice you have employed too many type-faces and that they do not harmonize very well. This is a vital point and should be closely watched.

W. V. CHANDLER, Concord, Massachusetts.—The type employed on your dance program is a trifle too large. When your experience is considered, we think you did as well as could be expected. Get "Modern Type Display" from the Inland Printer Company. It will pay you.

FRED J. SCHWARZ, Philadelphia, Pennsylvania.—We prefer the specimen circular marked "A." Of course, the customer is the one to be pleased, and if the form, as accepted by him, was to his liking, then you should be satisfied. But from a neat, artistic standpoint, we prefer the specimen marked as above.

FABIAN STINDLE, Atchison, Kansas.—We fail to see anything radically wrong with the cover for the *Abbey Student*. We think it is neat. To be sure, it could have been set on several different plans and treated in a more elaborate manner. Envelope corner and bill-head neat and well balanced.

Tribune, Manistique, Michigan.—Your specimens are uniformly good. Display, balance and whiting out are excellent.



No. 12.

We reproduce your letter-head, specimen No. 12. It is good as to design, but we do not think the bottom strips of border add to its attractiveness.

NORMAN P. EBY, Reinbeck, Iowa.—Statement headings very creditable, indeed, considering age and experience. When you employ parallel rules for borders around panels, the rules should always be mitered and not butted up to the square end, because a good joint is absolutely impossible by this method.

E. R. ORMSBY, San Francisco, California.—The only criticism we have to make on your work is that you employ too intricate designs and too many ornaments. In short, your specimens are a trifle too fancy. Otherwise we regard your specimens as being very good. Some of your specimens are quite artistic.

FRED MELTON, Cassville, Missouri.—Your specimens show decided improvement over reprint copy. We reproduce the



No. 13.



No. 14.

Rocky Comfort Roller Mills note-heads. No. 13 is the copy and No. 14 shows the heading as reset. Comment is unnecessary.

JOSEPH J. REID, San Jose, California.—As a whole, your specimens are very creditable, indeed. Some of the specimens are quite artistic. It is impossible for us to review such large parcels other than in a general way. We have repeatedly requested our readers to send fewer specimens at a time and to

send more often. This is the better way to receive the most good from a department of this character.

GEORGE C. SIMMS, East Liverpool, Ohio.—The Sarbin letter-head is too crowded in the panels and the panels are much too large. The plan is all right, but the results are poor. The type employed on the Cox bill-head is too large and has the appearance of a poster. It is a sad mistake to employ such large type on stationery work.

GEM PRINTING COMPANY, Natchez, Mississippi.— Stock certificate excellent and in good form. We object to the fancy metal-rule panel on the "Grand" bill-head and the diagonal-set line on the Overby letter-head. The Fleming bill-head would have been better had plain instead of wave rule been employed for around panel. Other specimens neat and creditable.

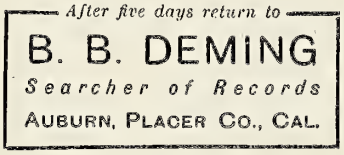
S. B. MARBLE, Bellaire, Michigan.—While your specimens are good as to design and quite well balanced, yet we think your ornamentation is rather profuse and inappropriate. It is best not to employ bands of fancy border in rule panels for the purpose of dividing the panel. A plain rule is preferable. The Clark envelope is faulty and the manner in which you have set the word "Hardware" is not good.

JOHN P. GARVEG, Hamilton, Ontario.—The reset Brown bill-head is decidedly better than the reprint copy. The firm name is out of the center. This has been caused by taking your measurements from the prefix "Bought of." This should not be done. No more account should be taken of such things than if they were white space. The ornamentation is very appropriate and the heading is a good one.

E. H. LEWIS, Chariton, Iowa.— Neatness and simplified display are evidenced on your specimens. We reproduce one of your envelope corners, specimen No. 15. While the design of this envelope corner is good and the display forceful, yet there are two faults in it. The word "Room" should have been letter-spaced in order to make it the same length as the word "Lunch," and the town address should have been set in capitals in order to give it more prominence.



No. 15.



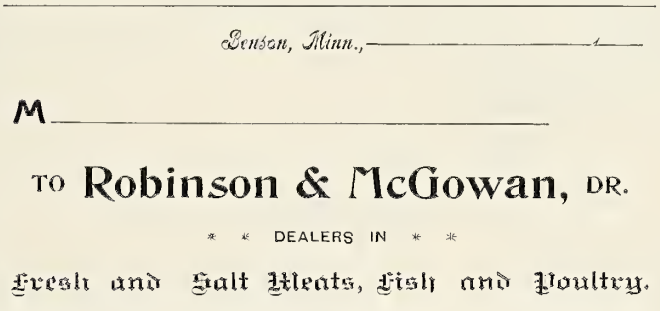
No. 16.

ELLSWORTH E. STONE, Auburn, California.— Specimens very creditable, especially so considering your age and experience. We reproduce the Deming envelope corner, specimen No. 16, in order to point out an error. The rule should have been continuous at the top and the return line should have been placed above the rule and the line letter-spaced to make it flush with the length of rule. It is a mistake to cut the rules and insert wording between them, as evidenced on this job.

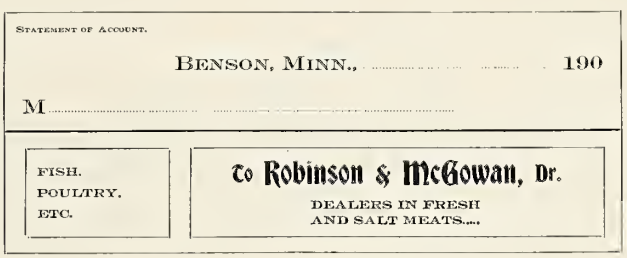
G. L. T. MIDWOOD, Monticello, Minnesota.—You employ too many display lines in your ad. composition. This is a mistake, and forceful display is an impossibility on these lines. The Osterman & Moody note-head is not good. The type employed is too large and the panel has an odd and very crowded appearance. Discard this plan. The firm name in stationery work is of more importance than the business engaged in. It will be a good investment for you to secure from The Inland Printer Company a copy of "Modern Type Display." You need it badly.

L. F. DOERTY, Findlay, Ohio.—Your little advertising scheme, "News in a Nut-shell," is a good one, but you made a sad mistake in the color of stock and ink, also in the kind, or rather thickness of the paper enclosed in the nutshell. We found it almost impossible to read our copy and thought at the time that if all business men had as much trouble to read the copy they received as we did, they would consign the circular to the waste-basket unread. You should have employed a very thin paper and black ink for the purpose and then your scheme would have been all right.

J. B. EDMINSTER, Benson, Minnesota.—Your blotters could be improved upon. They should be gotten out in a more attractive manner. You made a decided improvement in the Robinson & McGowan statement heading over the reprint copy.



No. 17.



No. 18.

We reproduce both. Specimen No. 17 is the reprint copy, set on the old long-line-short-line plan, and specimen No. 18 is the heading reset on approved up-to-date lines.

S. B. NEWMAN & Co., Knoxville, Tennessee.— We realize that it is a very hard matter to convince some customers that the present style of composition is the proper thing. The best way is to try and get an idea from the customer of the style he would prefer. This plan often saves much time and annoyance. You should have your samples handy and show them to your customers. You can readily tell from his remarks what will suit. There is nothing serious the matter with any of your specimens. The whole matter is one of taste and preference. Give your customers what they want.

ROBERT H. SPERRY, Winchester, Illinois.— One of the chief faults in your composition lies in the fact that you employ too many fancy "pointers," etc. In this present panel style, absolute plainness is a safe rule to follow, although appropriate ornamentation may be indulged in with safety. This does not mean "pointers" and other ornaments for the employment of which there is no other apparent reason than an inclination toward the "fancy." In some instances your work has a crowded appearance, owing to the employment of too large type. The presswork on your specimens is poor, and does not aid the appearance of your work.

EARLE N. LOW, Evanston, Illinois.—Your bill-head could have been improved very much by placing the word "Artistic" in the center of the line immediately underneath your name, and immediately underneath this the word "Printer." Letter-space both words so that each one will be the same length. This plan will give you a better balance and take away the "stair-step" appearance. The end panels and ornaments do not add materially to the effect. On the church calendar you have employed too large type for the reading matter. The title-page of this calendar is a good one. Your business card is too much cut up with rules. You are improving.

PATENT PENDING

The Quill Series

SEE ADDENDUM IN OUR SPECIMEN BOOK FOR FIVE OTHER SIZES

Caps. 3 A, $5.30 — Sixty Point Quill — Lower Case. 5 a, $6.70

Daily Aristocrat!

Caps. 3 A, $6.80 — [illegible]-Two Point Quill — Lower Case. 5 a, $8.20

Pri[illegible]orld

PATENT PENDING

THE VENEZIA SERIES

SEE ADDENDUM IN OUR SPECIMEN BOOK FOR EIGHT OTHER SIZES

STANDARD LINE

Caps. 3 A, $7.10 — Sixty Point Venezia — Lower Case. 4 a, $4.90

Their QUEEN!

Caps. 3 A, $8.70 — Seventy-Two Point Vene[illegible] — Lower Case. 4 a, $6.30

STA[illegible]ost

PATENT PENDING

THE ENCORE SERIES

SEE ADDENDUM IN OUR SPECIMEN BOOK FOR ELEVEN OTHER SIZES

STANDARD LINE

Caps. 3 A, $5.75 — Sixty Point Encore — Lower Case. 4 a, $3.75

Mining 5 NEWS

Caps. 3 A, $7.50 — Seventy-Two Point Encore — Lower Case. 4 a, $4.75

L[illegible] Chimes

PATENT PENDING

BEN. FRANKLIN SERIES

STANDARD LINE

SEE ADDENDUM IN OUR SPECIMEN BOOK FOR NINE OTHER SIZES

Caps. 3 A, $7.00 — Sixty Point Ben. Franklin — Lower Case. 4 a, $5.00

Shore TIMES

Caps. 3 A, $8.60 — Seventy-Two Point Ben. Franklin — Lower Case. 4 a, $6.40

EAST Ward

The "Ben. Franklin" Series Made in WOOD TYPE From 4-line to 18-line

Keystone Type Foundry, 734 to 742 Sansom Street, Philadelphia, Pa., U. S. A.

ARLINGTON

OLDSTYLE AND ITALIC TYPE, NINE SIZES OF EACH

HHHHHHHHHHHHHHHHHH

DESIGNED BY AMERICAN TYPE FOUNDERS COMPANY

LINES WITH EVEN POINT JUSTIFICATION HHHHHHHH



STEEL-RUN CABINETS

And other kinds of Cabinets, together with Cases, Stands and Wood Goods for Printers, in stock at all Branches

Of THE AMERICAN TYPE FOUNDERS COMPANY

The increasing popularity of the Arlington Oldstyle has induced us to cut 60 and 72 point sizes, and also to design and cut an Italic face, making each series in nine sizes. Every good printer knows the Arlington Oldstyle face, and the added sizes, together with the new Italic series form a couplet of type faces of great practical utility

Above shows American Type Founders Company's Arlington Oldstyle and Arlington Oldstyle Italic in practical display. Priced low, schemed liberally, and Point-lead alignment.

Arlington Oldstyle Series

10 Point 20A 26a $2.75

USEFUL CONDENSED LETTERS FOR PROFITABLE MODERN PRINTING

12 Point 16A 20a $3.00

Manufactured for Business and Withstands Much Wear

18 Point 10A 16a $3.25

FIGURES MADE $2 TO HARMONIZE

24 Point 8A 10a $4.00

Distinctive Shapes Presented

30 Point 6A 9a $5.00

RELIABLE 34 RESULTS

36 Point 5A 8a $5.50

Masterly Craftsmen

48 Point 4A 5a $7.75

RIGHT DESIGN

60 Point 4A 5a $8.90

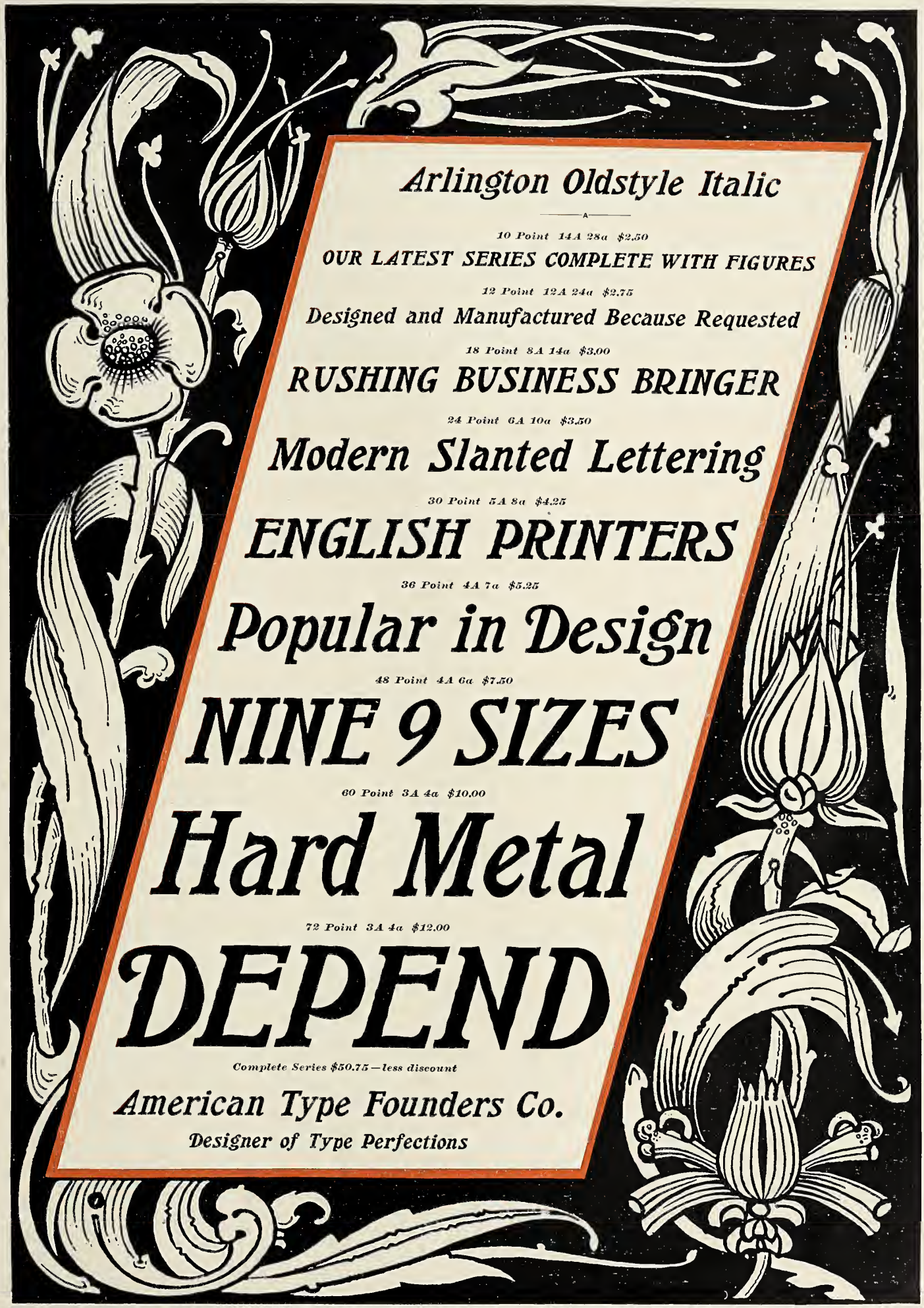
Path 7 Held

72 Point 3A 4a $11.15

SERVICE

Complete Series $51.30—less discount

American Type Founders Company's two new sizes of Arlington Oldstyle, 60 Point and 72 Point, are shown above. Complete with caps, lower case, points and figures. Priced low, schemed liberally, and Point-lead alignment.



American Type Founders Company's Arlington Oldstyle Italic is priced low and the letter schemes are liberal. Point-lead alignment. Complete with caps, lower case, points and figures.

Attention, Printers! If you want anything in

Make an effort to remember this

Rebuilt MACHINERY

Bear in Mind

That this Company has the largest stock in the world, and can supply any machine required by printers. Descriptive pamphlet furnished on application. Send to the nearest of our Branches for latest BIG LIST.

Send for the **BIG LIST**

Boston
New York
Philadelphia
Baltimore
Buffalo
Pittsburgh
Cleveland
Cincinnati
Chicago
St. Louis
Minneapolis
Kansas City
Denver
Portland, Ore.
San Francisco
Los Angeles

American Type Founders Co.

Aside from the important fact advertised above, there is demonstrated a feature of the Arlington Italic to which we invite particular attention. In setting this page it was necessary to use the entire series, nine sizes. This shows the completeness and utility of the series in its entirety.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. VIII.—JAMES LINDSAY.

ONE of the foremost typefounders in America in his day, and certainly one of the most ingenious, was James Lindsay, who, during most of his lifetime, was connected with the foundry of George Bruce's Son & Co., of New York. Mr. Lindsay may be said to have been born a typefounder, for his father was superintendent of the Alexander Wilson foundry, in Edinburgh, and brought up his five sons to the trade. James Lindsay was born in Glasgow, June 26, 1826, but while still a child his parents moved to London, remaining there but a short time, when they went to Edinburgh, where he grew up and spent the early years of his employment. When twenty-five years old he was induced by George Bruce to come to America, and he at once took the position of superintendent of that establishment, remaining there until his death.



JAMES LINDSAY.

Mr. Lindsay had learned every branch of the typefounder's trade. He was not only a designer of typefaces, but a cutter on steel, a fitter of matrices, moldmaker, typecaster, machinist and electrotyper Andrew Foreman, of San Francisco, who for many years was employed in the same foundry under Mr. Lindsay, says he was proficient in all departments of the trade and a man of great natural ingenuity. So highly were his services appreciated by Mr. Bruce that he regularly set apart a portion of the net earnings of the business for him, feeling that it was well earned. Mr. Lindsay was not aware of this until after the death of Mr. Bruce, but he then took his place as a full partner with David Wolff Bruce in the conduct of the business. Great strides in typefounding were made during this period, and the foundry held its place as one of the foremost in America. Much of the success achieved was due to Mr. Lindsay's able management, for he was not only an able superintendent, but a shrewd business man as well.

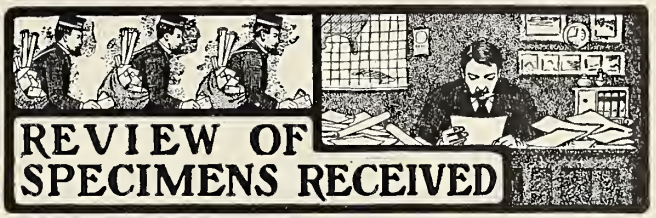
As a designer and cutter, Mr. Lindsay's work was not extensive, but of such character as to prove his capabilities had he devoted his time to it. He it was who always stepped in to cut odd sorts, or complete the work left incomplete by someone else. In this way he would perhaps cut the capitals for one font, the lower-case of another, figures or small caps. for another. He did, however, cut the entire font of English No. 19, and the patent figures and fractions shown in the specimen book of George Bruce's Son & Co. His work is thus lost in the multitude of characters produced in the foundry, but its influence was felt and appreciated at the time.

Soon after taking up his abode in America, Mr. Lindsay made his home in what was then Williamsburg, before it became a part of the city of Brooklyn, and he was one of the organizers of the Burns Association, serving as its president in 1863 and 1864. In social life he had many admirable characteristics — hospitable, liberal, jovial in manner — and he made many friends. The death of Mr. Lindsay occurred at his home September 2, 1879, at the comparatively early age of fifty-three, and was due to pneumonia.

BEST IN THE WORLD.

Enclosed find subscription to THE INLAND PRINTER, the best printers' journal in the world. I look for it long before it comes and you may easily guess that I am delighted when it does arrive.—*J. A. Brady, Statesville, North Carolina.*

6–7



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

BLOTTERS and menus from F. H. McCulloch Printing Company, Austin, Minnesota, are good samples of neat type display and excellent presswork.

TWO CATALOGUES submitted by the Kenyon Printing & Manufacturing Company, Des Moines, Iowa, are neat in typography and good specimens of fine presswork.

A. M. FARNSWORTH, Camden, New York, submits a few specimen Epworth League topic cards, plain and in colors, of which he makes a specialty. The composition and presswork are good.

LETTER-HEADS and statement headings from Arthur F. Ittner, Red Lake Falls, Minnesota, are plain specimens of ordinary composition and presswork — nothing particularly striking about either.

CHARLES E. SMITH, with Meyersdale (Pa.) *Republican*.—Your letterheads and cards are neat samples of artistic display and good presswork; up to date in style; showing intelligent and careful treatment in plan and execution.

W. C. BAILEY, Coldwater, Michigan.—The samples submitted by you are fair specimens of composition and presswork. There is a tendency to use too much ornamentation in some of the ads. in the city directory; otherwise display is creditable.

A HANDSOMELY lithographed card conveys Christmas greetings and the season's compliments from the Government Photolithographic Department, Perth, West Australia, to THE INLAND PRINTER. Thanks. Please accept our good wishes in return.

WE have received a removal notice from Fred S. Gorham, room 16, Whipple-Freeman building. It is printed in aluminum ink on cadet gray stock, but there is nothing on the envelope or notice to tell in what part of the country the office is located.

A PACKAGE of commercial and society printing from W. S. McMath, Dallas, Texas, gives evidence of artistic workmanship in display composition and excellent treatment in presswork. Cards, programs, booklets, etc., are all very attractive in appearance.

C. H. SMITH, advertisement expert, 112 Water street, Boston, Massachusetts, submits a car card printed in white lettering on black background, and illustrated with half-tone of characteristic subject. The style is attractive and will no doubt find many admirers.

SOME neat samples of advertising booklets and folders issued by the Pacific Press Publishing Company, Oakland, California, are unique in design and excellent in printing and finish. Such advertising ought to bring good returns in the shape of numerous orders for printing.

SEVERAL samples of commercial work from George C. Hubbs, Waterloo, Iowa, show that he is up to date in style of display composition. Some of the work is very neat and printed in two colors. The presswork, by F. A. Winslow, is of good quality, considering the kind of press on which it was done.

CONSIDERING the difficulties under which it is issued, the *Steamboat Pilot*, published at Steamboat Springs, Colorado, is an excellent production. The composition and make-up are good, and presswork as good as could be expected on such poor stock. A shade darker blue on the cover would, we think, have been an improvement.

A SERIES of blotters printed by F. F. & Arthur Wilson, Glasgow, Scotland, are good specimens of artistic display and excellent presswork in this line of printing. The blotters are 5½ by 8½ inches in size, and each is printed in two colors. They form attractive advertisements, as well as being useful, both as blotters and monthly calendars.

AN eight-page circular, 7 by 10 inches in size, is issued by the William Brown Engraving Company, San Francisco, California. Ladies' fashion plates are shown in various grades of half-tone and line engraving, and on the front page is one in three colors. All the engraving is of excellent quality, and the printing, by Bonnet & Smith, is very well done.

A LARGE package of specimens from the W. T. Ridgley Printing Company, Great Falls, Montana, has been received, and contains some veritable works of art in typography. Calendars, blotters, booklets, letter and note heads, etc., all show artistic treatment in both composition and

presswork, and the engravings used are admirably suited to the subject to be illustrated. Every branch of the work shows quality of the highest grade.

From C. H. Glass, of Bangor, Maine, we have received a package of booklets, cards, cover-titles, etc., on which composition is artistic and up to date in style, presswork good, and colors chosen to harmonize well with the stock used. Painstaking care in each department in the preparation and carrying out of the work is evident in the finished product.



MENU DESIGN.
Courtesy Chicago & North-Western Railway.

A. W. Clemens, Dispatch Printing Company, Birmingham, Alabama.—The bill-head marked No. 2 is by far the best of the three samples submitted. The card is poor, as the line "Dry Goods, Clothing, Shoes and Hats" should be the most prominent matter on the card; the address and the words "Your patronage solicited" should be very much smaller.

A number of advertising cards issued by the Havana Cigar Company, Lancaster, Pennsylvania, are somewhat different from the usual style of publicity in that line. The cards are printed to represent a red brick wall on which is a poster announcing the various brands of cigars in a catchy manner. One reads as follows: "A MAN SHOT" [in large type] "Through our door last night in quick style. He saw that we handled the ——— 5-cent cigar," etc. The style in which the cards are gotten up should attract attention. The printing is well done. A business card of the firm printed in silver lettering on dark-blue gelatin is a departure from the ordinary business card and likely to receive more than a passing glance.

"A Print-shop of Today" is the title of an excellently well printed pamphlet of sixteen pages and cover issued by the Barta Press, Boston, Massachusetts, being a reprint of an article that appeared recently in *Profitable Advertising*. The composition, engraving and presswork are well up to the average of the fine standard of work issued from this well-known establishment.

Silver, Tonsberg & Co., West Superior, Wisconsin.—The package of printing submitted contains some excellent examples of artistic typography. The business cards, in two or more colors, are unique and very attractive, showing painstaking care in design and execution. The two numbers of the *Gitche Gumee* are neat samples of college publications, being gotten up in excellent style. Presswork on all samples is good.

A year's monthly blotters from Brice Williams, Kokomo, Indiana, show a diversity of ideas in composition and arrangement, most of which are good. Those for September, October and November, 1900, are the weakest of the lot; the January, March, July and August are the best. The ideas on all are good, but the way in which they are displayed in type is what makes the difference between good and poor advertising.

The Duplex Printing Press Company, Battle Creek, Michigan, is sending out a booklet printed in black and red, thirty-two pages and cover, 3¼ by 5¼ inches, oblong, filled with testimonials of users of the Duplex press. The work is gotten up in an attractive manner, and will no doubt be read by its recipients before being consigned to the waste basket. The stock used is of good quality, and composition and presswork are above criticism.

C. W. Dunnet, *Reporter*, Galt, Ontario, Canada.—The letter-heads are neatly and artistically set, and presswork good, colors being well chosen. The booklets are neat specimens of typography, some of the unique designs being very attractive. Covers and title-pages are set in forceful style, and colors chosen harmonize well with the stock on which they are printed. The whole series of samples shows careful and creditable work, both in composition and presswork.

The Drummer Printery, Lecompte, Louisiana, submits a number of blotters, 3¼ by 6¼ inches in size, printed in two colors on different colored stock. The one printed in blue and brown on pale-blue stock is the best of the lot. The one printed in black, blue and brown is very confusing to the eye, looking like an out-of-register misprint. If your card had been printed in black on white stock we would have reproduced it, as we think it is the "cutest" thing in advertising that we have seen in a long time.

The Typewriter-Type Company, 146 Franklin street, Boston, has issued a circular somewhat out of the ordinary. The cover is a bright red stock, printed in black ink, and the inner page of light blue bond, printed in purple ink. The inner sheet is not quite as large as the cover in height and somewhat longer, and folds in at each end. The round cornering of the inner sheet gives it a distinctive look. Accompanying this is a circular printed in "ribbon-face" typewriter type, a letter which all printers are now very much interested in.

"Hughes' Annual Kansas City Views" is a book of half-tone illustrations of the principal buildings, streets, avenues and places of interest in and around Kansas City, Missouri. It consists of seventy-two pages, 9 by 12 inches, printed on heavy enameled stock, with artistically designed cover printed in three colors. The work is well done throughout. It was printed by the Union Bank Note Company; the half-tone engravings were made by Carlton & Rose, from photographs by E. N. Williams and E. J. Davison, of Kansas City, all of whom are entitled to credit for the excellent manner in which the work has been

conceived and carried out. It is a souvenir that will be treasured by its recipients.

The Regan Printing House, 87-91 Plymouth place, Chicago, is sending out a pamphlet of sixteen pages and cover entitled, "The Art of Printing and Bookbinding," size of page 8 by 10½ inches. It is printed in black and red, with tinted backgrounds solid in back and fading away toward the edges, with panels cut out for the printed matter. The title-page is a good specimen of type and rule display, with half-tone cut in center. Cover is in red and blue on pink stock, embossed. The work throughout is artistic in design and execution, both composition and presswork being above criticism.

Redfield Brothers, Pearl street, New York city.—A lot of cover-designs, booklets and catalogues submitted by this firm are very artistic in design and execution. The compositor and engraver work together to produce a beautiful groundwork, the pressman, with his knowledge of colors and light and shade, puts the finishing touches to the design, and the result is a creation that is pleasing to the beholder. All the specimens are so good that it is hard to pick out one as being better than the others. Stock is selected that harmonizes in color and texture with the design printed, and the whole work shows that careful supervision is maintained in all departments of the establishment.

M. F. McLoughlin, with Ihling Bros. & Everard, Kalamazoo, Michigan, submits a package of programs, booklets, cards, letter-heads, etc., for criticism. The composition shows that Mr. McLoughlin is possessed of artistic feeling in designing such excellent specimens of typography, and in carrying them through to execution. Types, ink, stock, engravings — all combine to produce a harmonious whole, and the result is equal to the work turned out from many of the metropolitan "art" printeries. Work of this character should command the trade of all who need printing of high quality, and the firm of Ihling Bros. & Everard is to be congratulated on having in its employ a person of such ability as Mr. McLoughlin undoubtedly is.

The work of Hahn & Harmon, Minncapolis, has been favorably commented on in previous issues. All printing from that house seems to have a character and individuality peculiarly its own. A book recently gotten out by them on the occasion of the dinner given to Mr. Charles Deere Velie, of Minneapolis, is one worthy of note. It is printed on hand-made deckle-edged stock and has portraits of each of the guests from crayon effect cuts. The half-tone illustrations and the "Command of the Sheriff" are printed on Japanese vellum. The book is illustrated on the cover and inside page by Miss Bertha L. Corbett, the outline pictures being colored by hand. Hahn & Harmon have also produced recently a memorial book concerning the unveiling of the statue of John S. Pillsbury, a highly artistic work, reminding one of the work of the Roycrofters.

The Gage Printing Company, Battle Creek, Michigan, forwards a menu and program of a reception and banquet tendered by the business men of Battle Creek to Mr. C. W. Post, of the Post Tavern, on January 8, 1901. It consists of twelve pages, printed on hand-made stock, the title-page printed from copperplate and the remaining pages from type. A half-tone engraving of the Post Tavern is printed on calendered stock, then cut and pasted on as a frontispiece. Similar half-tones of the dining-room and lobby are pasted on the sixth and eighth pages. A half-tone portrait of Mr. Post is mounted with oval mat and attached to fifth page, with name printed below from copperplate. The cover is of cardboard, with hand-painted water-color scene on front page, and the whole is tied with broad white silk ribbon. It is a very tasty, rich and handsome piece of work throughout, and evidently no pains or expense were spared in its production.

CALENDARS.

The Raphael Fassett Lithograph Company, 76-82 Sherman street, Chicago, has published a twelve-sheet calendar, each page illustrated with a poster design in colors, making a most attractive souvenir calendar for the office or home.

Stonebraker Bros., Baltimore, Maryland, have gotten out a calendar suitable for the private office, library or home. It is 14 by 22 inches in size, on gray cardboard, illustrated with three-color half-tone of the "Last Charge of the Maryland Battalion," copy of painting by H. C. Redwood. The work is a good piece of artistic typography in every respect.

The *Reporter*, Winterset, Iowa, has issued a humorous calendar entitled, "The 20th Century Calendar." The illustration on each page of the twelve depicts some imaginary invention that might be brought into use for the convenience and comfort of the public in order to overcome the annoyances of travel, etc., to which we are now subject. The ideas are treated in the racy manner peculiar to newspaper cartoonists.

The "Twentieth Century Almanack; a complete calendar from 1900 to 2000, with a brief account of historical events in corresponding years of previous centuries," is a neat book of 104 pages, 4¼ by 6¾ inches in size, well printed, the purpose of which is described in the above quoted title. This is a valuable book of information and the low price at which it is published — 15 cents — places it within the reach of all. Allen, Lane & Scott, 1211 and 1213 Clover street, Philadelphia, Pennsylvania, are the printers and publishers.



A STENCIL DESIGN BLOTTER.

The United States Printing Company, Brooklyn, New York, with offices in all the principal cities of the United States, has printed a handsome calendar with background lithographed in many colors and gold, embossed, with pad, showing a week's calendar at a glance, printed in red and black, with colored border, and beveled gilt edges. A very attractive and artistic creation and one that will be preserved throughout the year.

Charles Hellmuth, agent for Kast & Ehinger, ink manufacturers, with offices in New York and Chicago, has issued a four-sheet card calendar, three months on each card, illustrated with a three-color scene of sports most indulged in during the term under review. The work is well conceived and artistically executed, and besides forms an excellent specimen of the colored inks sold by this concern for the three-color process of printing.

Calendars have also been received from the following: Meyer-Rotier Printing Company, Milwaukee, Wis.—Wall calendar, bold in design and execution, well printed in red and black; Crescent Engraving Printing Company, Evansville, Ind.—Wall calendar, printed in attractive colors, neat in design and execution; Buxton & Skinner Stationery Company, St. Louis, Mo.—Artistic wall calendar, printed in two shades of green and brown, very attractive design; Stone Printing & Manufacturing Company, Roanoke, Va.— Large wall calendar in red and blue; Ch. Lorilleux & Cie., 16 Rue Suger, Paris — Artistically printed and embossed background, with pad calendar attached, printed in red and black, a most useful adjunct to an office; L. Graham & Son, Ltd., New Orleans, La.— Handsome card calendar, printed in blue, green, black and gold, a neat piece of work; J. B. O'Brien & Son, East Twenty-third street, New York — Card calendar, neatly printed in red and black;

Edw. Keogh Printing Company, 341-357 Dearborn street, Chicago — Artistically designed and printed office calendar; The Wenborne-Sumner Company, Buffalo, New York — Wall calendar in colors and gold, suitable for office or library; Harrild & Sons, Fleet Works, London, England — Card calendar, illustrated with three-color half-tone of "Herculean" press; E-Jep Co., School street, Boston, Mass.— Card calendar in colors; John C. Frohn, illustrator and designer, Water street, Boston, Mass.— Card calendar, illustrated with sketches of many humorous faces; Gray Printing Company, Fostoria, Ohio — Very artistic calendar, suitable for lady's boudoir; The Chronicle Company, Marion, Ind.—Art calendar of six leaves, neatly designed and printed, and tied with silk cord; Pierce-Crouch Engine Company, New Brighton, Pa.— Neat wall calendar, printed in colors and gold; Akron Printing Company, Akron, Ohio — Neat wall calendar, well printed in colors and gold; The *Bee Hive,* Tama, Iowa — Small souvenir card calendar, illustrated with half-tone of child, neatly printed.



Photo by G. M. B. Ward.

THE JUNIOR EDITOR.

Facsimile of illustration used on calendar of the *Braintrim Messenger,* Laceyville, Pennsylvania.

CALENDARS ON OUR WALL.

BY PHATFELLOW.

Two hundred calendars on our wall,
Various sizes — large and small;
Printed in black, in red, and white,
Some monstrosities — a frightful sight.

A few — all colors under the sun,
Conglomerations — overdone.
Others need color here and there,
Which would make them passing fair.

Some are fine, as works of art,
In these the engraver has his part;
A few, all printed, look quite grand,
Showing compositors' master hand.

Some would dim your perfect sight,
Hunting figures small as a mite;
What you need for your office desk
Are good, bold figures —"shake" the rest.

I hung them up to criticize,
For as a printer, some call me wise (?);
Take good and bad of every make,
The Converse calendar "takes the cake."

COME — GET ONE —

Converse Printing Company, J. B. Evans, Manager, Pittsburg, Penn.

201 — The Butler calendar, just received: Butler Paper Company, Chicago, Illinois.

As an honest printer, I must admit
The whole two hundred count as "nit"
With the Butler calendar on our wall —
None are in it, at all, at all.

It shows the work of an artist's mind
The presswork, especially, is *not* behind;
I'm sorry, indeed, for Pittsburg's sake,
That a Chicago calendar "*takes the cake.*"

Yours truly,

J. B. EVANS.
(Just Be Easy.)



JOSEPH J. STONE has taken charge of the Observer Printing House, Charlotte, North Carolina.

E. G. MYERS, for many years representative of Barnhart Bros. & Spindler in Texas, has been called up higher — and now goes to represent their interest in Mexico with the Fundicion Mexicano de Tipos.

THE Sun Book and Job Office, Baltimore, has recently been installed in a new building specially fitted up for its use. The building is electrically equipped throughout, and all presses and machinery are run by motors.

THE David C. Cook Publishing Company, Elgin, Illinois, contemplates the erection of a big plant in that city, to cost $100,000. An illustration of the works and descriptive article appear in the Elgin *News* of February 12.

SAM R. CARTER, formerly with the Chicago Colortype Company, has been appointed superintendent of the Lithotone Company, West Forty-eighth avenue and Lake street, Chicago. This firm has a new plant, just completed, and has a fine equipment for engraving, electrotyping, and color printing by their own processes.

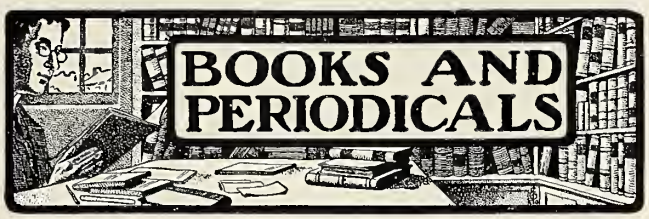
R. O. VANDERCOOK, editor of the *Press,* Evanston, Illinois, claims to have devised a plan whereby all trouble with electricity in pressrooms can be avoided. He recently gave an exhibit of the workings of his scheme in the *Press* office in the presence of his patent attorneys, several pressmen and newspaper people, and all seemed to be surprised at the results obtained. An account of the experiment is given in his paper for February 9.

THE Jaenecke Printing Ink Company has opened a branch office at 351 Dearborn street, Chicago, where a complete assortment of Jaenecke inks will be carried in stock. This has been found necessary owing to the demand for their inks in Chicago and the West. The delay formerly met with in shipping goods from Newark will now be avoided. The office is in charge of Mr. Fred Dunham, a gentleman well known to the trade in the West.

AT the annual meeting of stockholders of the Bates Machine Company, the well-known makers of numbering machines, the following board of directors were elected: John T. Underwood, president Underwood Typewriter Manufacturing Company; Joseph H. Wright, president United States Finishing Company; L. M. Garrison, Charles Spielman and Edwin G. Bates. At the meeting of the board of directors Mr. Bates was reëlected president and Mr. Spielmann secretary and treasurer.

LOUIS SCHAUPPNER has severed his connection with the American Type Founders Company and taken a position with the Chicago house of the Inland Type Foundry. Although Mr. Schauppner is young in looks, he is older than many of his friends imagine, and has had an experience in the printing, typefounding and printers' supply business which many people much older might feel proud of. He learned the printing trade in New York and was connected with a number of New York's early printing houses, among these the firm which is today the De Vinne Press. Later he was with the Conner Type Foundry, and with Degener & Weiler, makers of the Liberty press, with which concerns he gained valuable experience. He came to Chicago soon after the great fire in 1872 and took a position with the Illinois Type Founding Company, remaining with that house until 1881, when he went into business for himself on Clark street, the firm name being L. Schauppner & Co. After conducting this business for five years he joined forces with

the National Type Foundry, on Monroe street, a firm started with excellent prospects, but which had but a short existence. In 1894 he was employed by the Chicago house of the American Type Founders Company, where he remained until joining the Inland Foundry. Mr. Schauppner is well known to the trade everywhere, having traveled in nearly every State in the Union. He will look after the city trade for the Inland Type Foundry, and in the absence of the manager, Mr. Verbeck, who expects to be away part of the time, will be in entire charge of this branch. His friends all wish him success in the new position.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

Mr. George Shelley Hughs has sent for review a copy of his work, "Ancient Civilizations." The Inland Printer will not undertake to review the work from a critic's standpoint, but so far as typography goes it is in every way a creditable production. It is set throughout in old-style type, and the care used in its composition and make-up show Mr. Hughs to be a thorough printer. One peculiarity of the book is the absence of folios. In place of these the author uses the number of the section. He uses the first section on the page for the left-hand folio, and the last section on the page for the right-hand folio. On the margins of the page are figures referring to other sections which have a bearing upon the text to which they stand opposite.

The holiday number of the *Northwestern Miller* is something distinctly out of the ordinary in the way of trade journals. In quality of paper, presswork and illustration it could not well be improved upon. Besides some ten pages devoted to a review of the milling year by prominent mill men in the various milling centers, and a map showing wheat yield of the different States, and mill capacities of principal cities, there are a number of tales and some verse all more or less remotely connected with mills and millers. Charles F. Loomis, Octave Thanet, Howard Pyle and Robert Barr are among the writers of note who contributed stories, and there are some good names in the list of illustrators. The number is a very handsome one and in every way a credit to all concerned in its production.

Picturesque Cincinnati.—A. O. & G. A. Kraemer, of 611 Johnston building, Cincinnati, have issued a very attractive and excellently illustrated and printed souvenir book of the city of Cincinnati, which, we are pleased to see, is a departure from the usual overcolored and tawdry souvenirs that are all too popular. The book is bound in limp black leather and is embossed neatly in gold. Several years ago, according to the preface, the publishers conceived the idea of making an elaborate collection of photographs of points of interest in and about Cincinnati. With the growth of the collection came inevitably the demand for their reproduction by the public, and in the souvenir above noted there are collected two hundred of the choicest views selected from the six hundred which make up the total number. The souvenir will be mailed to any part of the world by the publisher for 25 cents.

APPOINTMENT OF A. T. PATTERSON.

A. T. Patterson, who has been traveling in Michigan and northern Indiana for the Chicago branch of the American Type Founders Company, has been called in from the road and placed in charge of the city business of that company. Mr. Patterson has been with the American Type Founders Company for about three years, and has had wonderful success in selling type and material. When given the position he made no particular claim as to abilities in this line, but it did not take his company long to discover that a wise choice had been made in selecting him to represent them on the road. Mr. Patterson is a thorough printer and started to learn the trade when about fourteen years old in a small town in Ohio. After becoming a journeyman he worked in a number of offices in Pittsburg, New York and Chicago. The knowledge gained at the printing business has been invaluable to him in selling type. While there is some difference between country and city business, Mr. Patterson and his people have no doubt as to the manner in which he will be able to fill the duties of his new position. He is known among a good many of his country friends as "the man who sells red type." We present his portrait herewith.



A. T. PATTERSON.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

Attention is called to the advertisement of Bronson's Printers' Machinery House, Chicago, shown elsewhere in this issue. There are some big bargains in cylinder presses in this list. Look it up.

"Wetter" type-high machines at $5, made to number from 1 to 500 and repeat, and "Force" type-high machines, 1 to 999,999 at $5, are being closed out by The Bates Machine Company, New York. Those desiring to obtain the labor-saving advantages of Model No. 27 machines at once may exchange "Wetter" machines and receive an allowance of $4 each; this offer is, however, subject to withdrawal without notice.

FOR WIDE-AWAKE PRINTERS.

Paperoid card wallets are a profitable side line for printers to handle. Their customers looking for a good advertising novelty at a reasonable price appreciate them. They are furnished, with yearly calendar inside, ready for printing customer's ad. outside, for $7.50 per thousand; less for more. Address, for sample, Fink & Son, 59 South Fourth street, Philadelphia, Pennsylvania.

SPECIAL NOTICE.

The Brown Folding Machine Company, of Erie, Pennsylvania, through its manager, Mr. W. Downing, has placed the sole selling agency in the hands of Messrs. E. C. Fuller & Co., of 28 Reade street, New York city, and 285 Dearborn street, Chicago, Illinois. Inquiries sent to either of the foregoing

addresses will receive prompt attention. The Brown people have placed many new designs upon the market during the past five years, and are continually presenting new features that anticipate the demands of the future.

AUTOMATIC FEEDING MACHINES.

The Dexter Folder Company reports special activity in its feeding machine department. Large shipments have been made and new orders are continually being received. The Dexter Company has just distributed a complete new circular descriptive of and fully illustrating its automatic feeding machines. This circular should be in the hands of all progressive printers and binders.

PAPER-CUTTERS.

Among the many points of excellence which characterize the Advance cutters — lever and power — made by the Challenge Machinery Company, Chicago, probable none appeal so strongly to the practical printer as the measures taken, both in construction and in the character of the material used, to provide for or greatly lessen the inevitable wear which will sooner or later render the work of the machine unreliable. Of all the cutters on the market, we know of none which provides in a more satisfactory way for knife-bar wear than these machines. Indeed, the makers claim they are the only moderate-priced machines which do this successfully.

PRINTERS' RULED HEADINGS.

The new sample-book of half-sheet ruled headings, just issued by the Union Card & Paper Company, of New York, contains one of the most complete lines of printers' headings on the market. The Union Card & Paper Company is making quite a specialty on these goods, its enormous trade on ruled headings extending all over the country. To judge from the price-list attached, printers doing commercial work can effect quite a considerable saving by using these goods. The sample-book is gotten up very nicely, the deckle-edge cover printed in two colors, and on the whole presenting a very nice appearance. We consider this sample-book worth having in any office.

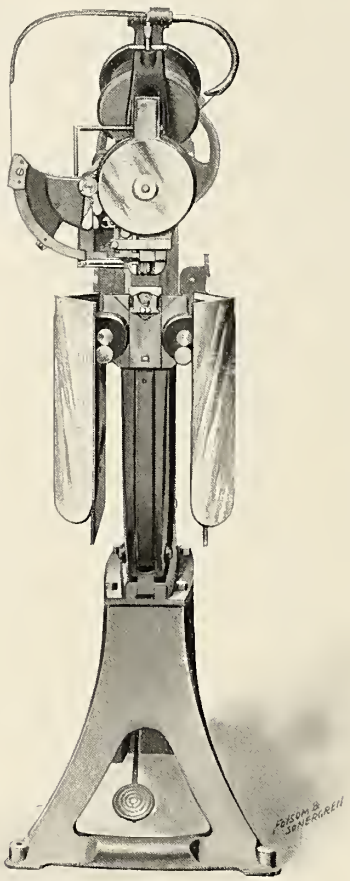
THE ECONOMIC FEEDING MACHINES.

The true value of certain misleading statements made by would-be competitors of the well-known Economic automatic paper-feeding machines can be determined by referring to the very handsome catalogue recently issued by Messrs. E. C. Fuller & Co., wherein is contained a list of the users of the machines and testimonials from a large number of the best-known printers in this country. By referring to the catalogue it will be seen that many of the larger printers have their pressrooms nearly, if not wholly, equipped with Economic feeding machines. Messrs. Ginn & Co., one of the large concerns named in the statement referred to, use Economic feeding machines *exclusively* on their printing-presses, having some twenty-eight of them; they also use several on their folding machines. They have only one of another make and that is attached to a folding machine. The Jersey City Printing Company, a concern which is named in the article referred to, uses the Economic feeding machines *exclusively* on its printing-presses, and has recently placed its order for ten. The W. B. Conkey Company, another named in the same article, has some ten or twelve Economic feeding machines attached to printing-presses and folding machines. To get a clear idea of who is operating the machines on printing-presses and other machines, and the conservative opinion of such printers and bookbinders, based on the use of the machines from one to six years, it is necessary to have one of the E. C. Fuller & Co. catalogues.

THE BOSTON WIRE STITCHER.

Something new has happened in wire-stitcher production. The inventors, Thomas A. Briggs and Thomas Barrett, set out to construct a wire stitcher that would be so simple that its entire management would be within the capacity of the inexperienced operator, and the result is a machine that they claim bristles with originality and simplicity from base to apex.

Its automatic adjustment, though not the most important feature, is probably the one that will appeal to the operator first. So perfectly is this adjustment idea carried out, say the



inventors, that simply setting the machine to thickness of work changes all the working parts to absolute adjustment, making the first staple correct in length, drive, clinch and finish.

A bold departure has been taken by them from the conventional method of taking care of spool — dispensing entirely with all tension nuts or springs. By a happy thought, placing the spindle for holding spool at an angle, a gravity tension has been secured that adjusts itself to every condition. The device to prevent snarling of loose end of wire by a slotted goose-neck conductor is both simple and ingenious.

Like all the other features, the feed mechanism is entirely new. It is positive in its action, carrying the wire down to cutter in a firm, vise-like grip and returning to position without contact, consequently there can be no scraping of wire or wearing of parts.

The cutter is so simple that it is difficult to describe it in type. It is composed of a single piece of steel — has no screws or pins to attach it in position, and the operator can replace it in a fraction of a minute.

The supporter, over which the staple is formed, is also a single piece of steel, and like the driver, bender and clinchers, requires no springs, pins or screws to keep it in position.

The peculiar feature of the clinchers is that they do not come into operation until legs of staple are driven full length, and the clinch is made against the entire support of driver,

which is delayed in its return for this purpose, resulting in a smooth, uniform and flat clinch.

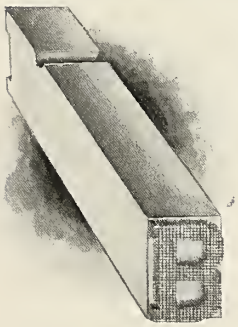
The clinchers are contained in an open box and are easily removed and cleaned.

By referring to cut in advertisement, an entirely new method of disposing of table and saddle will be noticed and commented on, as it does away with the familiar questions, "Where is that wrench?" "Who's got the screw-driver?" Both table and saddle are permanent parts of the machine. Changes from one to the other made instantly, without use of wrench or screw-driver.

As stated in opening of this article, something new has happened in wire-stitcher production, for this one differs from all other stitchers in every part, being new in principle and detail. The Boston Wire Stitcher Company enters the field with a machine full of bright ideas, and will be welcomed by the trade.

THE "RIBBON-FACE" TYPE.

This cut shows enlarged view of the patent-face ("Ribbon"-face) typewriter type, which has lately made such radical and economical improvements in the production of typewriter circulars. It does away with all "processes" and gives the "fabric" effect by ordinary printing. As will be seen, the surface is a sort of "half-tone" face, but cut deeper. It wears as long as any type does. Samples of the work and of the ink and ribbons offered for use in connection, may be obtained by addressing The Typewriter-Type Company, 146 Franklin street, Boston, Massachusetts.



WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

HOW TO IMPOSE FORMS — New copyrighted system, simple, absolutely accurate; 25 cents (silver). FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

INTERNATIONAL BOOKBINDER, a monthly publication, $1 a year; only bookbinders' journal published in the United States. J. L. FEENEY, publisher, 425 G street, Washington, D. C.

"IT'S ALL IN THE MAN" is a new-century booklet that points the way to success; 15 cents in stamps. WRIGHT, Electric Printer, Buffalo, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PRACTICAL EMBOSSING on a job press will teach any printer how to do embossing from beginning to end in his own shop; circulars on application to FRANK A. CUNNINGHAM, Williamsport, Pa., U. S. A.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

"SOME ADVERTISING THAT ADVERTISES," the progressive printer's book of design, color and text for self-advertising; few to close out, 25 cents. WRIGHT, Electric Printer, Buffalo, New York.

THE ART OF STEREOTYPING with the Omega cold stereotyping process, 50 cents in coin, postpaid; circulars for the asking. WM. H. IRVING, 1055 Broadway, Oakland, California.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST is literally a "pathfinder" for use in the composing and press rooms. It also treats three-color process-work in detail, and is invaluable to the young craftsmen. Sample pages and full information sent on request. Agents wanted in cities. THE OWL PRESS, Burlington, Vermont.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A NEWSPAPER MAN OR WOMAN in every town to take hold of our pictorial half-prints, establish, own and publish a chic illustrated home weekly; big money for hustlers; write for particulars and prices. HOLLIDAY PUBLISHING COMPANY, Washington, New Jersey.

A RARE BARGAIN—A large and old established printing house, with complete bindery outfit, doing over $1,000 per month, located in a small city of central Ohio; will sell cheap, terms to suit purchaser; for full particulars address M 41.

AM IN JOB BUSINESS; will "double-up" with printer with small office — large city — and push business, or buy on easy terms, or buy country weekly if on easy terms. M 178.

AN OLD-ESTABLISHED IDAHO NEWSPAPER; increasing business; illness necessitates sale. M 184.

BOOKBINDERY for sale; established business in college town; competent workman can buy on payments; will exchange for improved city property; only bindery in county; must be up in library work; good field for blank trade. M 176.

FOR SALE — A printing plant capable of doing the highest class work; 2 Miehle presses, one large, one medium, new last August; other machinery and new body and display type for fine job and trade paper work; a profit-paying contract to publish a long-established trade paper can be made to go with plant; $8,000 required; owners' other interests prevent personal supervision reason for selling; rare opportunity to start right in with profitable business. M 179.

FOR SALE — An up-to-date photoengraving plant; good location; cause, poor health. M 213.

FOR SALE — Here are some special bargains I have: A $1,700 job-office in live Wisconsin city; $6,000 job-office in manufacturing city in Ohio; daily and weekly for $8,000 in Missouri is popular and making money, adapted to any policy preferred; strong Republican daily $7,500, Iowa, buy this one; Democratic paper $3,500, plant and building, Illinois, must sell quick; other plants of any politics desired and all prices; also partnership offers; cash deals and time deals; I can suit you — state your wants; if you want a bargain I have it — if you have one I want it. A. H. SMITH, Newspaper Broker, Earlville, Illinois.

FOR SALE — Modern printery doing excellent business; plant worth $3,000; bargain for cash buyer; other business demands all our time. Lock Box 656, St. Joseph, Missouri.

FOR SALE — Newspaper and job office in central Kentucky town; good chance for hustling Republican. M 177.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — One of the best paying newspapers in western New York; fully equipped for all kinds of jobwork and special ruling. M 182.

FOR SALE —The best printing and binding establishment in the best city on the Pacific coast; business last year over $50,000, will be much larger this year; owner's outside interests require his entire attention. M 190.

JOB OFFICE — Central New York; 2 jobbers, electric motor, 60 fonts display type; established 4 years; everything new; inventories $850; reason for selling, accepted Government position. PEARL PRINT, Auburn, New York.

JOB-OFFICE — Established business in 5,000 town; must leave soon reason for selling; $500 cash; worth investigating. M 226.

MAN WITH CAPITAL to invest in one of the best publishing enterprises; already established; a party who thoroughly understands all branches of the publishing business can be convinced that this is worth looking into. M 161.

PRINTING-OFFICE for sale at a sacrifice; poster department complete, large lot of stock and other cuts, enough body type for 7-column folio paper; death of owner is reason for selling. GEORGE A. KEMPER, Administrator, Akron, Pennsylvania.

PROSPECTIVE BUYERS OR SELLERS of newspapers and printing-offices should have our lists; sent for stamp. WESTERN PRINTERS' EXCHANGE, Hudson, Iowa.

UNUSUALLY GOOD OPPORTUNITY for hustler — large enough for two; only paper in growing Ohio town of 3,000; Republican paper, city and county; making money; best reasons for selling. M 74.

VAN DE GARDE & CO., printers, Zalt-Bommel, Holland, beg to receive prospectus of printing-presses and material for printing; they offer to act as agents, and are able to put the machines in working order for inspection at their premises; low estimates and first reference.

WANT A BUYER? A. H. Smith, newspaper broker, Earlville, Illinois, can serve you, and invites correspondence from sellers and seekers of properties; look me up and write — *giving particulars.*

WANTED — Eastern agency for catchy ad. novelties and printers' specialties by a hustling practical printer. M 180.

$2,500 buys half interest of retiring partner in established job-printing plant. M 194.

$500 PER MONTH —That's what my job-office is *now* averaging; the price is $1,500, so 3 months' business will pay for it — that's easy! Excellently located in best business town in the South (population 50,000); M 227.

$800 will buy the only paper in a live Michigan town, that will support the owner and pay for itself in a year; $500 in advertising under contract; a finely equipped office; write quick if you want it. HUSTLER, Box 639, Caro, Michigan.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP — We have on hand a number of Mergenthaler Linotype space-band drivers, of various lengths, from 13 to 27 ems, which will be sold at $1.25 each, prepaid; factory price, $2.25. M 116.

FOR SALE — Cottrell rotary web perfecting press in perfect order; patent shifting tympan, 3 or 4 fold newspaper folder; will print 8,000 sheets per hour, 29 by 42½ inches. For further particulars address M 196.

FOR SALE — Cheap, complete improved Country Campbell printing-press, bed 26½ by 31, or will exchange for anything we can use. WILLIAM SUYDAM, 22 Union Square, New York city.

FOR SALE — Heavy embossing press, size 12½ by 18½, practically new. M 203.

HOE AND COTTRELL CYLINDER presses cheap and on liberal terms if desired. HENRY C. ISAACS, 78 Warren street, New York city.

SHERIDAN No. 3 embossing press; Sheridan 4-rod and 2-rod embossing; Sanborn embossing presses and smashing machines; backers, board cutters, standing presses. HENRY C. ISAACS, 78 Warren street, New York city.

ZEISS LENS and prism; screen plateholder; 80-line screen; all 8 by 10, cheap. BRUCE DUNCAN, Grand Forks, North Dakota.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ELECTROTYPE FOREMAN-FINISHER, capable of handling high-grade work, with thorough practical experience and up-to-date at the trade; one with sufficient managerial ability to conduct a medium size room in a systematic manner and insure the production of uniformly high-grade work; good opening for proficient man; state fully as to past experience, wages expected, etc. K 82.

LINOTYPISTS —Are you looking for work or a change of employment? Register name, address, etc., with editor Machine Composition Department THE INLAND PRINTER; fee $1; early employment assured; blanks furnished on application.

PHOTOENGRAVER — We desire the services of a first-class photoengraver, thoroughly experienced in all branches of the trade and accustomed to the highest class of half-tone work — preferably a man posted in three-color work, but this is not imperative; to a conscientious and reliable man, thoroughly expert at the trade, we offer a foremanship with prospects of business interest if connection justifies; excellent opportunity for man of above qualifications. M 82.

SALESMAN calling on printers and binders to handle side line; good seller, good profit. M 240.

WANTED —A business manager to take absolute charge in all branches of one of the largest book and job printing offices in Maryland, doing the finest class of work; must be able to get business and meet the trade; an exacting employer, but one who appreciates good work and executive capacity; it will be a waste and loss of time for any but an up-to-date man to apply; it will be to the advantage of any up-to-date man to answer this advertisement. The applicant must be a disciplinarian and know where loss begins and profit ends; references as to integrity of character, ability, experience and age are necessary. M 153.

WANTED —A live, practical, up-to-date man to take an interest in and the management of a large printing and publishing house capitalized at $95,000; must be a hustler and capable of handling large contracts as well as acquainted with the detail of the business; a snap for the right man. F 89.

WANTED —A wood engraver who can draw; send samples and terms. M 174.

WANTED —Artist for commercial work, pen-and-ink and wash; must be good on figures. CLEVELAND ILLUSTRATING BUREAU, Cleveland, Ohio.

WANTED — First-class draftsman familiar with type designing, capable of making good freehand drawings. Address, stating experience and references, J 56.

WANTED — Manager of large publishing house, thoroughly posted in both instalment and straight subscription business; should have some money; a great opportunity. F 160.

WANTED — Salesmen calling on the printing trade to carry a side line; samples weigh about twenty (20) pounds. M 231.

WANTED —Two up-to-date job compositors, permanent position, union. M 238.

YOUNG MEN, which vocation would you learn by mail: ad. writing, bookkeeping, illustrating? Special proposition free; mention course interested in; tuition payable 60 days after a position is secured. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

SITUATIONS WANTED.

A FIRST-CLASS ALL-ROUND PRINTER would like a position in a small office. M 229.

A FOREMAN of 12 years' experience, city and country, will be open April 1; careful estimator, thoroughly familiar with stock, and a hustler; New England or New York State preferred. M 237.

ALL-ROUND JOB-PRINTER, 11 years' experience in good office (3 years foreman), always a total abstainer, character and reliability beyond question, would like foremanship medium-size office or ad. setter on large daily; references; minimum $18 weekly. M 224.

ALL-ROUND THORNE OPERATOR desires steady situation; can operate or justify; union, married; "can deliver the goods"; write. M 208.

ALL-ROUND PHOTOENGRAVER wants position; 11 years' experience; first-class in half-tone; age 30 years. M 214.

A THOROUGHLY COMPETENT and up-to-date job compositor desires to change; 8 years' experience in large and small offices, 3 years with present employers; capable taking charge small office; best references as to ability and character; total abstainer, single, age 22, member I. T. U.; satisfactory offer of steady work will bring me at once. C. H., 32½ Salem avenue, W., Roanoke, Virginia.

A1 PAPER-CUTTER AND STOCK MAN, splendid executive ability, thoroughly competent to take charge of paper stock and run cutting machine for job and pamphlet work, familiar with all details, with experience above the general average. M 186.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Look Street, BUFFALO, N. Y.

SITUATIONS WANTED.

BY EXPERIENCED CHALK-PLATE ARTIST; can write or report; competent to take editorial position; have complete engraving outfit. M 207.

COUNTRY FOREMAN — If you are looking for a first-class, experieneed, enterprising and sober foreman for country newspaper and job offiee, I ean satisfy you; won't you drop me a line and let me prove it? All answered. M 225.

EXPERIENCED HALF-TONE PHOTOGRAPHER and eteher, thoroughly practical and reliable on high-grade work, is open for engagement. M 235.

FIRST-CLASS CYLINDER AND JOB PRESSMAN, capable taking eharge, steady and reliable, desires to locate in small city; references. M 122.

FOREMAN, progressive and up-to-date job man, familiar with estimating, desires engagement with A1 firm which wishes to improve the quality of its work. M 65.

FOREMAN —Thoroughly practical A1 job and stone man, experienced and eapable of running any size office, a hustler, reliable and strictly business; distance no objection; West preferred. M 209.

HALF-TONE PHOTOGRAPHER desires position; experienced in other branches, including three-color work; competent to take charge. M 70.

HALF-TONE RE-ETCHER AND ENGRAVER desires permanent position. M 148.

IN CHICAGO, by proofreader of long experience. M 221.

LINOTYPE OPERATOR and compositor desires situation; 5,000 nonpareil per hour, daily newspaper work. HARRIET LEONARD, 2005 Forbes street, Pittsburg, Pennsylvania.

LINOTYPE OPERATOR-MACHINIST desires situation; steady, reliable. M 223.

MAKE-UP, thoroughly competent, wants situation in book and job office west of Mississippi river. M 206.

MANAGING EDITOR desires position on progressive daily in small city; present publishing paper; stenographer; correspondence solieited. F 90.

MASTER PRINTER and expert Linotype machinist, experienced in editorial and every mechanical branch of a large daily, is open for engagement; A1 references. "G," 3822 Fairmount av., Philadelphia, Pa.

NEWSPAPER PRESSMAN, STEREOTYPER AND FOREMAN wants steady position; can furnish good referenees; sober. M 120.

NOTICE TO PRESSMAKERS —An expert pressman who has run all kinds of web presses, cylinders, jobbers, and worked at stereotyping, would like to get position as salesman; write for partieulars. M 187.

OUR list of available Linotype employes contains the names of some of the best workmen — machinists, operators, and operator-machinists — in the business. If you want a good man in either of these callings, drop a line to the editor of the Machine Composition Department of THE INLAND PRINTER. Your wants will be promptly attended to.

PENNSYLVANIA PRINTER wants to locate farther West; first-elass workman with good habits, thoroughly reliable young single man. M 23.

PRACTICAL STOCK CUTTER, can also do ruling and light forwarding, desires position; Northwest preferred; referenees. M 191.

PRESSMAN — First-class cylinder and platen; wide experience. M 204.

PRESSMAN — First-class, understands book, job and half-tone, black or colors; handle all classes of work; take charge. M 46.

PRESSMAN-LINOTYPE MACHINIST desires a situation with small battery of machines. M 126.

PRINTER — First-class all-round man open for engagement; first-class jobber. M 222.

PROCESS ENGRAVER, at present superintendent of a large engraving house, will shortly be open for engagement; is practical in all branches, including three-color process; strictly reliable, sober and a hard worker; 18 years' experience. M 201.

SITUATION WANTED as foreman of composing-room in Chicago by experienced man; steady, reliable, references, age 35. M 92.

SITUATION WANTED — By all-round printer; 15 years' experience; married, sober and steady. M 239.

SITUATION WANTED by first-class general all-around pressman, familiar with two-color cylinders. M 175.

STEREOTYPER, first-elass news and job, best reference, wants position. M 130.

THE REV. JOHN ALEXANDER DOWIE will begin the publication of a semi-secular weekly paper, to be called *The Zion Banner*, about May 1, 1901. He desires to purehase, for eash, a full equipment, in good condition, suitable for printing, folding, binding and mailing, with a capacity of 200,000 copies. All offers must be made in writing, naming price, to MANAGER ZION PRINTING WORKS, 1300 Miehigan avenue, Chicago.

THOROUGH HOE WEB PRESSMAN wants position as foreman of newspaper pressroom; ean furnish A1 references. F 171.

TWO MACHINIST-OPERATORS, together or separate; several years' experience; have good situation, but desire a change. M 217.

WANT TO MAKE A CHANGE — Fancy job compositor, experienced in unique catalogue work and color schemes from type, capable of taking charge. Address PRINTER, 59 E. Columbia st., Springfield, Ohio.

WANTED — Position as foreman of pressroom in some Western or Southwestern city, would go anywhere outside of United States if chance offered to advantage; the best of references, Chicago and elsewhere, can be furnished as to ability to do good presswork or to take eharge of same; references can be used also to ascertain personal habits of sobriety and reliability; 3 years' experience on web presses out of a total of 18 years at the business. M 218.

WANTED — Position by young man as proofreader in news office; several years' experience in small establishments. M 188.

WANTED — Situation by up-to-date job-printer competent to take charge; union. M 220.

YOU are in need of a foreman for your book or job room, but know of no one who meets your requirements. Address FOREMAN, eare George Ruso, 69a Hawk street, Albany, N. Y., and you may find one.

YOUNG MAN, age 21, having served 2 years in country office and 1 year on ad. and job work, would like to work under instructions in ad. or job room of *first-class office only;* steady, reliable and well advaneed; Chicago or Milwaukee preferred. M 211.

WANTED TO PURCHASE.

WANTED — Miehle press about 40 by 60; must be first-class at moderate price. M 198.

WANTED — Ostrander or Lloyd router, combined saw and trimmer, also beveler and Reliance proof press; above secondhand machinery in first-class condition for cash. M 232.

MISCELLANEOUS.

A COLD PROCESS STEREOTYPING OUTFIT, $13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for $2.50. Booklet and speeimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

A CHANCE TO LEARN the Linotype and details; special rates to operators desiring mechanical course; every branch thoroughly taught; reference, Mergenthaler Linotype Co., Tribune bldg., New York; write for catalogue. WASHINGTON LINOTYPE SCHOOL, 610 G street, N.-W., Washington, D. C.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of proeess, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

BECOME AN OPERATOR — Send for circular of working model Mergenthaler keyboard; speed acquired. UNIVERSAL KEYBOARD COMPANY, Box 339, Denver, Colorado.

CHEAPER THAN MAKING YOUR OWN MATERIAL — Stewart's Embossing Boards for force in platen press embossing; 3 sheets for 30 cents, 7 for 50 cents, or 80 cents a dozen, postpaid. WERT STEWART, Springfield, Ohio.

GUARANTEED permanent remedy for slugs sticking in mold; applied in 5 minutes; $5; sent to publishers for trial before paying. W. T. ANDERSON, Macon, Georgia.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE JOHNSON PROCESS PADDING GLUE is the only original and satisfactory for padding stationery. Eclipse glue is next grade. 15 cents per pound, 5-pound cans. B. APPLEBAUM CO., New York.

UNCANCELED POSTAL CARDS BOUGHT, printed or written one or both sides. POSTAL SUPPLY COMPANY, 96 Fifth ave., Chicago.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in connection with printing or stationery. Very small capital required. Write for price-list of outfits and full information. Address PEARRE E. CROWL & CO., Baltimore, Md.

CHALK PLATES

HIGHEST GRADE. LOWEST PRICES. RECOATING, ½-CENT PER INCH. IMPROVED STEREOTYPING MACHINERY, ETC.

THE CHALK PLATE CO., . . ST. LOUIS, MO.

The VAN BIBBER ROLLER CO.

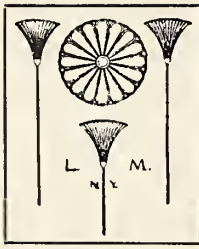
CINCINNATI, OHIO.

Winter Rollers

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



LIONEL MOSES
IMPORTER
66-68 DUANE STREET
NEW YORK

TELEPHONE, 633 FRANKLIN

JAPANESE
CHINESE
AND
OTHER
IMPORTED
PAPERS



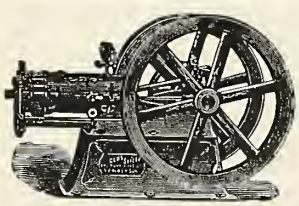
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SPATULA PUB. CO., 174 India Street, Boston, Mass.

Send for Sheet of
Easter Illustrations
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147-149-151 N. Tenth St., Philadelphia, Pa.

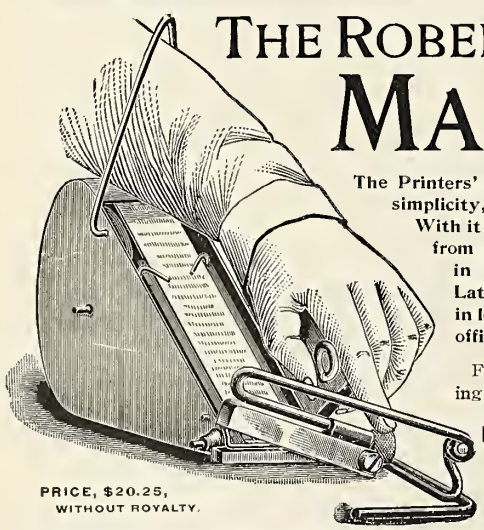
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J. S. HOERNER, HIGHLAND, ILL.



ST. LOUIS PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO.

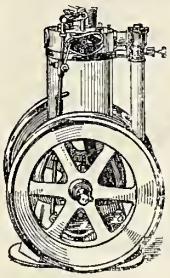


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Have no complications, are reliable and very economical. You are looking for this kind of an engine.
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OLDS MOTOR WORKS,
1298 Jefferson Ave. DETROIT, MICH.



THE ROBERT DICK MAILER
The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.
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Rev. Robert Dick Estate
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PRICE, $20.25,
WITHOUT ROYALTY.

TRY IT ON YOUR "LINO."
If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.
JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.



IT WILL PAY ANY PRINTER
who contemplates a change in power, or who has none, to buy one of our
Gas or Gasoline Engines
Our Specialty, 1, 2, 3 and 4½ Horse Power.
Let us send you our catalogue and full information.
BATES & EDMONDS MOTOR CO.
Box 1033. LANSING, MICH.

Any Fool can Destroy.
It takes a Genius to Build.

MR. PRINTER,—Don't go about bewailing your fate, discouraging others as well as yourself. Be a builder of prices as well as quality. Don't see how cheap but how good you can do printing. Educate the buyer of printing. Show him that cheap printing advertises a cheap man.

Mayhap your troubles come from the lay of your office, the style and quality of your type, the antiquity of your machinery, or any of a hundred other causes. If so, come to us. We have helped others, why not you?

CONNER, FENDLER & CO.
Providers to printers. NEW YORK CITY.

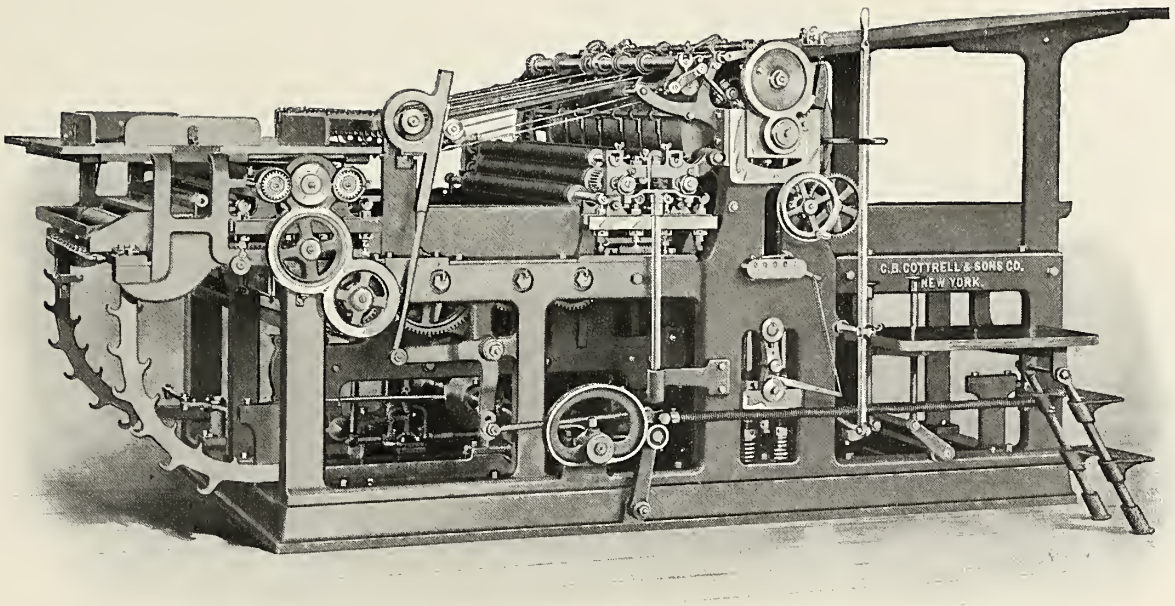
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Send for Samples of our
Egg-Shell Finish
Book Paper—Kent Mills.
For fine Pamphlets, Circulars, etc.
CHICAGO PAPER COMPANY,
273, 275 AND 277 MONROE STREET, CHICAGO.

THE LATEST AND BEST WORK ON **Photo-Engraving**
By H. JENKINS.
Contains practical instructions for producing photo-engraved plates in relief line and half-tone, with a chapter on three-color half-tone work, and appendix with numerous recipes.
Three-color half-tone frontispiece, with progressive sheets of each color. Fully illustrated in line and half-tone. A concise and practical work. 184 pages; cloth bound. Price, $2.00 net, postpaid.
THE INLAND PRINTER COMPANY,
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116 Nassau St., NEW YORK. 212-214 Monroe St., CHICAGO.

Our complete pamphlet, "Books and Utilities," giving list of books and other useful articles for printers, engravers, proofreaders, writers, etc., sent free to any address.

R. R. B. PADDING GLUE
BEST MADE. 16c. per lb. 5 and 10 lb. pails.
ROBT. R. BURRAGE
35 Frankfort Street : : NEW YORK CITY



A Big Success depends on a great many Little Successes.

The Cottrell Press in its New Series of 1900 represents the faithful development of every smallest detail, experience handed down from one generation to the next, traditions preserved, and growth that has been like the oak, not like the willow. It has been a growth not only in height, but in width, depth and strength.

No one single feature or movement could ever have made the Cottrell Press what it is today. It has been the combination of a hundred important trifles! It has been the accumulation of a third of a century of daily experiences. Not a violent growth of three years, but a steady growth of three decades.

Think it over!

C. B. Cottrell & Sons Co.,

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

ON APRIL 1, 1901

The Subscription Price of The Inland Printer will be raised to $2.50 a year, $1.25 for six months; single copies, 25 cents each.

Subscriptions before that date taken at the old price of $2.00 per year.

THE INLAND PRINTER CO.

PUBLISHERS

116 Nassau St., NEW YORK. ø 212-214 Monroe St., CHICAGO.

YOU MAY REST EASY

IF your advertisement is in THE INLAND PRINTER. It will there bring you results to be obtained through the use of no other medium. A publication with a wide circulation among just the people you wish to reach is naturally the one to which you should turn when in need of publicity. Such a magazine is THE INLAND PRINTER. It goes to firms in the graphic arts that are interested in the purchase of goods of all kinds, and from whom it is reasonable to suppose business should be obtained. Are you in it? If not, write at once for rates. March issue, 19,000. April will probably be, 20,000.

THE INLAND PRINTER CO.

Publishers

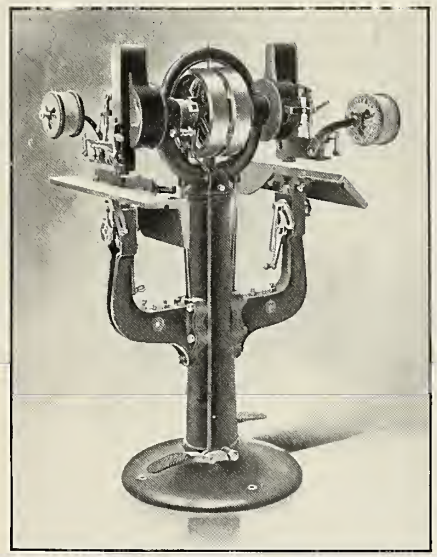
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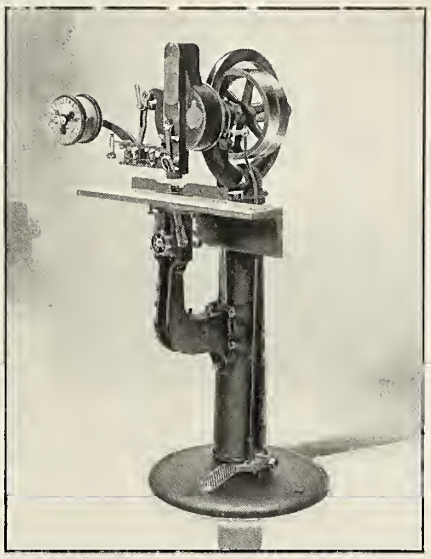
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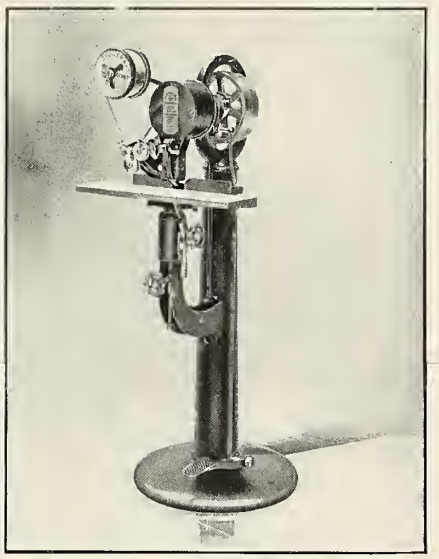


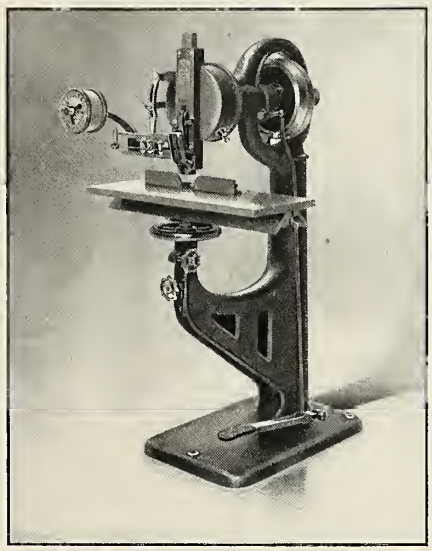
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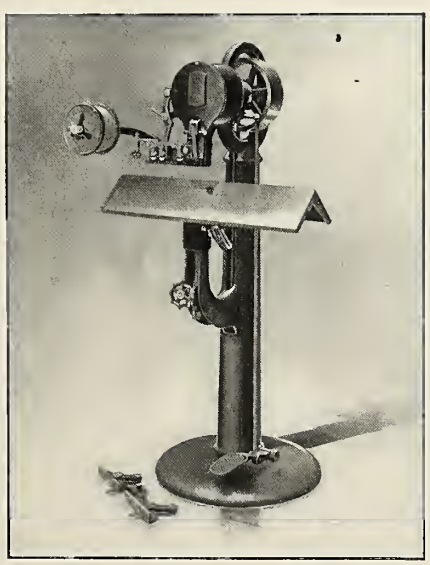
UNIVERSAL WIRE-STITCHING MACHINES











The Simplest and Most Perfectly Made

WIRE-STITCHING MACHINES

in the market.

All working parts are of the best quality of Steel, hardened and carefully tempered.

THOUSANDS IN USE

by best houses in this country and abroad.

Built in FIVE SIZES, adapted to all requirements.

No. 1	(Double Head),	capacity 1 sheet to	7-8	inch.
2		" " "	7-8	
3		" " "	1-4	
4		" " "	1 1-4	
5		" " "	3-8	

Write for Catalogue.

E. C. FULLER & COMPANY

CHICAGO OFFICE,
279 Dearborn Street.

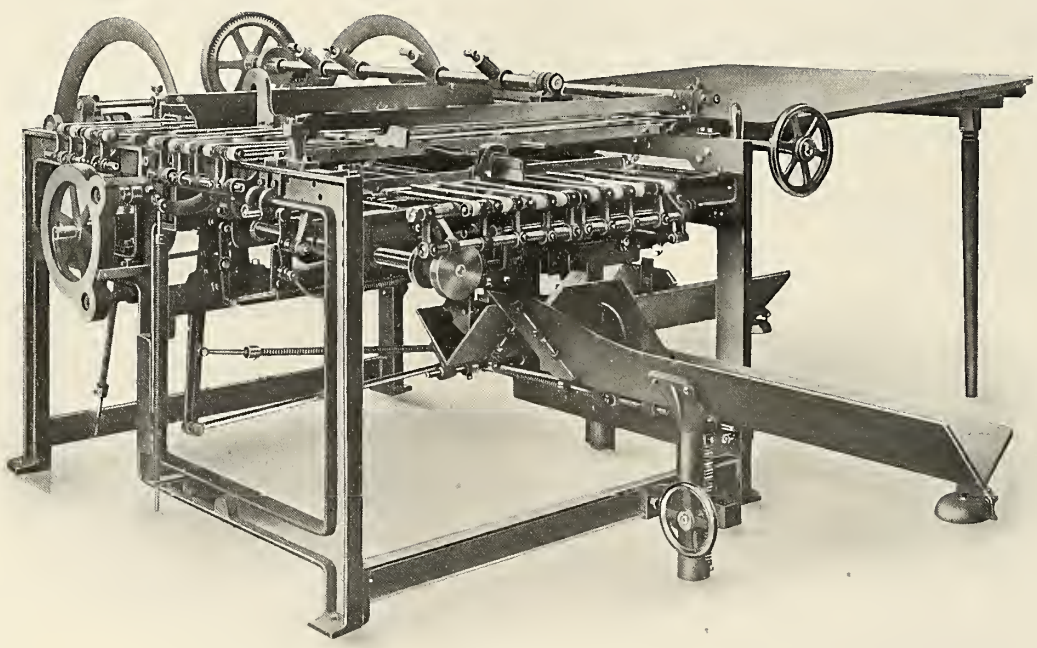
NEW YORK,
28 Reade Street.

PAPER FOLDING MACHINERY

MADE BY

Brown Folding Machine Co.

ERIE, PA.



THE above is an illustration of a 2, 3 and 4 fold DROP ROLL MARGINAL FEED BOOK FOLDER. It has automatic gripper side registers at first and second folds and push side registers at third and fourth folds. It also has automatic sheet retarder to prevent rebounding of heavy paper, as well as 16 and 32 head perforators that overcome "buckling" on 16 and 32 page sections. The packers are movable, up or down, to suit the various sizes of work. Mechanical automatic points are added when required. It performs 8, 12, 16, 24 and 32 page work.

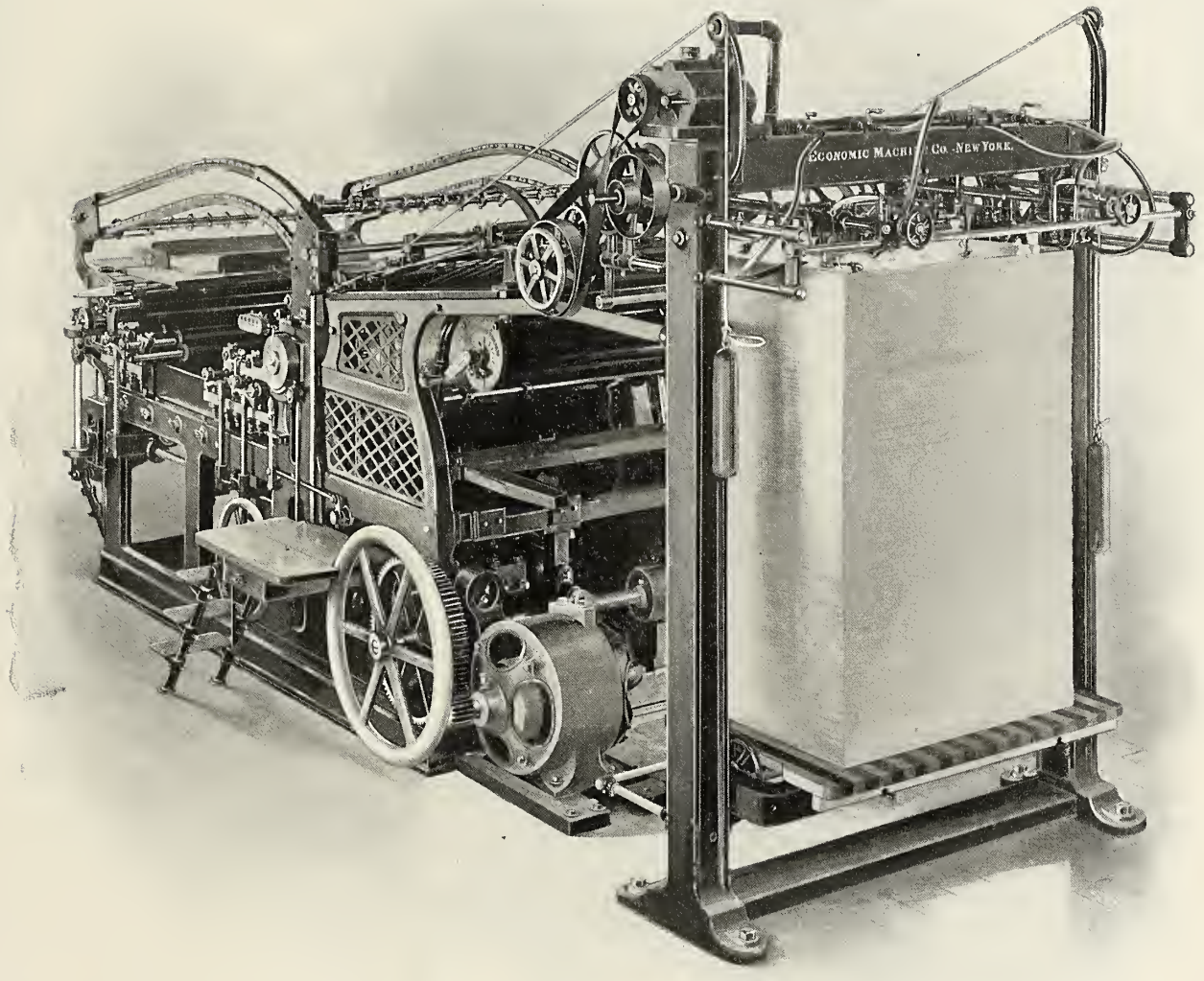
OUR LIST COMPRISES SINGLE, DOUBLE *and* QUADRUPLE FOLDING MACHINES DESIGNED TO MEET ALL REQUIREMENTS *and* EMBODYING ALL OF THE LATEST IMPROVEMENTS

E. C. FULLER & COMPANY

SOLE SELLING AGENTS

CHICAGO, 279 Dearborn Street NEW YORK, 28 Reade Street

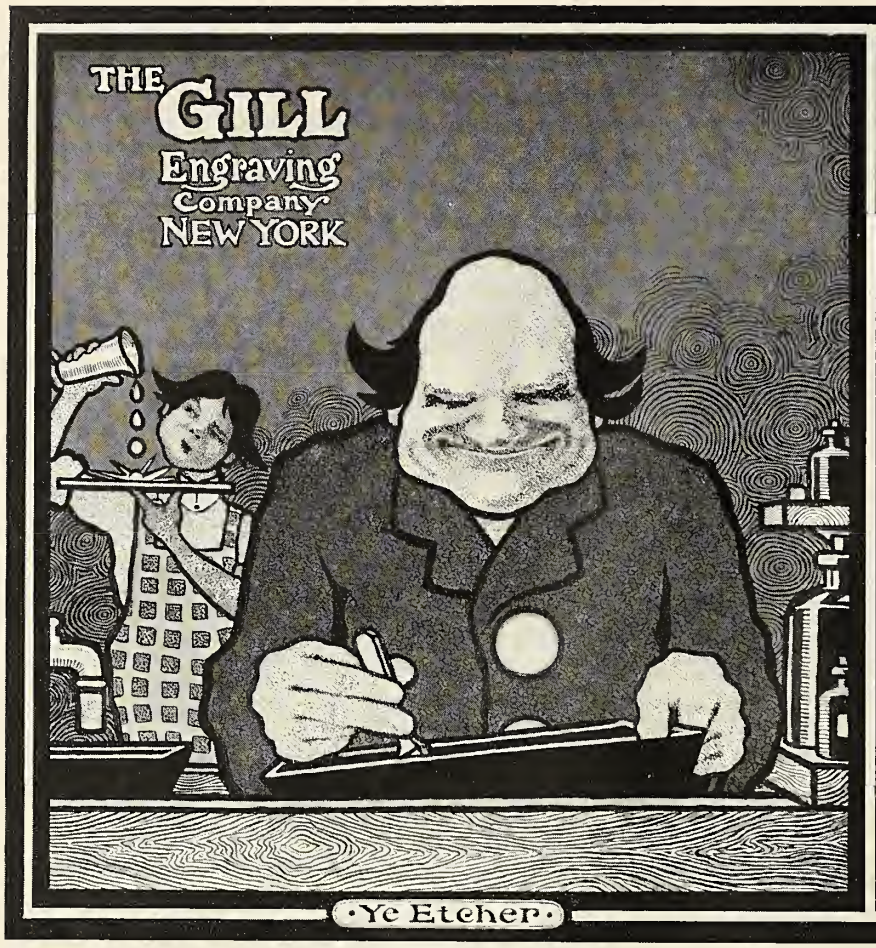
ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES



OVER two thousand in successful operation on cylinder printing presses, folding machines, ruling machines, etc. Can be attached to any cylinder press, marginal folding machine or ruling machine. Simple adjustments, easily and quickly made, adapt the machines to short as well as long runs. Press Feeders are constructed to carry a load of from five thousand to twenty thousand sheets, according to size of press and weight of paper. The Feeding Machines increase production from fifteen to forty per cent, varying according to conditions under which machines are operated and speed of machines to which the feeder is attached. Practically no limit to the speed at which the Automatic Feeder can be run. Stopping of the press, tripping of the impression, detection of any variation in register, or imperfect sheets advancing to the grippers, and the prevention of damage to the plates is absolutely controlled by simple devices that work automatically and require no attention after they are once properly adjusted and the press started. Many of the largest printing and binding establishments are completely equipped with the Economic Feeders. Send for catalogue giving full description of the machines and testimonials from many of the leading printers and binders.

E. C. FULLER & COMPANY

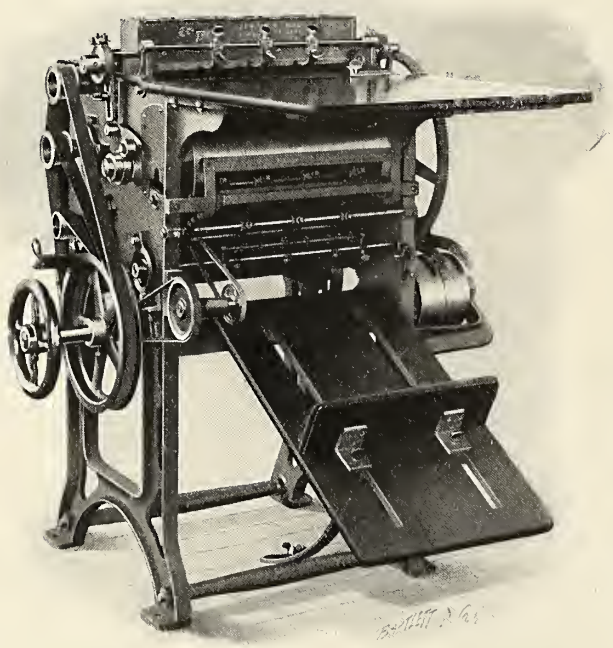
CHICAGO—279 Dearborn Street NEW YORK—28 Reade Street



IN OUR NEW PLANT

At last we are in our new plant at Fifth Avenue and Nineteenth Street. We expected much; we are more than satisfied. The plant was "built to order" for us; we believe it is the finest thing of the kind in the country. The best work at fair prices will be our business policy, and it will pay all users of plates to deal with us.

The Gill Engraving Company
140 Fifth Ave., New York



No. 2—14 x 25 BRONZING MACHINE

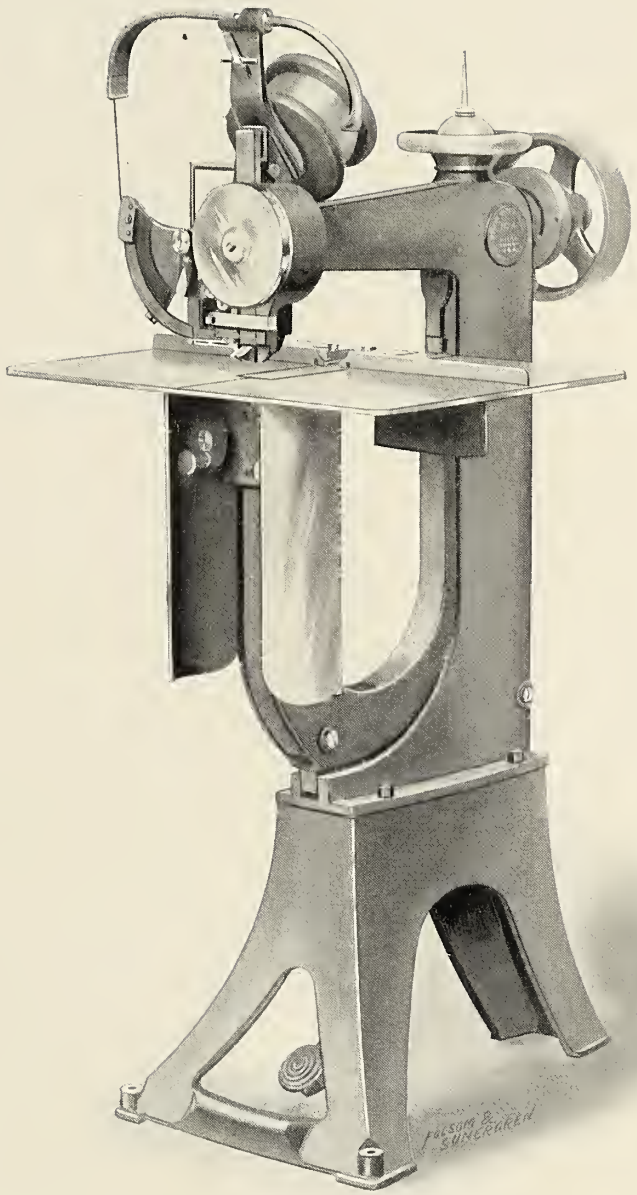
THIS little machine should immediately recommend itself to all printers who are hampered for space, as the feeding and delivery are done on the same side of the machine; even larger shops find a machine of this kind of the greatest advantage, as it can run more accurately on small work than a large one. No printer should be without one. Send for prices and description.

EMMERICH & VONDERLEHR

Manufacturers of

Bronzing Machines
Dusting Machines
Embossing Machines
and
Stone-Grinding Machines

191 & 193 Worth Street
NEW YORK



No. 4. Capacity, half-inch

BOSTON WIRE STITCHER COMPANY

WENTWORTH BUILDING

170 SUMMER STREET, BOSTON, MASSACHUSETTS

TELEPHONE, 1255-3 MAIN

Boston Wire Stitcher

ONE ADJUSTMENT
FOR OPERATOR

TURNING ONE WHEEL SETS TO THICKNESS OF WORK AND AUTOMATICALLY ADJUSTS ALL PARTS OF MACHINE.

TABLE AND SADDLE ARE PERMANENT PARTS OF MACHINE. CHANGES FROM ONE TO OTHER MADE INSTANTLY.

THE FEED IS POSITIVE, AND WILL NOT FLATTEN OR INJURE THE WIRE.

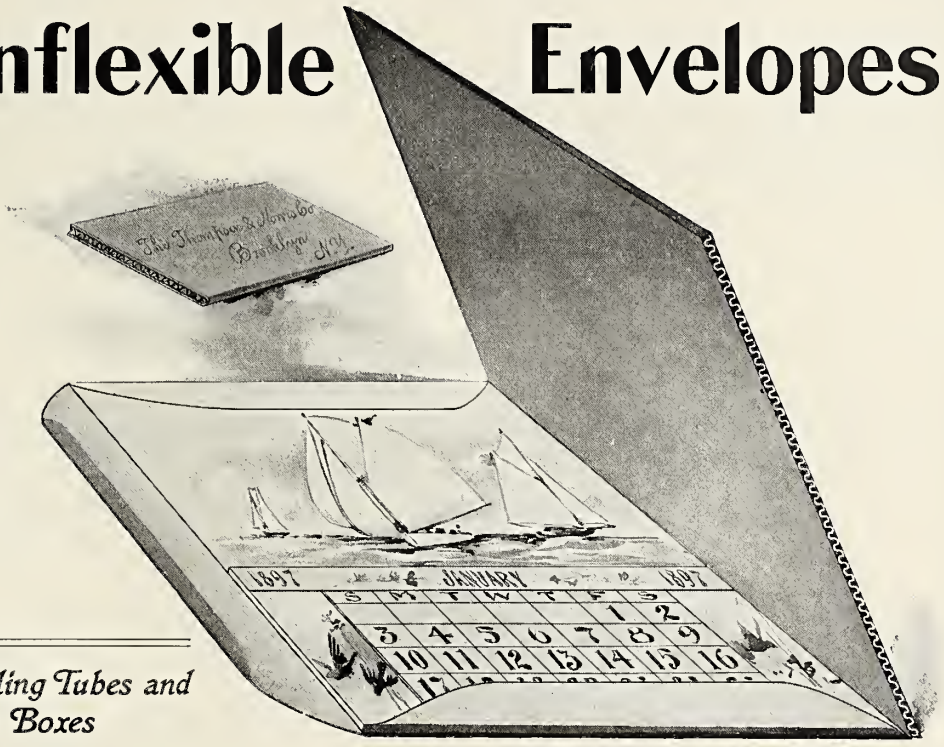
CUTTER, DRIVER, BENDER, SUPPORTER & CLINCHERS HAVE NO SPRINGS, PINS, OR SCREWS.

CLINCHERS IN OPEN SPACE AND EASILY CLEANED.

ALL PARTS INTERCHANGEABLE.

Light, Inflexible Envelopes

For
MAILING
Calendars
Engravings
Catalogues
FLAT



Improved Spiral Mailing Tubes and Light Express Boxes

THE THOMPSON & NORRIS CO., Brooklyn, N.Y.

Perfection No. 4

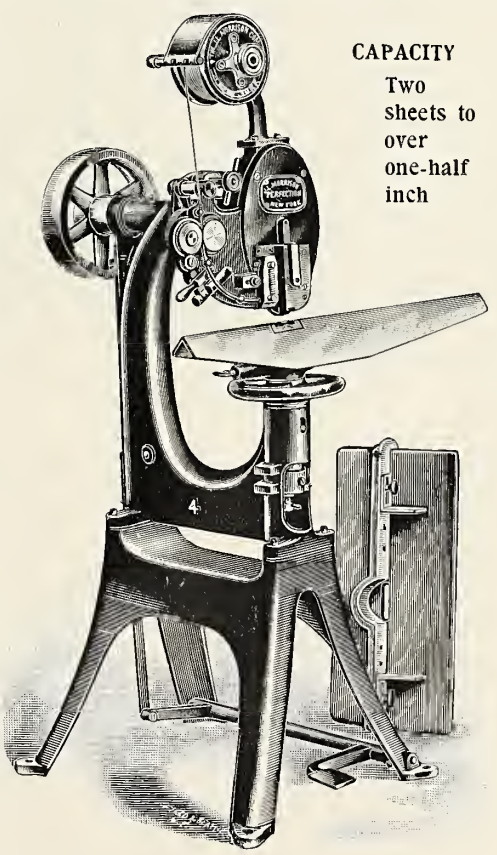
THE GREATEST
WIRE-STITCHING MACHINE
THE WORLD HAS YET SEEN

MANUFACTURED BY

The J. L. Morrison Co.

60 DUANE ST., NEW YORK

Canadian Office—28 Front Street, West, Toronto, Canada
European Agents—T.W. & C. B. SHERIDAN,
46 Farringdon Street, London, E. C., England



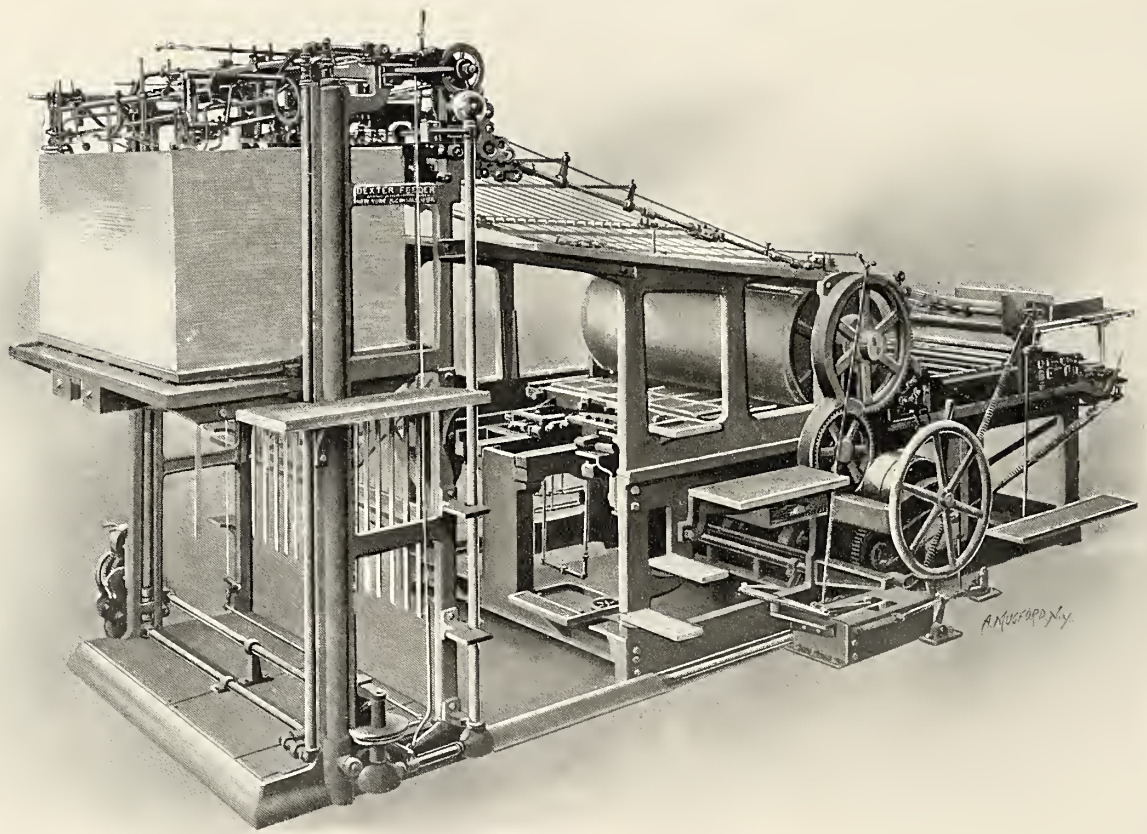
CAPACITY
Two sheets to over one-half inch

Dexter Feeders

FOR

PRINTING PRESSES, FOLDING MACHINES, RULING MACHINES

ALL AUTOMATIC DEVICES ARE MECHANICALLY CONTROLLED, NO SUCTION OR ELECTRICITY BEING USED.



Dexter Press Feeder showing Sheet-Conveyor Frame extended.

Our Feeding Machines have been in use for over five years, more than 250 being in daily operation.

Ours is the only Feeding Machine that actually calipers each sheet being fed, and stops the machine before the sheets leave the pile if more than one is advanced at one time.

Ours is the only Feeding Machine that straightens and squares the sheet being fed before it leaves the machine.

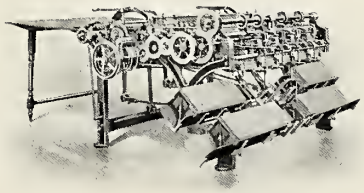
Write for Descriptive Circular.

DEXTER FOLDER CO.

(SEE OPPOSITE PAGE)

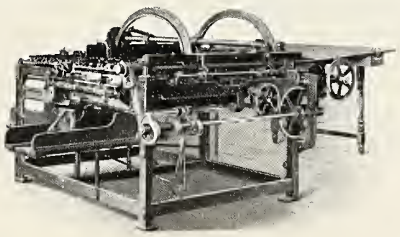
Dexter Folders and Feeders

FOR ALL CLASSES OF WORK



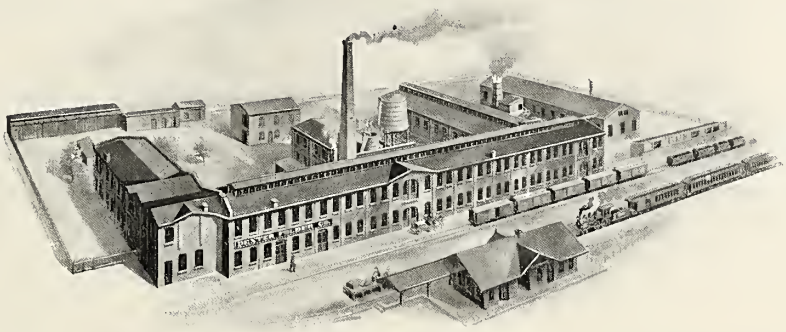
Dexter Quadruple Folder.

Speed



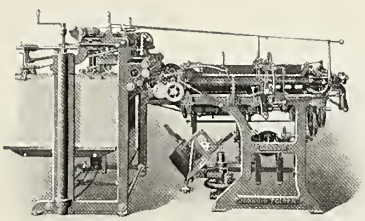
Dexter Special Combination Folder.

Durability



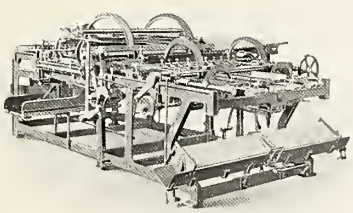
Superiority

The Largest Paper Folding and Feeding Machine Factory in the World.



Dexter Jobbing Folder and Feeder.

Accuracy



Dexter Special Periodical Folder.

We manufacture the largest variety of Folding and Feeding Machinery and guarantee satisfaction.

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LONDON, 46 Farringdon Street
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DEXTER FOLDER CO.

NEW YORK
127 Duane Street

CHICAGO
315 Dearborn St.

BOSTON
12 Pearl Street

Profitable Advertising

The Advertisers' Trade Journal

BOSTON, MASS.



To *every* Reader of *The Inland Printer:*

HAVE you seen a copy of **PROFITABLE ADVERTISING** recently? No? Then you wouldn't recognize it, aside from its title, for it has grown from a little 32-page affair to a full-fledged magazine containing from 80 to 140 pages of intensely interesting and valuable text. It is the handsomest publication in its field and typographically is a perfect specimen of up-to-date work—worth in practical ideas and suggestions many times its cost to every printer. Each issue is profusely illustrated and so helpful in its exclusive and original contents that it even satisfies readers who have no special interest in advertising or good printing. New cover designs in colors each month and samples of fine colorwork appear in the magazine itself.

Subscription Price Advanced June 1, 1901

PROFITABLE ADVERTISING is exactly in the position of *The Inland Printer* in this respect, namely, that the magazine has outgrown its old subscription price. We actually lose money on the dollar rate, but we are willing to lose more in order that *you* may become better acquainted with the magazine, for we know when once your name is added to our list, it will remain there. **Send $2.00 now,** and secure the journal for the balance of this year and all next. After June 1 the price will be $2.00 per year, 20 cents per copy. Ten cents gets a sample copy now, if you mention *The Inland Printer.* Address

KATE E. GRISWOLD, Publisher

PROFITABLE ADVERTISING
227 Washington Street, BOSTON, MASS.

A Dollar Means only One Hundred Cents, but an Idea May Mean a Thousand Dollars

Bargains IN Cylinder Presses

Following Machines can be seen erected on my floor:

TWO-REVOLUTION PRESSES.

No.	Size Bed		Price
475	43 x 60	Scott,	$1,400
293	41 x 56	Campbell,	1,000
281	43 x 56	"	900
509	37 x 52	Whitlock,	1,400
494	33 x 41	Campbell,	750
389	37 x 52	Cottrell,	1,200
415	36 x 52	Potter,	950

STOP CYLINDER PRESSES.

363	34 x 48	Cottrell & Babcock,	1,000
261	34 x 48	Hoe,	1,100
529	31 x 43	Cottrell, nearly new,	1,000
381	31 x 43	Campbell Oscillator,	650

DRUM CYLINDER PRESSES.

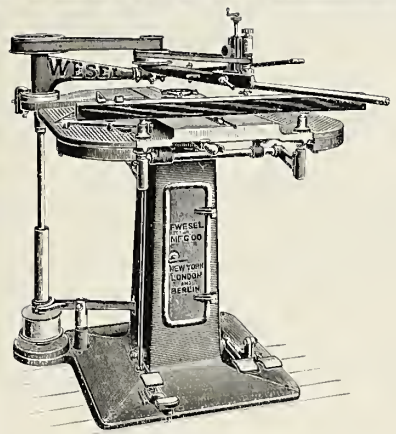
465	40 x 54	Potter, extra heavy,	750
279	37 x 52	Hoe, " "	750
425	34 x 52	Cottrell & Babcock,	650
521	39 x 57	Babcock Standard,	1,100
522	27 x 33	Hoe,	600
510	32 x 46	Potter,	550
450	31 x 46	Country Campbell,	450
515	31 x 31	" "	375
498	24 x 29	" "	325
270	20 x 26	" "	275
503	20 x 25	Cottrell,	450
367	17 x 22	Potter,	350

CLAUSE WEB PRESS, 4 and 8 page, 6 or 7 quarto.
Very cheap, now erected in Chicago; has Stereo outfit. Must be sold at once.

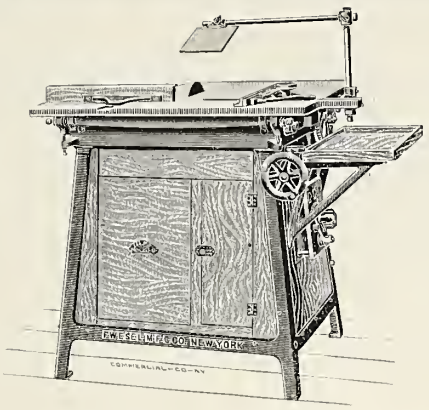
Also have on my floor, not erected, forty more cylinder presses. It will pay you to look this place up if you need presses. Description of these presses can be found in my latest bulletin.

BRONSON'S PRINTERS' MACHINERY HOUSE : : : : :
48-50 N. Clinton St.
CHICAGO, ILL.

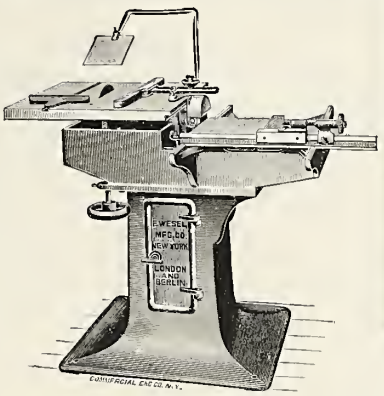
Telephone, Main 224



Wesel Routing Machine.



Wesel Photo-Engravers' Saw Table.



Wesel Combined Saw and Trimmer.

Write Wesel
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Printing Appliances

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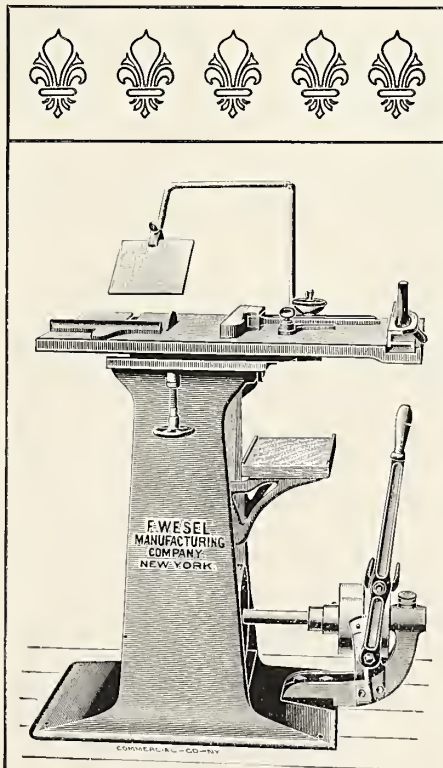
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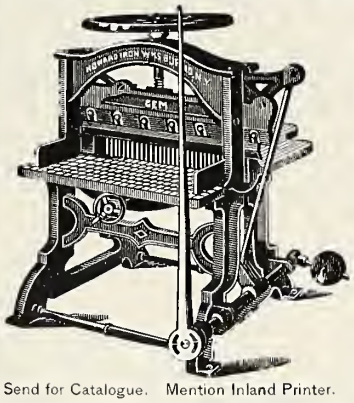
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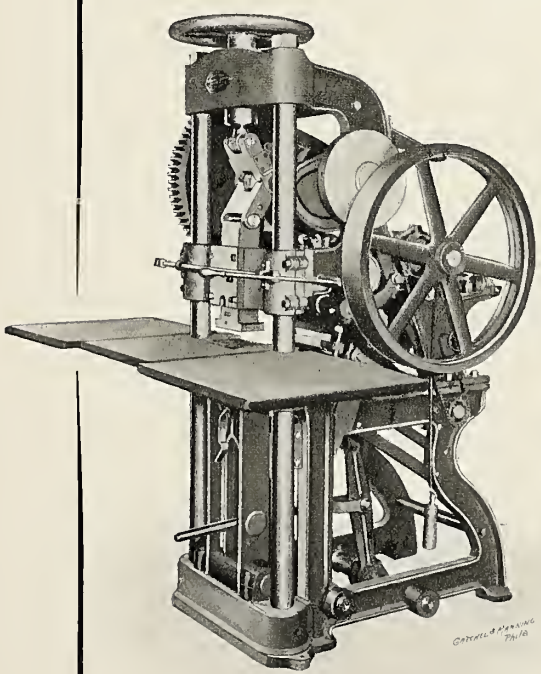
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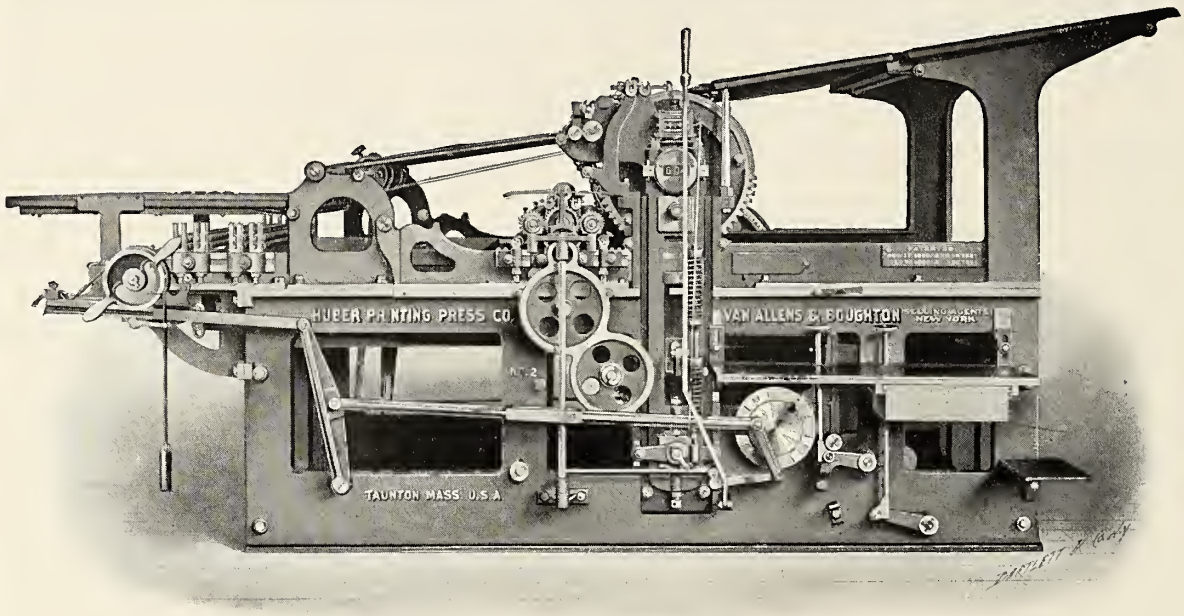


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Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

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ADVERTISING SPECIALTIES.

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Thayer & Chandler. fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

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Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball Programmes, Announcements, Invitations, Tickets, Society Folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, ruling pens, etc.

Isaacs, Henry C., 78 Warren street, New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co , manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

Shepard, The H. O., Co , 212-214 Monroe street, Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

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Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

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American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

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Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

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Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photo-engraving.

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Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 42-44 Bond st., New York. Half tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott. Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

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The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friederichstrasse, Berlin. Complete line of most advanced machines, all our own make.

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Shniedewend, Paul, & Co., 195-199 Soutb Canal street, Chicago.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 55 Oliver street, Boston. Also, half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

EMBOSSING MACHINES AND PRINTING PRESSES.

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Improved Emerson Patent Binders, for pay rolls, balance sheets, etc. Loadstone file, limitless in capacity, relentless in grip. **The Barrett Bindery Co.,** Chicago.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

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Dayton Globe Iron Works Co., Dayton, Ohio.

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ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

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Globe-Wernicke Company, The, Cincinnati. Fulton and Pearl streets, N. Y.; 226-228 Wabash avenue, Chicago; 64-66 Pearl street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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National Printing Ink Co., factory, 1041-1053 Grand avenue, Chicago.

Ruxton, Philip, 290 Broadway, New York.

Ruxton, Philip, 356 Dearborn street, Chicago.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 150 Congress street, Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

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Dick, R., Estate, proprietor R. Dick Mailer, 139 West Tupper street, Buffalo, N. Y.

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Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

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American Type Founders Co. See list of branches under Type Founders.

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Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 78 Warren street, New York.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

PAPER DEALERS AND MAKERS.

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Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

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Weston, Byron, Co., Dalton, Mass.

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Paterson Parchment Paper Co., Passaic, N. J.

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Lavette, H. C., 230-232 Washington street, Chicago. List of jobbers and samples sent gratis.

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Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Illinois Engraving Co., 346-358 Dearborn street, Chicago. Engraving by all processes.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

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Photochrom Co., The, sole publishers of Photochrom and Phostint, Detroit, Mich.

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King, A. R., Mfg. Co., 532 West 22d street, New York. "King" embossing and plate presses.

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PRESSES—CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

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Kelsey Press Company, Meriden, Connecticut.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

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Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 78 Warren street, N. Y.

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Hartnett, R. W., & Bros., 52-54 North Sixth street, Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Schultz, F., 96-98 West Lake street, Chicago. Manufacturer printers' book and news steel chases.

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Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

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Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

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American Type Founders Co. See list of branches under Type Founders.

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Dorman, J. F. W., Co., Box 993, Baltimore, Md. Machinery and supplies.

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SECONDHAND MACHINERY.

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Dittmar Engraving Co., 814 Walnut street, Philadelphia, Pa.

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F. Wesel Mfg. Co., 82 Fulton street, New York. Also, brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TIN-FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

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American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

Bruce's New York Type Foundry, 13 Chambers street, New York.

Crescent Type Foundry, 346-348 Dearborn street. Chicago.

Hansen, H. C., type founder and printers' supplies, 190-192 Congress street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newton Copper-Facing Type Co., 18-20 Rose st., New York. Established 1851.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WOOD TYPE.

American Type Founders Co. See list of branches under Type Founders.

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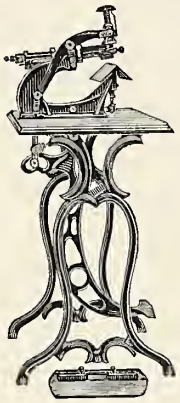


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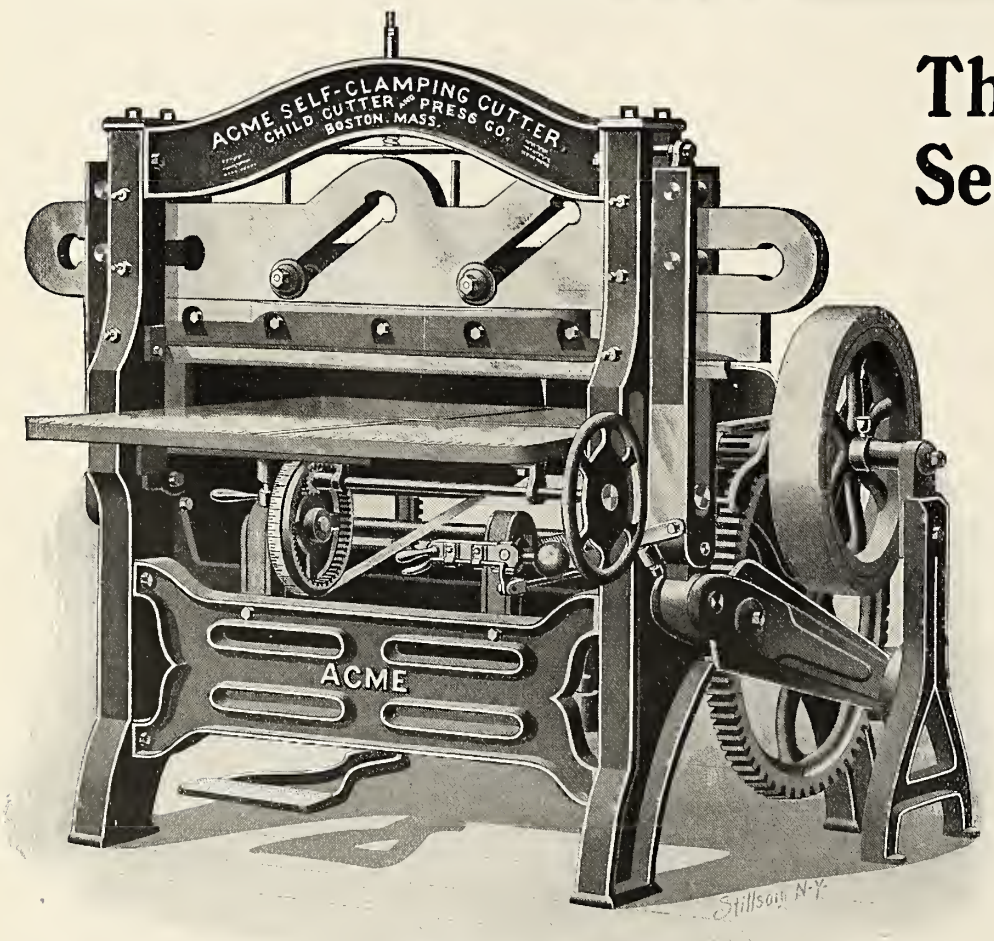
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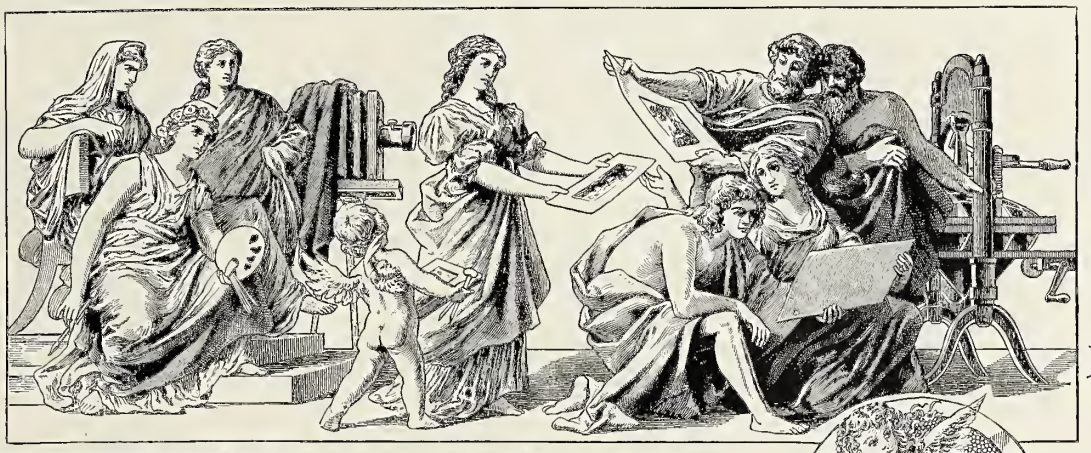
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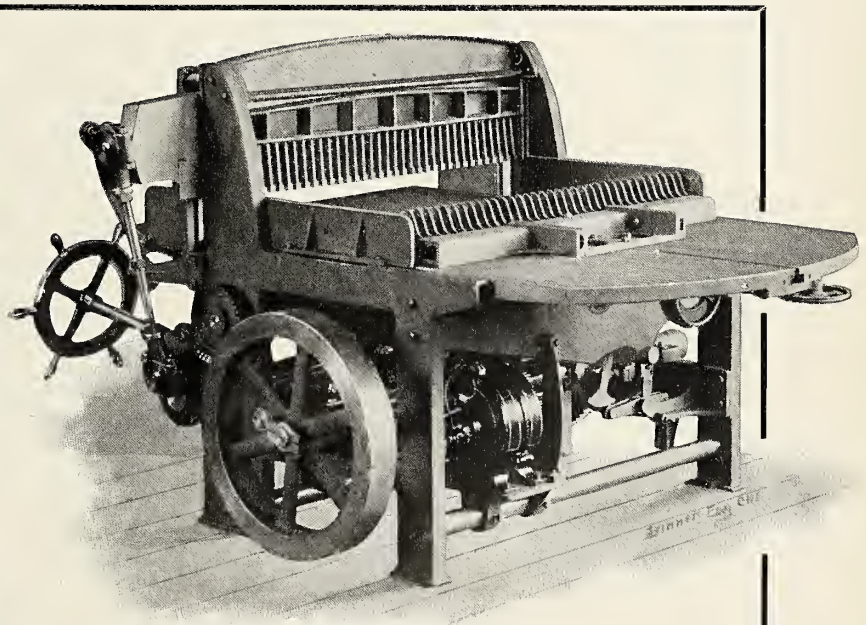
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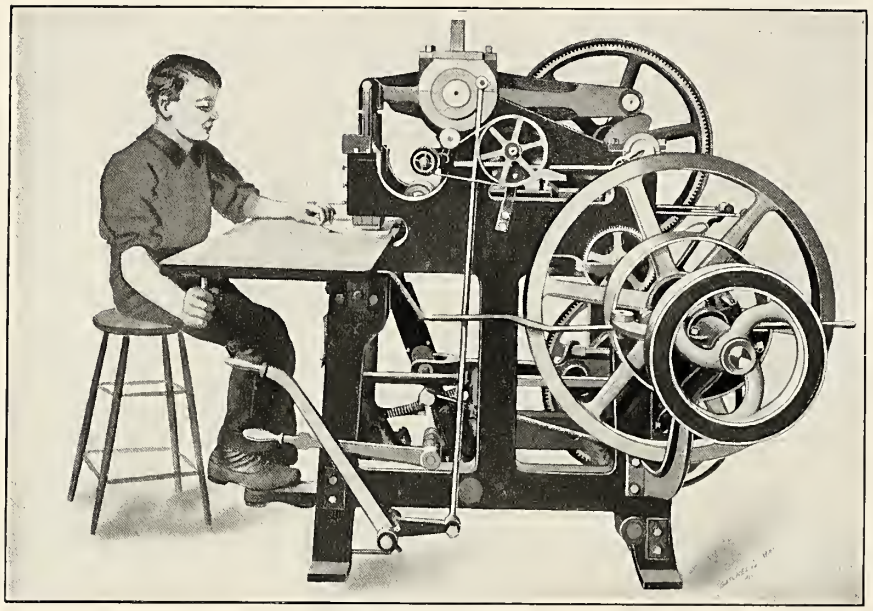
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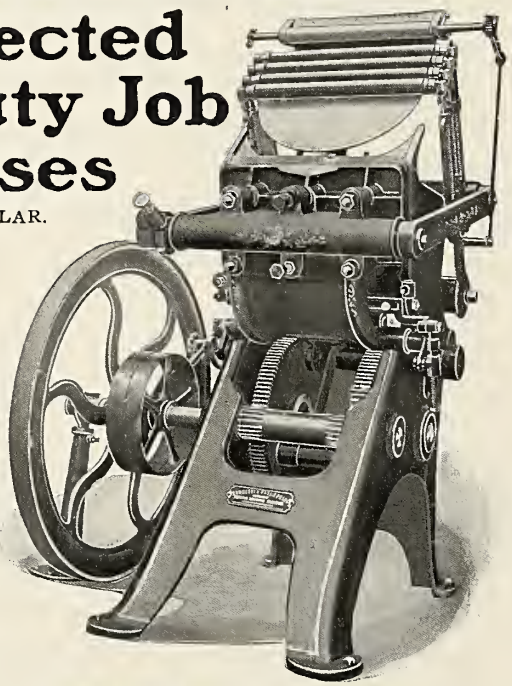
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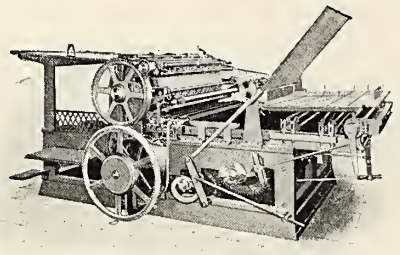
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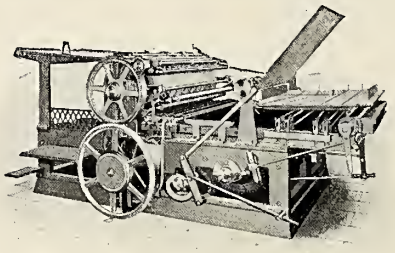
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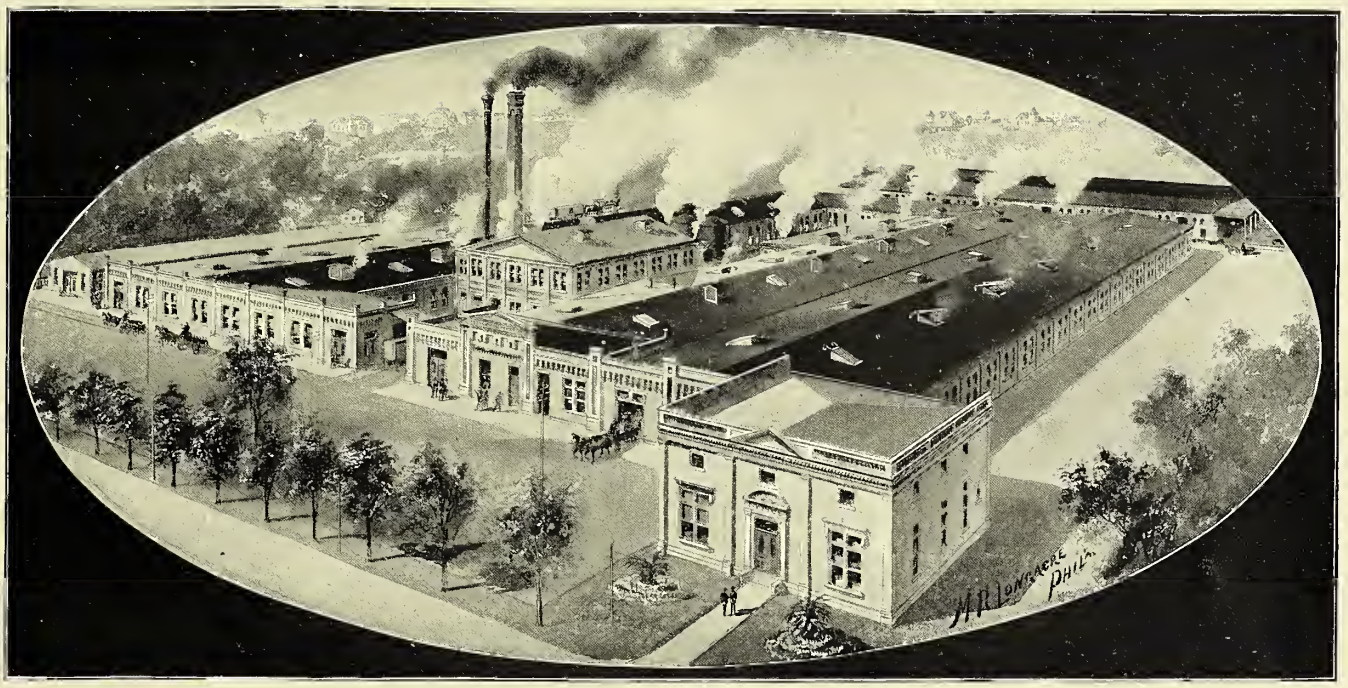
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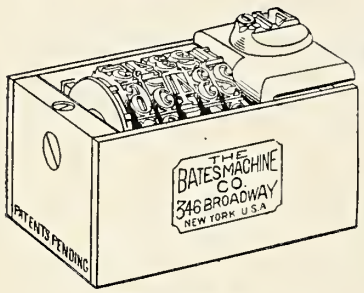
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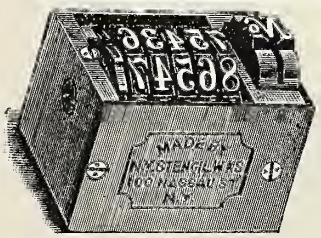
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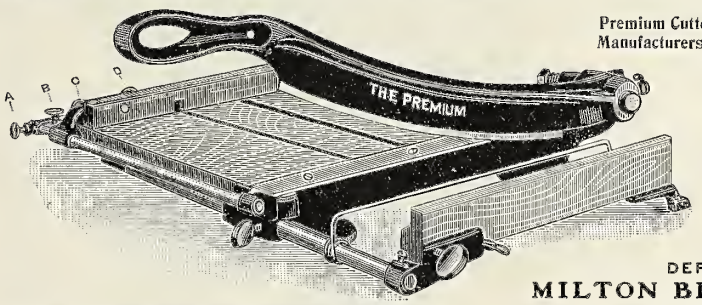
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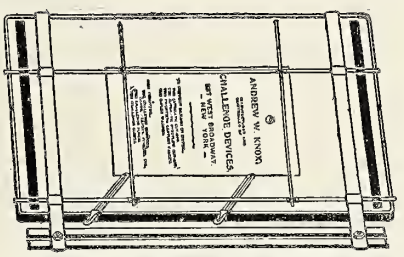
Progressive printers fondly say,
These good devices won the day;
They've on the market now to stay,
For well their services do pay.

GRIPPERS—Count time lost in moving—count the waste of stock in using the old style grippers—and we need say no more. But, until you do count we'll proclaim their merits, and until you secure them you're the loser.

BEARERS—When mounted on the chase, according to instructions, give equal pleasure—even if not so much profit as the grippers.

PUNCH—Made to cut 1-8, 3-16, 1-4, 3-8 inch when printing. Any one size mailed for $1 25.

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The Challenge Bearers (mounted on chase) working over steel bands of Challenge Grippers, with Challenge Punch set in form.

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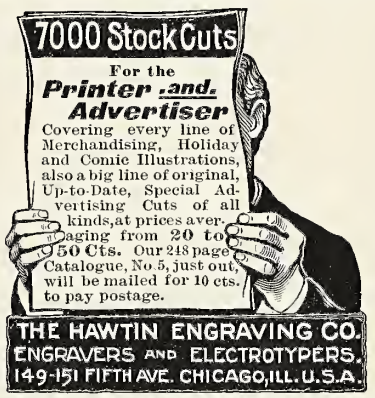
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Guaranteed to Work Perfectly with Foundry Type on Point System. Freight prepaid on 50 lbs. or over.

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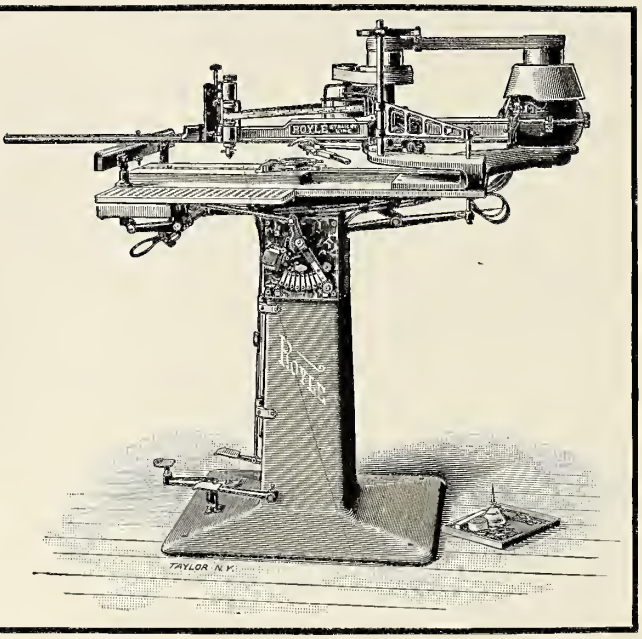
Point.	List.	Foundry Net.	Perfection Net.	Saving per lb.
5½	$0.74	$0.66½	$0.44	$0.22½
6	.64	.57½	.38	.19½
7	.56	.50	.33½	.16½
8	.52	.46½	.31	.15½
9	.48	.43	.28½	.14½
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11	.44	.39½	.26	.13½
12	.42	.37½	.25	.12½

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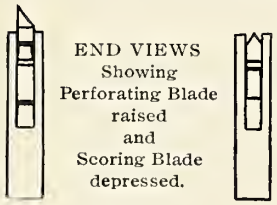


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Locks into the form for perforating or scoring the work at the time it is printed, a saving of 100 per cent.



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PLATEN
PRESSES
FOR PAPER
BOX
CUTTING,
CREASING,
SCORING,
PRINTING
AND
EMBOSSING



The *original* paper box cutting and scoring press was invented by Merritt Gally, and was developed as THE "UNIVERSAL" Cutting and Creasing (or Scoring) Press. This machine has been on the market a *quarter-century*. No other machine so good has yet been produced. The present style is made in *four sizes*. Immensely strong, (stronger than any other), easy to feed, easy to make ready, and the die will "hold up keen" longer than on any other press, the "UNIVERSAL" being the only press with a patent lock for holding the platen to exact register on the cutting knives.

Any of the four sizes of the "UNIVERSAL" will carry a form of the *full size of chase*, and will operate as fast as any feeder can feed it; and will turn out as many boxes as any machine of its size, and more boxes than any smaller machine. No demonstration was ever made which did not prove this absolutely.

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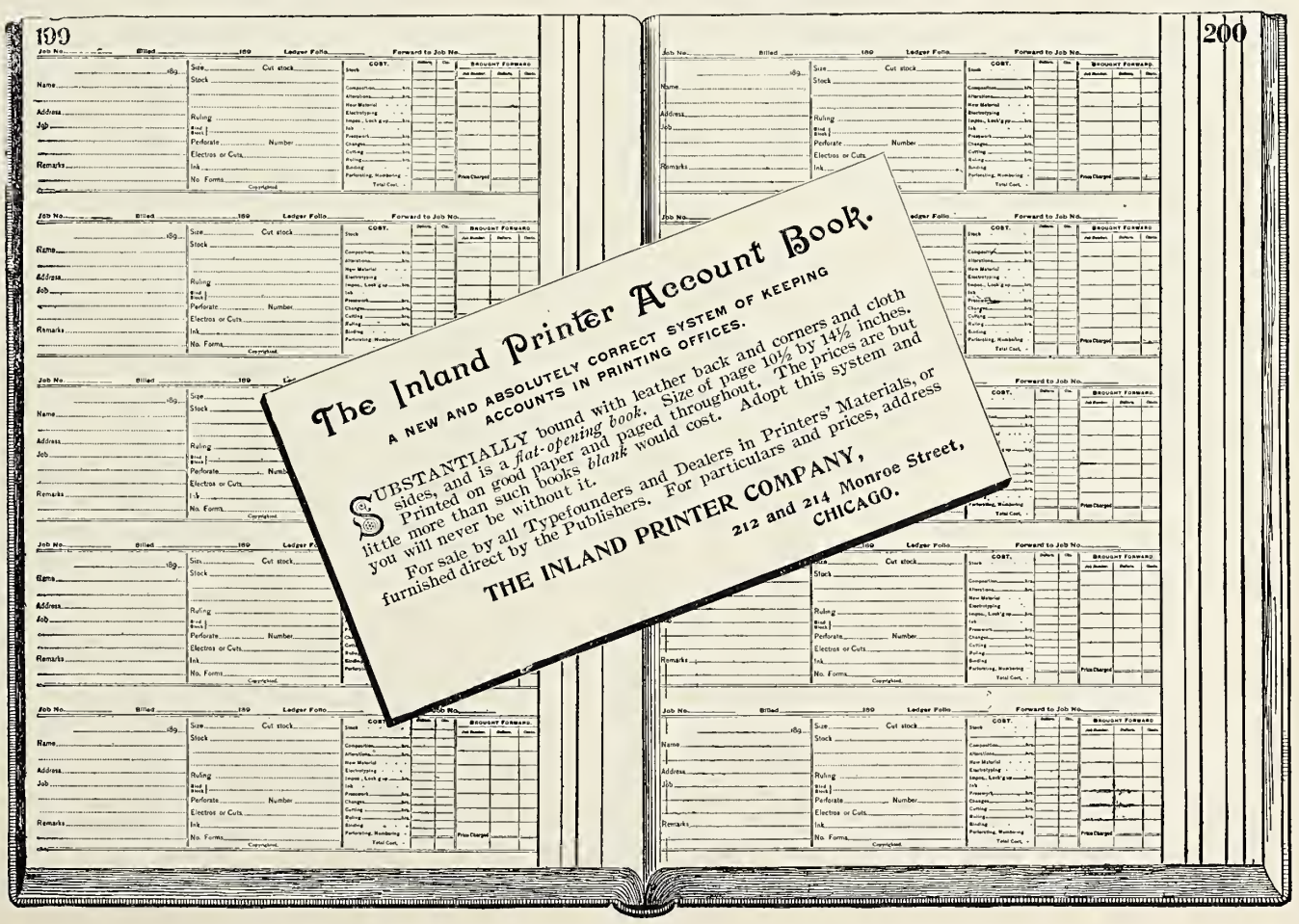
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THE INLAND PRINTER—MARCH, 1901.

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THE INLAND PRINTER

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OCTOBER 1900

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BRADNER SMITH & CO.

Mills at
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DALTON, MASS.

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"Commercial Bond 1900"
One-half Regular List

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For High-grade Papeteries

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A Strictly No. 1 Ledger

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"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
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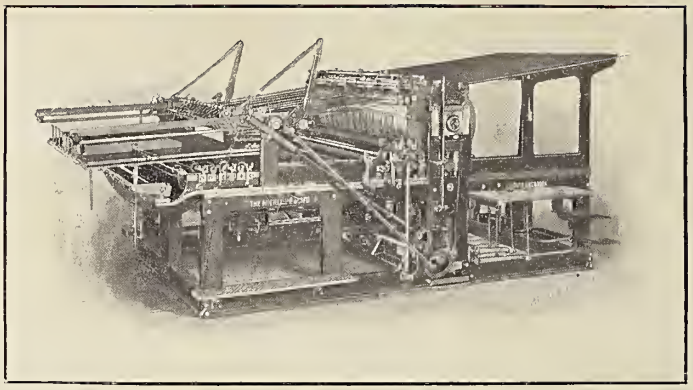
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